Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

NOVEMBER 1, 1919

Motion Picture News

Reg. U. S. Patent Office

"Congratulations"—

That's what everyone is saying to us because we keep up the quality service to the trade in the face of obstacles.

The larger-size page is missed by both advertisers and readers, but there is consolation in the knowledge that we will return to the big page as soon as conditions permit.

In the meantime, we are continuing to plug away, and the spirit in and back of the NEWS remains the same.

VOL. XX No. 19. Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y. under the Act of March 3, 1879 PRICE 15 CENTS

Reg. U. S. Patent Office

Chicago — 729 Seventh Avenue, New York — Los Angeles

The greatest advertising possibilities in the

TITLE

A dozen thrills in every reel of the

STORY

A perfect—an absolutely all-star

CAST

Including Gail Kane, Edmund Breese and Jackie Saunders

That is all anyone can say about Ivan Abramson's newest production

"SOME ONE MUST PAY"

Which is turning them away on Loew's Circuit in Greater New York

State Right Buyers write for particulars regarding your territory

GRAPHIC FILM CORPORATION
729 Seventh Avenue, N. Y. C.

Exhibitors: for bookings apply

For New York State

To GRAPHIC FILM EXCHANGE
729 Seventh Avenue
New York

For Eastern Pennsylvania, Southern New Jersey, Delaware, Maryland, District of Columbia and Virginia

SCREEN ART PICTURES
1315 Vine Street Philadelphia, Pa.

For Northern New Jersey

FRANK GERSTEN
130 West 46th Street New York City

For Michigan

JOSEPH HOROWITZ PRODUCTIONS
Detroit, Mich.

For Missouri

FIRST NATIONAL EXHIBITORS CIRCUIT
617 N. Grand Avenue St. Louis, Mo.

New England

EASTERN FEATURE FILM EXCHANGE
57 Church Street Boston, Mass.

For North and South Carolina, Georgia, Florida and Alabama

HYGRADE FILM COMPANY
Charlotte, N. C.

For Iowa and Nebraska

SUPERB PRODUCTIONS
Omaha, Neb., and DesMoines, Ia.

For Kansas and the twelve Western Counties in Missouri

FIRST NATIONAL EXHIBITORS CIRCUIT
304 Ozark Building Kansas City, Mo.

THOMAS H. INCE Presents

Wm. S. HART

A Paramount Artcraft Picture

in

"John Petticoats"

By C. Gardner Sullivan — Directed by Lambert Hillyer — A Thomas H Ince production

The first Hart picture in fourteen weeks

GOOD NEWS for exhibitors---a new William S. Hart picture---the same William S. Hart in new surroundings. This time the famous and popular delineator of the westerner inherits a modiste shop. Then the fun starts ---and the drama---and the thrills--- and all the things that make William S. Hart a big box-office attraction. Book it and bill it big!

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

Canadian Distributors, Famous-Lasky Film Service, Limited. Headquarters, Toronto.

THIS IS THE 3-COLUMN AD-CUT AVAILABLE AT YOUR EXCHANGE.

Mack Sennett

"It's the greatest comedy

"SALOME VS.

THE GREATEST COMEDY CAST EVER ASSEMBLED!

BEN TURPIN, Charles Murray, Charles Conklin, Phyllis Haver, Ford Sterling, Louise Fazenda, Marie Prevost and Harriet Hammond, augmented by the entire Sennett organization!

All the fun and beauty of the picture-comedy world in one picture!

And such a picture! A veritable whirlwind of roaring comedy, lavishly produced at extra-feature expense.

The exhibitor who doesn't grab this and make it his big feature is losing the chance of a lifetime to clean up!

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

Canadian Distributors, Famous-Lasky Film Service, Ltd., Headquarters, Toronto

Paramount-MACK SENNETT

Says

I ever produced !!"

SHENANDOAH"

BILL AND FEATURE THIS PICTURE LIKE A CIRCUS!

EVERY Paramount MACK SENNETT Comedy is a feature production. Exhibitors who realize that fact are making big money on them.

"Uncle Tom Without the Cabin" has proven a clean-up wherever exploited as a feature.

Here's one even bigger — Mack Sennett's best — a feature comedy in two reels that will draw like a house afire!

A delightful satire, a bubbling burlesque, a wonder picture, a stupendous super-comedy marvel! That's "Salome vs. Shenandoah".

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

Canadian Distributors, Famous-Lasky Film Service, Ltd., Headquarters, Toronto

COMEDY *Productions*

Triple praise from Chicago for the newest "Kerrigan"

We expected the critics of the trade papers and the *photoplay public* to like this newest J. Warren Kerrigan production. From all angles we have not been disappointed, as these Chicago notices prove:

CHICAGO TRIBUNE: "The Joyous Liar" is a good picture and J. Warren Kerrigan adds to his undeniably good looks, sincerity and likeableness. For once we can obey our good mayor's instructions "to lay down our hammer and get a horn." A plausible comedy-drama, cleverly directed with lots of action, much quiet fun and well-aimed "punch."

SCREEN OPINIONS: Many there are who are going to find real pleasure in "The Joyous Liar." The majority of exhibitors will use it to advantage. Few pictures, unless they bear the label special, exceed this in point of interest and presentation. A Class A picture.

EXHIBITORS' HERALD: In "The Joyous Liar" J. Warren Kerrigan has one of the most delightful melodramatic comedies that has reached the screen in months. 5,000 feet of clean, entertaining humor that will add to Kerrigan's popularity.

As the best evidence in the world of the likeability of this picture we announce the remarkable fact that without being asked to do so, twenty first run exhibitors have doubled all their previous Kerrigan prices for this rollicking, enjoyable production.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

Alan Dale, the world-famed critic, says: "Doris Kenyon is a bewitching beauty that all the movie fans will rave about. I do not hesitate to reveal my enthusiasm for her!"

Theodore C. Deitrich
& Arthur F. Beck
present

Doris Kenyon

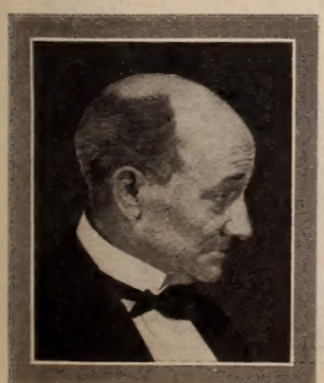
in

THE BANDBOX

Picturized from the famous novel by

Louis Joseph Vance

Directed by R. WILLIAM NEILL



The mysterious Mr. IFF

Samuel Weller, of the New York Review, says: "Doris Kenyon is a popular and sprightly beauty everyone likes. What a hit she will be all winter!"

Eugene Kelcey Allen, the metropolitan critic, says: "A beautiful and captivating star is Doris Kenyon. She will fill the theatres of the country in 'The Bandbox.'"

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH

DOUGLAS FAIRBANKS
in "His Majesty, the American"

is now playing to record business in leading theatres throughout the country. This is the statement of the many showmen who are running the film.

Productions of this type can be made and marketed only if the producer and the exhibitor have complete independence.

The producer must be absolutely free, both in time and money, to assure his best work at all times. And the exhibitor, for the successful exploitation of this type of product, must likewise be absolutely free to deal with each release as a single problem, without regard to outside limitations or considerations, so that he may get the most for himself from the extraordinary opportunities offered by the pictures of the screen's foremost artists.

To make this freedom a realty, United Artists Corporation was formed, and to safeguard its permanence, exhibitors are assured that the policies, plans and methods of the company shall remain unchanged.

UNITED ARTISTS CORPORATION

729 Seventh Avenue, N.Y.

OSCAR A. PRICE, President. HIRAM ABRAMS, General Manager

"If stories can be told in this wonderful way upon the screen, then a new art has indeed arrived—an art as important as that of Poetry or Music.

"It is the greatest step forward that we have known. You have immortalized yourself. I feel that a new era has dawned."

Charles Hanson Towne,
Editor of McClure's Magazine

"In one day the screen jumped five years.

"Such a paradox is not the mere jargon it sounds, but the tribute of the most appreciative of the reviewers. As Miss Virginia Tracy of the New York Tribune says: 'It has the serene accomplishment of an artist who has exacted from himself nothing but perfection.'"

The Literary Digest.
June 14, 1919.

"A sincere human tragedy—that is what D. W Griffith has had the courage and the capacity to produce in 'BROKEN BLOSSOMS'

"A masterpiece in moving pictures"

The New York Times
May 14 1919

"Words, could they be made of spun silk and point lace, of poison fruit and foul vapors, never could have produced the storm of expression, the electrifying dramatic current of this Griffith pantomime.

"IT IS AN ELOQUENT AND DRAMATIC FLIGHT BEYOND THE SPOKEN DRAMA

"Griffith is the most imaginative and sane American who ever revolutionized the theatre when it needed an emancipator"

Amy Leslie,
The Chicago Daily News

"'BROKEN BLOSSOMS is the most tragic, the most beautiful thing that has ever reached the screen."

Virginia Dale,
The Chicago Journal

"While we always have been devoted to the pictures, we never really liked them nearly as well as the spoken drama, but 'BROKEN BLOSSOMS' never could be done so appealingly in any other medium.

"When it was over we wanted to rush up to every one we met and cry: 'Oh, don't miss it—don't miss it!'"

Harriet Underhill,
The New York Tribune

"He has far exceeded the power of the written word. It would be impossible for the greatest master of language to picture the emotions as Griffith has perpetuated them in 'BROKEN BLOSSOMS'"

Louis Gardy,
The New York Call

"BROKEN BLOSSOMS"

Guardians of the Eighth Art

You began as exhibitors———you developed as showmen——— and today you stand as guardians of a new art.

Yesterday there were but seven arts ——— Music, Painting, Literature, Drama, Dancing, Sculpture and Architecture;

TODAY THERE ARE EIGHT! !

The great editors, authors, painters, musicians and the theatre-going public have proclaimed it.

For years they ridiculed — they scoffed — they ignored — they damned,———and now they shout "David Wark Griffith's commanding masterwork, 'BROKEN BROSSOMS,' is the miracle of art."

It ran to packed houses during the hottest June New York has ever known. Eight hundred columns of discussion of it have been written in the press of the nation.

World critics have searched their memories for vivid words to voice its praise.

To present it is to offer to your patrons the greatest attraction ever provided for an American theatre—for this is the wonder of the century—the birth of a new art. Its presence in your theatre will bring a new prestige, will command new patrons.

History Will Remember "Broken Blossoms"—
Let Your Patrons Remember Your Theatre And You

UNITED ARTISTS CORPORATION

exhibitors say—

(Reprint from Newspaper Ad)

AN APOLOGY

"We exceedingly regret that such an immense crowd was forced to stand out in the rain last night from 7 o'clock awaiting an opportunity to witness 'WHEN BEARCAT WENT DRY.' We know that it will be impossible, judging from indications, for everyone to see this picture. We will endeavor to arrange for earlier morning openings for the rest of the engagement and suggest that all who can, come early and avoid the later crowds. We thank you sincerely for your patience and your patronage——"

Chas. Freeman,
Mgr. Star Theatre.
Newcastle, Pa.

" 'When Bearcat Went Dry' played to immense crowds during the entire week at my Colonial Theatre. The picture is everything that is claimed for it, and then some.

For an outdoor picture it is one of the best I have ever played, and the general verdict of the thousands of patrons was: 'The best picture of its kind I ever saw.'

For a money-getter 'When Bearcat Went Dry' is the goods."

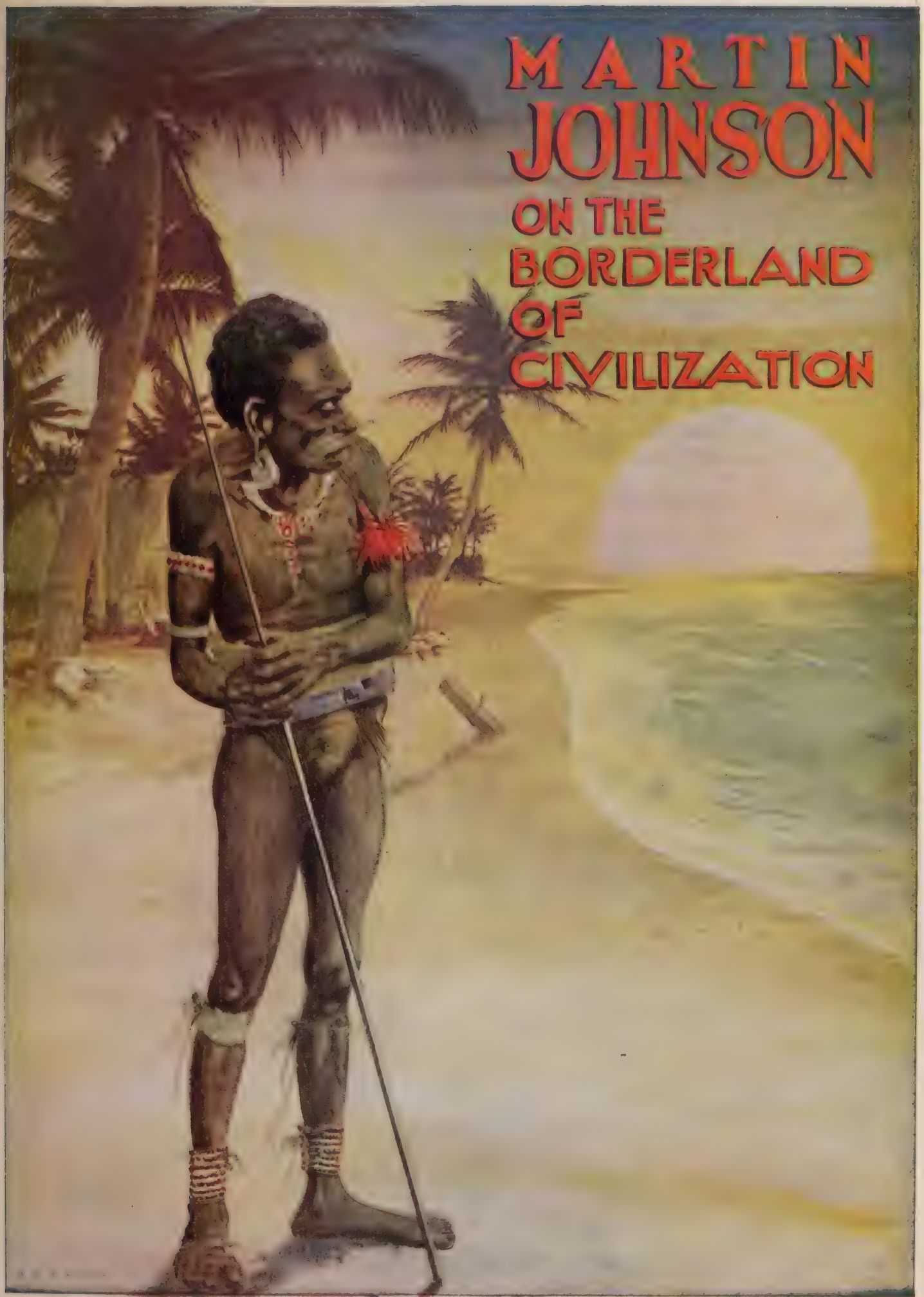
Chas. A. Feiner,
Colonial Theatre,
Wheeling, W. Va.

"It takes S-O-M-E picture to put two ticket sellers in this small town box office, but 'BEARCAT' did it.

The 'Standing Room Only' sign went up for the first time in this town. It was adorning its place on the door within fifteen minutes after the doors were open.

It was advertised strictly according to the Press Book ideas. Everybody was talking about the picture several days before it arrived."

A. W. Taggart,
Star Theatre,
Moorhead, Miss.


MARTIN
JOHNSON
ON THE
BORDERLAND
OF
CIVILIZATION

TEN SINGLE REELS OF FEATURE

TULAGI, A White Spot in a Black Land

Twelve white men fight to bring civilization to a land where cannibalism once reigned.

Through the Isles of the New Hebrides

Where savages stalk the hardy white pioneers with poisoned spears and other weapons of the jungle.

The Home of the Hula-Hula

The birthplace of the Shiver and the Shimmy showing the dusky natives who originated the wild dances in their native costumes.

Saving Savages in the South Seas

Heroic missionaries bringing The Word to the idol worshippers who have taken a heavy toll of human life.

Cruising in the Solomons

A reel of wonderful scenic effects showing grinning savages on the shores of islands where no white man has dared to venture.

STRENGTH

Domesticating Wild Men

A splendid historical record of the making of farmers out of savages. Many white men have become victims of natives who reverted to their old customs.

Lonely South Pacific Missions

Showing the mission station where one priest has lived alone for thirty-five years guarded from savages by faithful natives.

Recruiting in the Solomons

In a land where slave traders snatched youths and maidens from their parents hardy traders now bargain for human labor. Wages average board and $30 for two years.

The City of Broken Old Men

Where men false to their country were sent never to return. Remarkable photographs of New Caledonia and of these Men Without A Country.

Marooned in the South Seas

Mr. and Mrs. Johnson left alone on an island filled with the most terrible natives, took a wonderful photographic record of their adventures.

MARTIN JOHNSON ON THE BORDERLAND OF CIVILIZATION

Footage Does Not Make A Feature

THE camera's eye has dispelled the haze which for so long has surrounded the little-known-of Cannibals of the Islands that nestle like a great mystery in the vast South Seas.

And it has answered the far cry for *the new, the novel, the unique.*

The measure of an interest aroused, a message carried or an entertainment's worth, is the measure of a *feature* . . . five thousand feet of film is not the synonym for *feature.*

On the Borderland of Civilization gathered by Martin Johnson, explorer, in his wanderings among those man-eating Cannibals, *interest, teach and entertain.* They will appear as single-reel subjects, yet, all preparation for their release will base them as *features*—for they are features . . . *new, novel, unique.*

And our co-operation, to its fullest, shall help the exhibitor exploit them as such.

Vice-President and General Manager
ROBERTSON-COLE DISTRIBUTING CORPORATION

Full information on these unusual pictures may be had by application at the following Robertson-Cole Exchanges:

Albany	733 Broadway	Jerome Safron
Atlanta	146 Marietta Street	R. A. Davis
Boston	39 Church Street	F. F. Kimmerle
Buffalo	215 Franklin Street	E. J. Hayes
Chicago	Consumers Bldg., 18th Floor	Max Levey
Cincinnati	224 East 7th Street	Chas. Cassinave
Cleveland	750 Prospect Avenue	W. W. Kulp
Dallas	1807 Main Street	R. C. Herman
Denver	1724 Welton Street	H. D. Cassidy
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Indianapolis	111 W. Maryland Street	C. W. Tyler
Kansas City	Gloyd Building	E. McAvoy
Los Angeles	825 South Olive Street	A. R. Patton
Milwaukee	301 Enterprise Bldg.	Louis Klar
Minneapolis	303 Loeb Arcade Bldg.	I. F. Mantzke
New Orleans	816 Perdido Street	Al Durning
New York	1600 Broadway	F. Goldfarb
Oklahoma City	7 S. Walker St., Box 978	T. R. Richards
Omaha	1306 Farnum Street	E. J. Tilton
Philadelphia	1219 Vine Street	J. F. Gill
Pittsburgh	121 Fourth Avenue	Geo. Moore
Portland	9th & Davis Sts., Box 72	Theo. Johnson
San Francisco	177 Golden Gate Avenue	W. A. Crank
St. Louis	3623 Washington Avenue	Fred A. Keller
Seattle	1933 Third Avenue	L. Wingham
Washington	916 "G" St., N. W., 7th Fl.	E. L. McShane

JOE L. MERRICK, Field Manager

SUPERVISORS

Chicago, Ill.	220 South State Street 18th Fl., Consumers Bldg.	O. R. Hanson
San Francisco, Calif.	177 Golden Gate Avenue	Newt. E. Levi
New York City	1600 Broadway Care Robertson-Cole Co.	Fred G. Sliter

"Bigger and Stronger than Polly of the Circus"—*N. Y. Morning Telegraph*

Is JINX

YES

SO many exhibitors have asked us if JINX is a special that i
appears as if most of them expected it would be! But it isn't
That is, it isn't a special as a matter of price. It is a *regula*
Goldwyn picture. But as a picture—well, that is another story
To begin with, JINX is greater than any Normand picture
And the inimitable MABEL NORMAND is greater than ever

"It's destined to be one of the greatest hits of year"—*Los Angeles Times*

SPECIAL?

NO!

is one of the greatest, most original and appealing serio-
medies that ever flashed across a screen. It has humor,
os, uncontrollable laughter and unshed tears. Cost us
to produce, but costs you no more to exhibit!
is no word for it! It's the salvation of the box office!

LDWYN PICTURES CORPORATION
GOLDWYN, President F. J. GODSOL, Vice-President

"It's full of bright spots, which turn joy loose"—*Los Angeles Times*

"It's a Circus!"

MABEL NORMAND in a circus and a circus in herself! Just an excruciatingly pretty and pathetically funny slip of a girl doing chores in a traveling circus--a slavey of showmen and showgirls in spangles--who puts joy in the picture by putting the JINX on the circus, on the farm, on everything but her love, in a heart-and-laugh-compelling series of the funniest situations ever filmed!

GOLDWYN PICTURES CORPORATION
SAMUEL GOLDWYN, President F. J. GODSOL, Vice-President

"Will surely register as a real comedy. They have certainly rung the bell"—*Wids*

NOW WITH BRAY!

Judge Rumhauser, Happy Hooligan, Krazy Kat, Jerry on the Job, and the Shenanigan Kids,—the funniest characters in all the newspapers—have joined the famous Bray cartoons.

APPEARING IN 100 NEWSPAPERS

These famous International Film cartoons, (directed by George Gregory LaCava) and illustrating the comic characters of Opper, Knerr, Tad and Hoban, with the full publicity of the Hearst Newspapers, will be given to the public as a part of the Bray Studios Service.

See them in the coming

Goldwyn Bray Pictograph

Produced by

BRAY PICTURES CORPORATION

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDWYN
President

F. J. GODSOL
Vice-President

STRIKING ONE SHEET POSTER FOR

SCREEN FOLLIES

SCREEN FOLLIES WILL BE

Released Dec. 1, 1919 and semi-monthly thereafter by CAPITAL FILM CO.

CONSUMERS BUILDING, CHICAGO

HAVE YOU SIGNED UP?

Why withdrawn?

from ordinary bookings

Because

"SOLDIERS of FORTUNE"

An ALLAN DWAN Production

is a road show picture

the very highest type of big special feature ~ and REALART wants to be certain that every exhibitor showing it gets his FULL MEASURE of profits

Presented by Mayflower Photoplay Corporation

REALART PICTURES CORPORATION

Arthur S. Kane, President

112 West 42nd Street ~ New York City

We like cream too!

but - It is not REALART'S policy to compete with its patrons and that is why

"SOLDIERS of FORTUNE"
An ALLAN DWAN PRODUCTION

is not put on the road for a year - skimmed of its cream and then offered to exhibitors

REALART knows it could very soon clean up a fortune with this production on a road show basis

IT IS THE GREATEST FIRST RELEASE EVER MADE BY ANY ORGANIZATION – GREATER THAN MOST ORGANIZATIONS HAVE HAD IN MANY YEARS OF BUSINESS

REALART might play whole hog–

But we compromise

This magnificent drama will be released to exhibitors ~ though obviously not on the same basis of short runs applicable to ordinary productions

"*Better* pictures ~ longer runs" has been the cry ~ REALART now says: "Here is the picture which must have the longer runs ~ or be indefinitely witheld from exhibitors" ~ The exhibitor is to have first chance ~ The terms are these

"SOLDIERS of FORTUNE"
An ALLAN DWAN PRODUCTION

is released only on consideration of bookings covering four to ten times the length of the ordinary run

So it's up to you !

REALART wants to hear now from live-wire exhibitors who know how to get behind a great production!

"SOLDIERS of FORTUNE"

An ALLAN DWAN PRODUCTION

eventually will be shown in every important city for from three to nine months of actual playing dates and even then will not half exhaust its actual drawing possibilities

REALART PICTURES

some one in your city is due for a harvest! is it you? for quick action-see or wire our nearest branch manager-there's one almost anywhere

REALART
PICTURES CORPORATION
ARTHUR S. KANE
PRESIDENT
112 West 42nd Street-New York

A duel in the dark followed a husband's discovery of his wife's secret meeting with another man.

He loved her blindly.
He trusted her implicitly.
He did not wait for explanations.

There were 2 pistol shots

One man fell dead.
The wife became a wanderer.
No one tried to help her.
She fought her own tragic battle with life alone.
Was she guilty?

Ought she to have told all?

See

SHOULD A HUSBAND FORGIVE?

Presented by William Fox — *Staged by* R. A. Walsh
With Miriam Cooper *in the leading role.*

"The Only One Reel Feature"

Five or six years ago, when the business first went wild over the longer length feature, we tagged

Pathé News

with that slogan and exhibitors and public alike recognized its truth.

Today it is even more true. Pathe News comes closer to the heart of the public than any other film. It is loved for its unvarying interest, its timeliness, its cleanliness, its independence and its devotion to the public good. It shows all the news that should be shown—and shows it *first.*

Sees All, Knows All, Loved By All

ROLIN COMEDIES

Produced by a comedy organization without a superior; many think it the best in the business.

The words have come to mean much to exhibitors during the last four years.

Now presenting "that funny little fellow with the large moustache;"

"SNUB" POLLARD

in one reel comedies of originality and excellence.

Ask your Pathé exchange to screen one or two for you; you cannot fail to be much pleased.

These comedies start something with "Start Something," Oct. 26.

One a week thereafter.

Pathé Distributors

It penetrates the mask of indifference, it stirs up the hidden depths; it rouses unsuspected sympathies; it really touches the heart-

Pathé Distributors

HOBART HENLEY'S

HUMAN INTEREST MASTERPIECE

THE GAY OLD DOG"

Adapted from Edna Ferber's story by
MRS. SIDNEY DREW

Show this fine Special in your house and then listen to the comment as the audiences come out!

Directed by
Hobart Henley

Pathé Distributors

Pathé
Distributors

ALBERT CAPELLANI PRODUCTIONS Presents

DOLORES CASSINELLI

in THE VIRTUOUS MODEL

Adapted from Pierre Wolff's play, "The Gutter"

"Going, going,"- but not "gone"!
On the verge of selling herself she was miraculously saved. But that was merely the beginning of her romance!

Directed by Albert Capellani

Pathé
Distributors

MAE MURRAY

A Perret

Pathé Distributors

in

The TWIN PAWNS

~a drama
suggested by Wilkie Collins'
famous novel, "The Woman in White."

A melodrama as vivid as a flash of lightning. A big box office star with magnificent support, which includes Warner Oland. The kind of a picture that grabs and holds the attention, all the way.

Produced by
Acme Pictures
Corporation

Leonce Picture

Pathé
Distributors

Wag

Harold Lloyd

Listen!

For four years Harold Lloyd has been building a reputation throughout the length and breadth of this country as a screen comedian second to none.

For four years exhibitors have rejoiced that they have been able to get one reel comedies so good.

Today he is presented for what he is, the GREATEST screen comedian of his time, in TWO REEL comedies of unequalled goodness.

See them and believe; laugh and then book!

ONE TWO REEL COMEDY EVERY FOUR WEEKS BEGINNING WITH NOV. 2.

Produced by Hal Roach.

in the New $100,000.00 Special Two Reel Comedies

GEORGE B. SEITZ
IN
BOUND AND GAGGED

TEN EPISODES

ABSOLUTELY DIFFERENT FROM ANY SERIAL EVER MADE. DECIDEDLY ORIGINAL IN CONCEPTION, FULL OF HUMOR AS WELL AS THRILLS. PRODUCED WITH AN ATTENTION TO DETAIL AND A CLASS THAT MAKE IT AN ATTRACTION SUITABLE TO THE FINEST FIRST RUN HOUSES IN THE COUNTRY. IN YOUR OWN INTEREST ARRANGE TO HAVE THIS SERIAL SCREENED AT THE NEAREST PATHE EXCHANGE

Pathé
Distributors

PRODUCED AND DIRECTED BY.. GEO. B. SEITZ, THE GREATEST SERIAL DIRECTOR IN THE COUNTRY.... WRITTEN BY FRANK LEON SMITH

The HELLION

With

MARGARITA FISHER
as Mazie Del Mar

EXHIBITORS who pride themselves on their showmanship are booking this unusual feature on sight. It's an attraction that you can really *exploit.* Perhaps there's no other picture of the Fall season which offers so many opportunities for sensational advance work—so many chances for whetting the appetites of your patrons in advance of its showing.

Margarita Fisher has never had a more astounding role in her entire career. Hundreds who have seen it proclaim it greater than "The Miracle of Life," which is still remembered as a Fisher triumph. It's gripping—sensational—mystifying. You can obtain unusual paper—threes—sixes—twenty-fours. You can use unique lobby displays, "different" newspaper cuts, a score or more of real "exploitation aids" in putting it over. The better the showman you are the bigger will be your clean-up.

See the American Film Company representative at your nearest Pathe Exchange today.

Produced by
American Film Company, Inc.
SAMUEL S. HUTCHINSON, Pres.

Distributed by
PATHE

NEW PRODUCTIONS!

The Transatlantic Film Company of America, Inc.

is now on the market for the world rights on pictures of

MERIT!

We are now in a position to distribute productions, both large and small, more extensively than any other concern operating on the world market.

FEATURES *COMEDIES*
SCENICS *NOVELTIES*

DISTRIBUTION

If you have a picture that requires expert distribution we are in a position to handle your proposition effectively.

FOREIGN RIGHTS

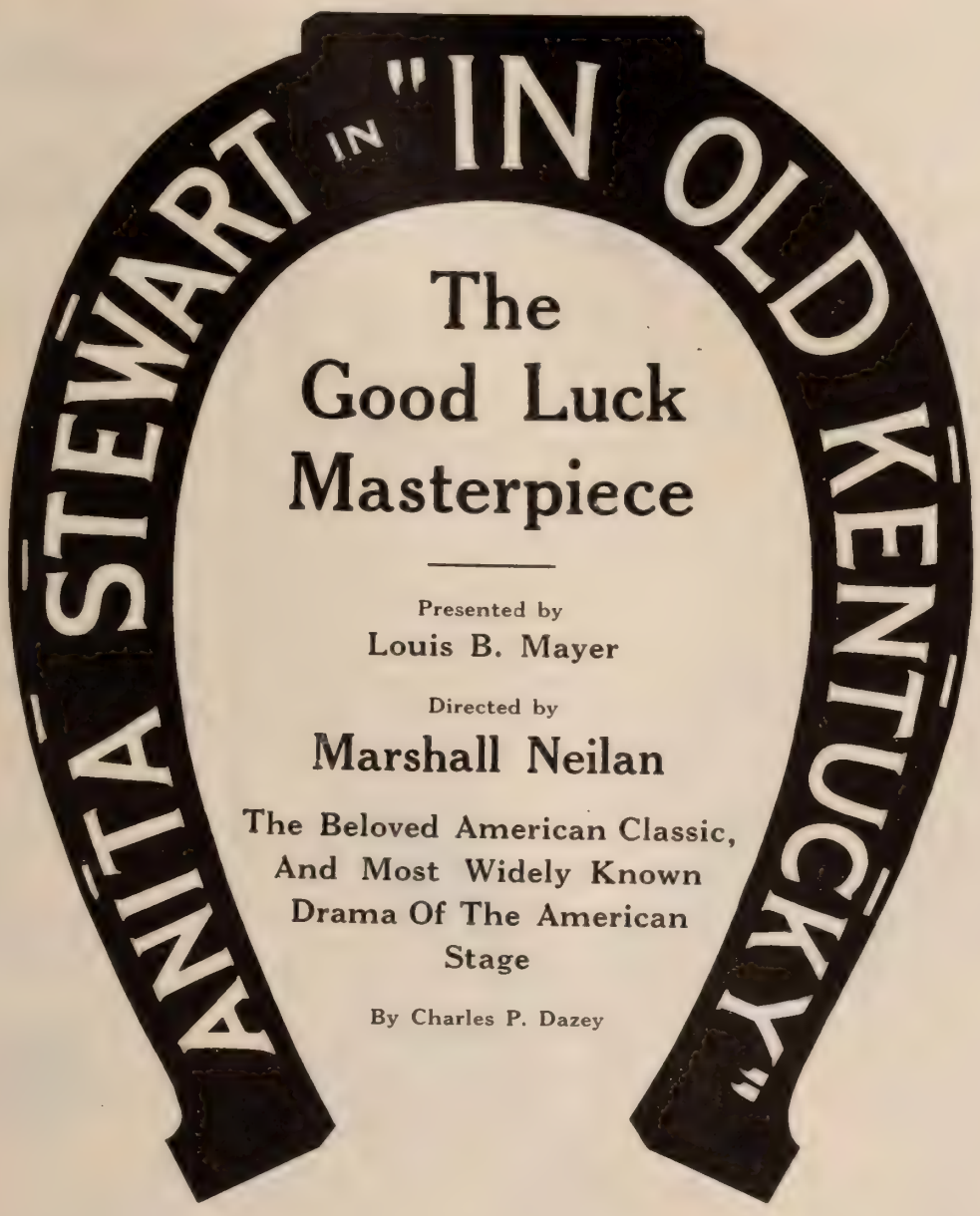
At present we can specialize in any American production for the British market. We have a ready market in England for an unlimited number of two-reel comedies. Inquiries are solicited. Write, phone or wire today.

TRANSATLANTIC FILM COMPANY OF AMERICA
(INCORPORATED)
LEWIS ROACH, President

Fifth Floor
729 Seventh Avenue
New York City

Telephones
Bryant 1574-5
Bryant 1046-2

Coming


ANITA STEWART IN "IN OLD KENTUCKY"
The Good Luck Masterpiece
Presented by
Louis B. Mayer
Directed by
Marshall Neilan
The Beloved American Classic, And Most Widely Known Drama Of The American Stage
By Charles P. Dazey

The Big Special Of The Year

FIRST NATIONAL EXHIBITORS CIRCUIT

Is the Nude

A Unique Picture

DOLORES, the naked swimming girl of the north woods in "Back to God's Country", is as pure as the crystal waters of the cold mountain streams into which she plunges.

Only the wild folk of the forest, who know and love her, see her. But she was caught unaware.

But in this picture the nude is artistic, and art is not rude. Sixteen varieties of wild animals actually are shown.

Most of the scenes were photographed in the ice fields of the Arctics, north of the 56th parallel where the temperature was 60 degrees below zero.

If you want the unusual in pictures, look at this one for yourself.

Directed by
DAVID M. HARTFORD

A First National Special Attraction

FIRST NATIONAL EXHIBITORS CIRCUIT

Rude? Not in "Back to God's Country"

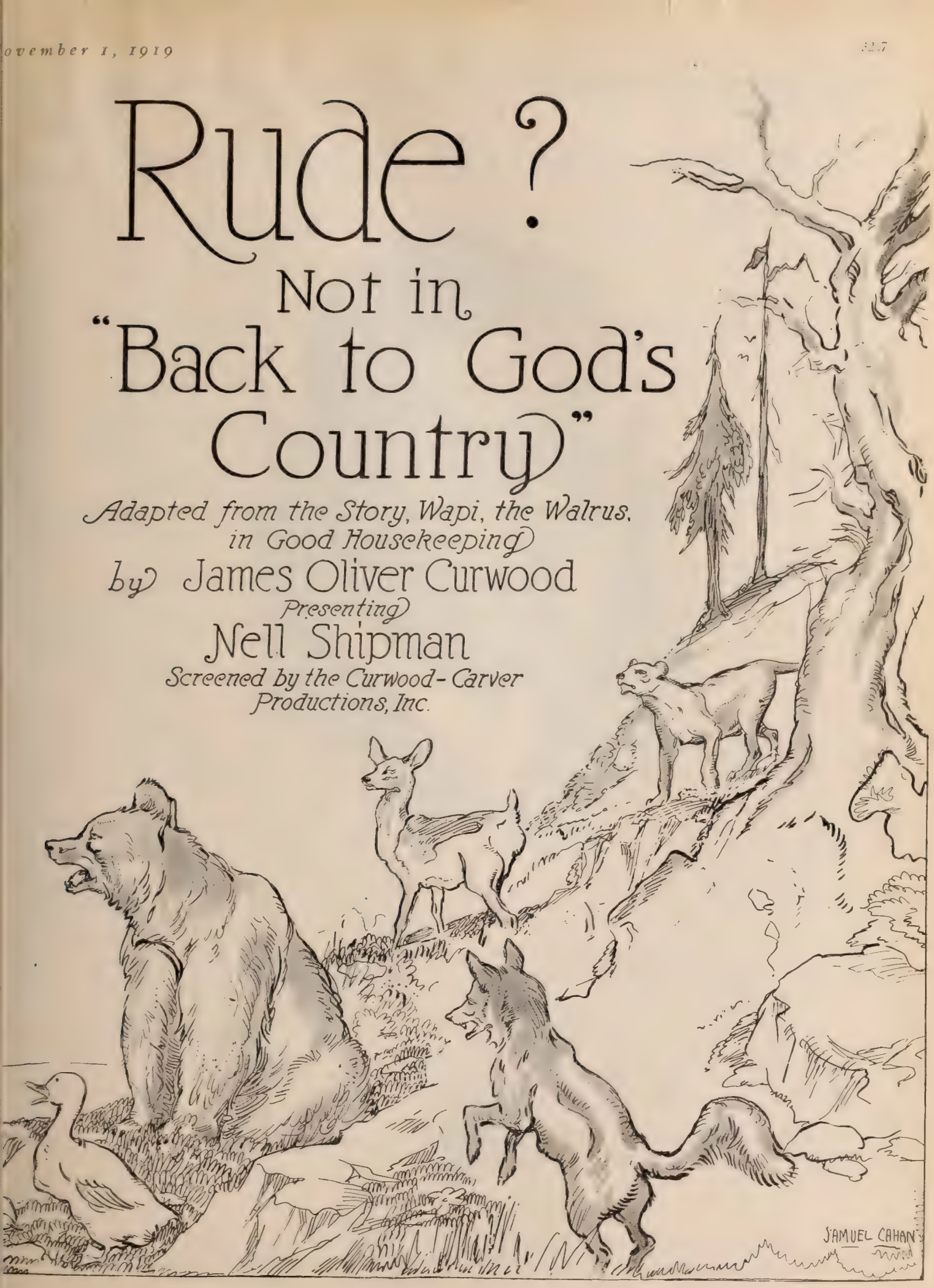
Adapted from the Story, Wapi, the Walrus, in Good Housekeeping

by James Oliver Curwood

Presenting

Nell Shipman

Screened by the Curwood-Carver Productions, Inc.



MARSHALL NEILAN

has started work on his initial
personally directed production
for "First National."

FIRST NATIONAL EXHIBITORS CIRCUIT

A First National Attraction.

SHE BELIEVED her heart belonged to *one man*.

She married another and learned to love him desperately.

She was supremely happy, until—

The rejected suitor revealed himself as *a jackal in human form*.

He held not only ONE *love letter* from her, but DOZENS.

He threatened to tell her husband *unless she gave him money*.

She stole to keep him silent.

Then came a secret meeting with the rogue near her home. Her husband was an unseen spectator.

What followed is told in

SHOULD A HUSBAND FORGIVE?

Presented by William Fox — *Staged by* R. A. Walsh

With Miriam Cooper *in the leading role.*

The Play of the Year

"The Sacred Flame"

The Drama of—
and for—
the Hearts
and Minds
and Souls
of all Men
and Women

The Star—
Emily Stevens
The Author and
Director—
Abraham S. Schomer

Schomer-Ross Productions, Inc.
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126 West Forty-Sixth Street, New York City.

ROBERTSON-COLE PRODUCTIONS

MAURICE TOURNEUR SPECIAL

Available at all
ROBERTSON-COLE
EXCHANGES

ROBERTSON-COLE PRODUCTIONS

MAURICE

ALL the splendor of this delicate creature of God's creation and the glory of its freedom is in the opening sympathetic phase of this powerful story. All the soft contentment of summer and sun and all the sweetness of flower buds is in the depth of the appeal of this budding woman. It reaches the tenderest, deepest, recesses of the human heart.

TOURNEUR

presents

The Broken Butterfly

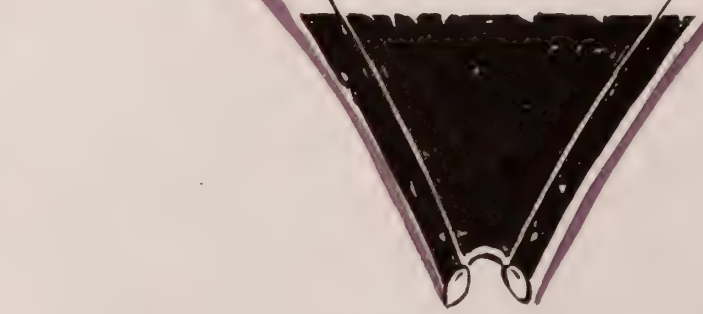
from the story MARCENE
by Penelope Knapp

AND all the pathos and pity that would extend to the fluttering thing of beauty, all the heart strings that would be touched by the collapse of its freedom and the drooping of its gaily colored wings of life, are stirred and shaken by the profound depth of its tragedy. This story is one of the most masterly of emotional screen masterpieces and its tenderness, its drama, and its perfection of production, make it one of the Supreme achievements in motion pictures

Available at all
ROBERTSON-COLE
EXCHANGES

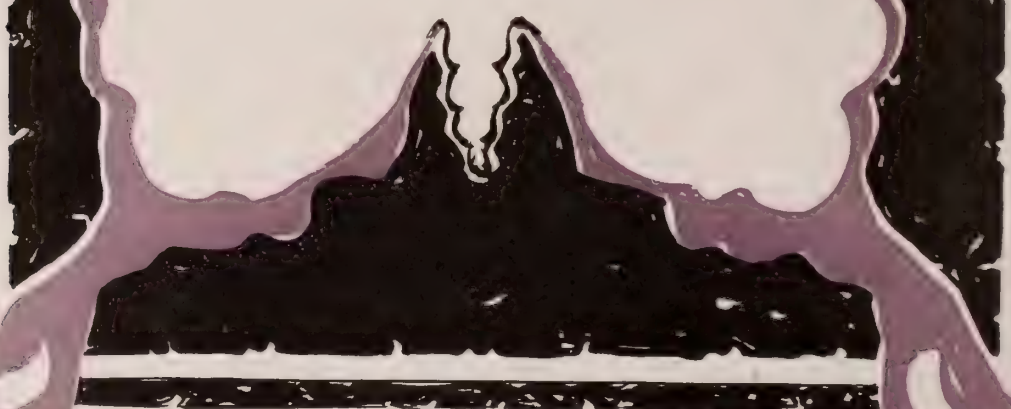
ROBERTSON-COLE PRODUCTIONS

The BROKEN BUTTERFLY



Maurice Tourneur

HE is one of those whose name has become an adjective to describe a thing of supreme perfection, to describe a photoplay of power and splendor. "A Tourneur" conveys more than the intimation of a personality. It conveys the strong sense of a quality, of a standard that is in itself the zenith of artistry. In this production all of his genius, all of his dramatic sense of values, all of his masterly direction have been enwrapped.



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ROBERTSON-COLE PRODUCTIONS

The OPEN DOOR

produced by ARTCLASS

UNIQUE and WHOLLY ORIGINAL

EXHIBITORS TRADE REVIEW

"IT is not the originality in the story but the unique and wholly original manner in which this production has been presented that makes for it a real financial value to the exhibitor. Too much stress cannot be placed upon this fact.

"As to the story itself it is truly dramatic. In fact, the strong points are thorough, the action is consistent and the finale is one that is touching yet thoroughly in accord with the general appeal of the story. At no time does the action lag and the mystery is so developed that one will be held until the final settlements of accounts."

CHARLES E. WAGNER in "The Exhibitors' Trade Review."

Exploitation Advice from The Exhibitors' Trade Review

"Bill this feature as a mystery drama and mention the fact that it offers something different in the way of photoplay entertainment. Boost up the fact that it is mysterious and state that it is enacted by a strong and capable cast.

"For your lobby have your carpenter build you out of light boards or composboards a frame to resemble a door and place this over the entrance to your theatre. Over the entrance have a neat sign stating: 'The Open Door' will lead you to one hour of thrilling entertainment.'"

Teaser ad suggestions: "Look for The Open Door," and "At the Sign of The Open Door."

SUPERIOR PICTURE

"PUT this down as one of the really meritorious successes of the year, dramatically and technically superb. There may be nothing new in the story, but it is the way it is handled, the brilliant interpretation given the leading roles by a cast of unexcelled artists. The presentation registered one word and that is *perfection.* Mystery, thrills and human heart interest are there a-plenty, for the theme is one that will reach every grade of patrons. Because it is different the picture will advertise itself."

Marion Russell in
"The Billboard."

CARFIELD THOMPSON, Author
DALLAS M. FITZGERALD, Director
Supervised by GEORGE M. MERRICK
Photography by JOHN K. HOLBROOK and JAMES C. HUTCHINSON

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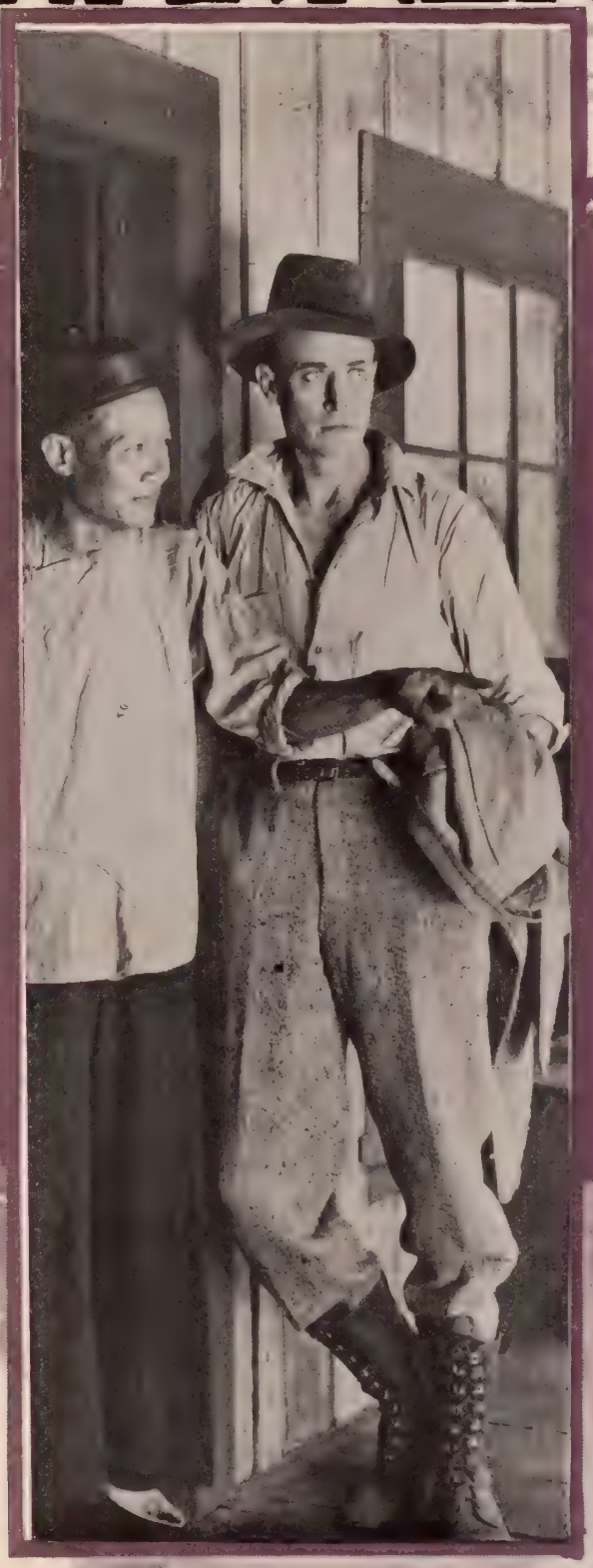
ROBERTSON-COLE PRODUCTIONS

H B WARNER

JESSE D. HAMPTON
Presents



The Gray Wolf's Ghost

SUPERIOR PICTURE

A romantic play of the great Southwest. It is full of the vivid action of the country, with a rich picturesque background of the early days of Spanish grandeur. It is adapted for the screen from Bret Harte's famous story "Maruja."

Available at all ROBERTSON-COLE EXCHANGES

A drama that shows how a woman loves once — and loses, loves again — and wins.

NOW is the certain time to make **YOUR PROFITS SURE.**

WILLIAM FOX *presents*

GLADYS BROCKWELL

in

CHASING RAINBOWS

Direction by Frank Beal.

FOX ENTERTAINMENTS

A PROBLEM that strikes at the heart of every home in America and this means *every home* within the reach of *your* theatre.

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Arrange advance bookings Now for

THEDA BARA
Direction of WILLIAM FOX in

Lure of Ambition

A Theda Bara Super Production
Staged by EDMUND LAWRENCE

WILLIAM FOX
presents

Mutt & Jeff

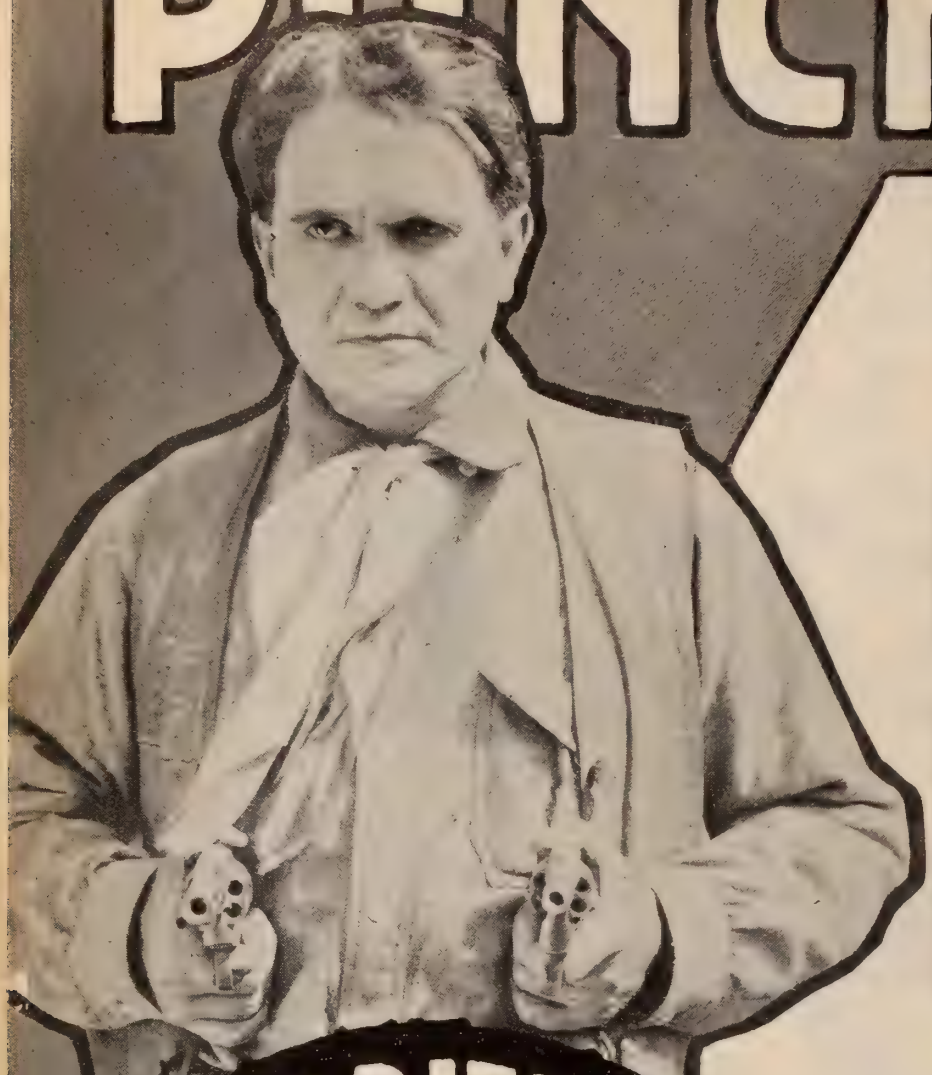
in

CAPT. BUD FISHER'S
CAPTIVATING
CARTOONS

"WAS SHE A WIFE?"
Their latest success
Will make audiences
shake like a bowlful
of jelly.

FOX ENTERTAINMENTS

PUNCH! PE



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THE PEER OF WESTERN

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IN TWELVE TWO-REEL WES

OFFERING THE UTMOST II
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COMBINE THE ELEMENTS O
MASTERFUL DIRECTION
RESULT BEING A NEW

NOW BEING PRODUCEI

STATE RIG

THESE TWO-REEL FARNUM
UNPARALLELED OPPORTUNITY

GET YOUR FARNUM

STORIES BY

THE FOLLOWING EMINENT AUTHORS

B. M. BOWERS
BERTRAM SINCLAIR
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REAL WESTERN FEATURES
PRODUCED IN THE WEST
WITH A RECOGNIZED STAR
STRONG VIRILE STORIES
SUPERB PRODUCTION

DIRECTION OF
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CANYON PICTURES

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5

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ATURES OFFER AN
STATE RIGHTS BUYERS.

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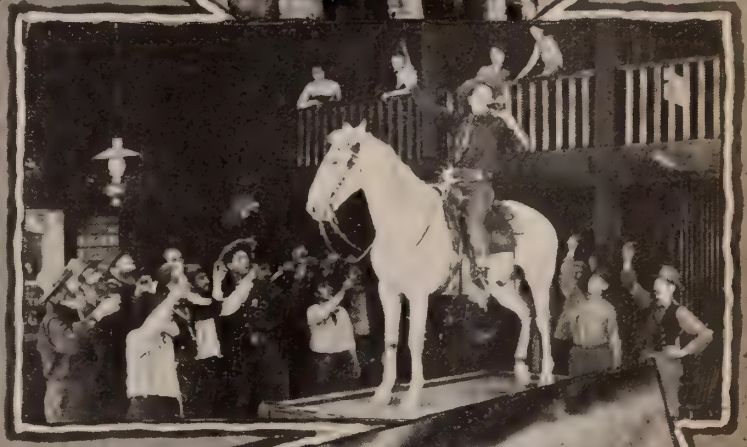

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All the entire

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THIS IS THE BEST EVIDENCE IN THE WORLD
THAT THESE COMEDIES ARE SURE-FIRE

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Consolidated Film Corp. Los Angeles and San Francisco	California, Arizona and Nevada and Hawaiian Islands
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Celebrated Players Film Corp. Chicago, Ill.	Illinois and Indiana
Standard Film Service Cleveland, Ohio	Michigan, Ohio and Kentucky
Greater Features, Inc. Seattle, Washington	Washington, Oregon, Idaho and Montana
First National Exh. Circuit Boston, Mass.	Massachusetts, Rhode Island and Connecticut
Premium Film Corporation Charlotte, N. C.	North and South Carolina, Tennessee, Alabama, Florida and Georgia
Southwestern Film Corporation Dallas, Texas	Texas, Oklahoma and Arkansas

Read this from Consolidated Film Exchange

"Hall Room Boys went over like wild-fire at California Theatre, Los Angeles, and Strand Theartre, San Francisco."
—D. Chatkin

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H. M. RUBEY, Pres. JOE BRANDT, Gen'l Repr.

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In "EYES OF YOUTH"

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All Booked Absolutely Independent of Any Other Pictures Controlled by Any Exchange

TO FOLLOW!

House Peters and All Star Cast
in a Big Play on Domestic Differences

Pioneer presents

GRACE DAVISON

The Loveliest Woman on the Screen

and

CONWAY TEARLE

in

"Atonement"

Atonement is the story of a woman who forgave but could not forget, of a man who was tempted—who thought he had reached the depths of despair—but found that a second chance had been given him, and he devoted his life to righting the wrong he had never committed.

To live, to love, to feel the treasures of life slipping from our foolish grip—that is anguish; but to live, to love, to hold within our hand the reins of our life is joy. "Atonement" shows both the anguish and the joy of life.

Produced by

Humphrey Pictures, Inc.

Directed by

WILLIAM HUMPHREY

SOME TERRITORIES STILL OPEN ON

"THE BOOMERANG" with HENRY B. WALTHALL
"THE LONG ARM OF MANNISTER" with H. B. WALTHALL
"THE SINS OF THE CHILDREN" with STUART HOLMES & ALICE CLAYTON
"VIRTUOUS SINNERS" with WANDA HAWLEY
"THE GIRL FROM NOWHERE" with CLEO MADISON AND WILFRED LUCAS
"THE HIDDEN CODE" with GRACE DAVISON
"SUSPICION" with GRACE DAVISON
"THE STILL ALARM"—"WIVES of MEN" with FLORENCE REED
"THE FACTS AND FOLLIES" Series
One a Week—Fifty-two a Year
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MAY ALLISON

in Avery Hopwood's Greatest Broadway Success

FAIR AND WARMER

The capacity play with a cocktail, complications, and a kick!

Adapted from the famous Selwyn stage production by June Mathis & A.P. Younger, and directed by Henry Otto in six hilarious acts.

IT MADE THE WEATHER FAMOUS!

The funniest farce ever written!

Maxwell Karger
Director General

METRO PICTURES CORPORATION

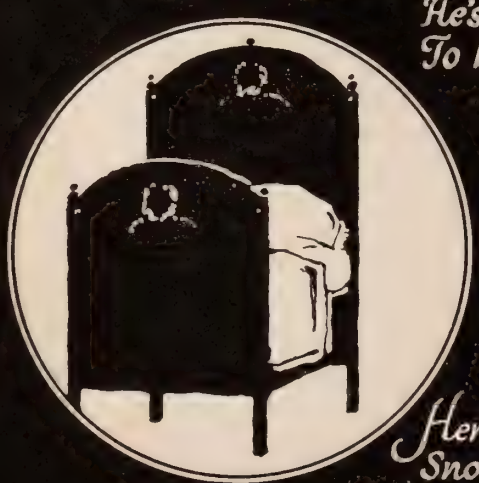
JURY IMPERIAL PICTURES, LTD, Exclusive Distributors throughout Great Britain. Sir WILLIAM JURY, Chairman.

This sober burglar wore
A curate's coat and hat.
Which was good enough for Ferdie,
So he let it go at that.

PLEASE

Note the house Deteckative,
The slicker with a gun.
He took a keen enjoyment
In spoiling all the fun.

Shake hands with Mr. Walton –
Look out he doesn't scratch!
He's riled up from his efforts
To block son Ferdie's match.



Here's a lonesome twin-bed,
Snow white and soft to touch
There's another in the play,
But they don't use it much.

ME

PICTURES

JURY IMPERIAL
Exclusive Distributors
Sir WILLIAM

Mated ideally,
They thought they really
Were married, and maybe they were.
Spied on, pursued,
Their acts misconstrued,
But to know what was next to occur

See

VIOLA DANA

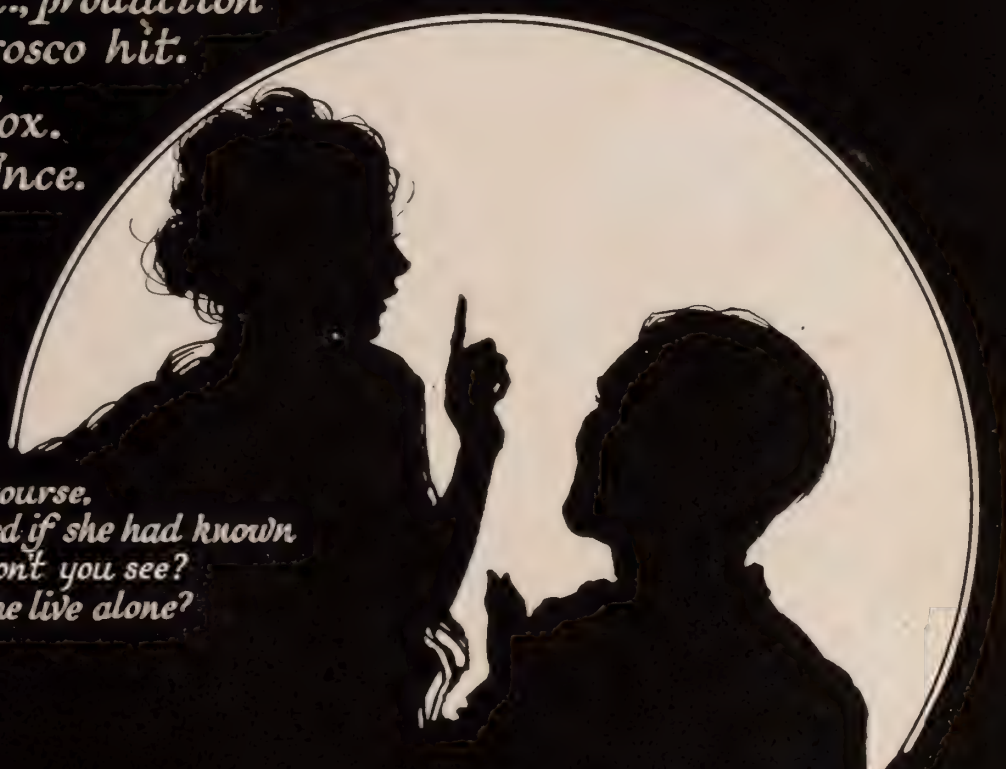
in James Cullen & Lewis Allen Browne's

GET MARRIED

A Screen Classics, Inc., production
from the famous Morosco hit.

Scenario by Finis Fox.
Directed by John E. Ince.

Maxwell Karger,
Director General.



And Muriel, of course,
Would have blushed if she had known
But she didn't, don't you see?
So why should she live alone?

TRO
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PICTURES, LIMITED
hroughout Great Britain.
URY, Chairman.

Don't blame Ferdie Walton,
He thought she was his bride.
But was she? see the picture
And then you can decide.

What "THE MUSIC MASTER" is to the stage,

BERT LYTELL

in

LOMBARDI, LTD.

is to the screen!

A superb story with tears and laughter so brilliantly blended that the most hardened spectator will yield to it's tender pathos and quaint humor.

Adapted from Frederic and Fanny Hatton's great Oliver Morosco Broadway stage success by June Mathis, & directed by Jack Conway.

Maxwell Karger
Director General

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JURY IMPERIAL PICTURES, LTD., Exclusive Distributors throughout Great Britain. Sir WILLIAM JURY, Chairman.

The biggest organ in any theatre is in the biggest theatre in the world

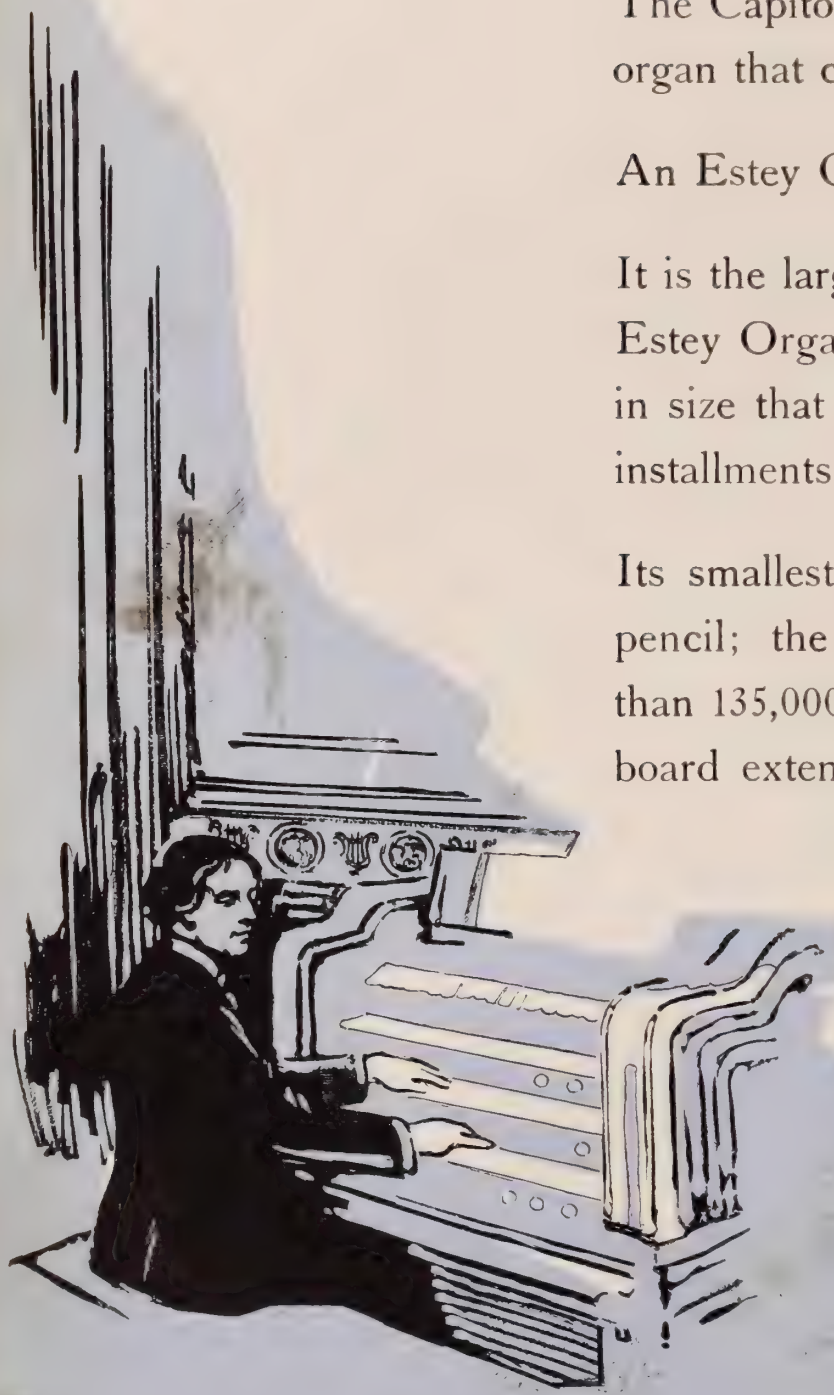
THE CAPITOL THEATRE which has just opened in New York is the largest theatre in the world. It seats more people than any other theatre. It is presenting musical novelties and motion pictures on a magnificent scale that has not before been approached.

The Capitol Theatre wanted the finest theatre organ that could be made.

An Estey Organ was installed.

It is the largest instrument ever made by The Estey Organ Company. It is so tremendous in size that it was delivered to the theatre in installments of car-load lots.

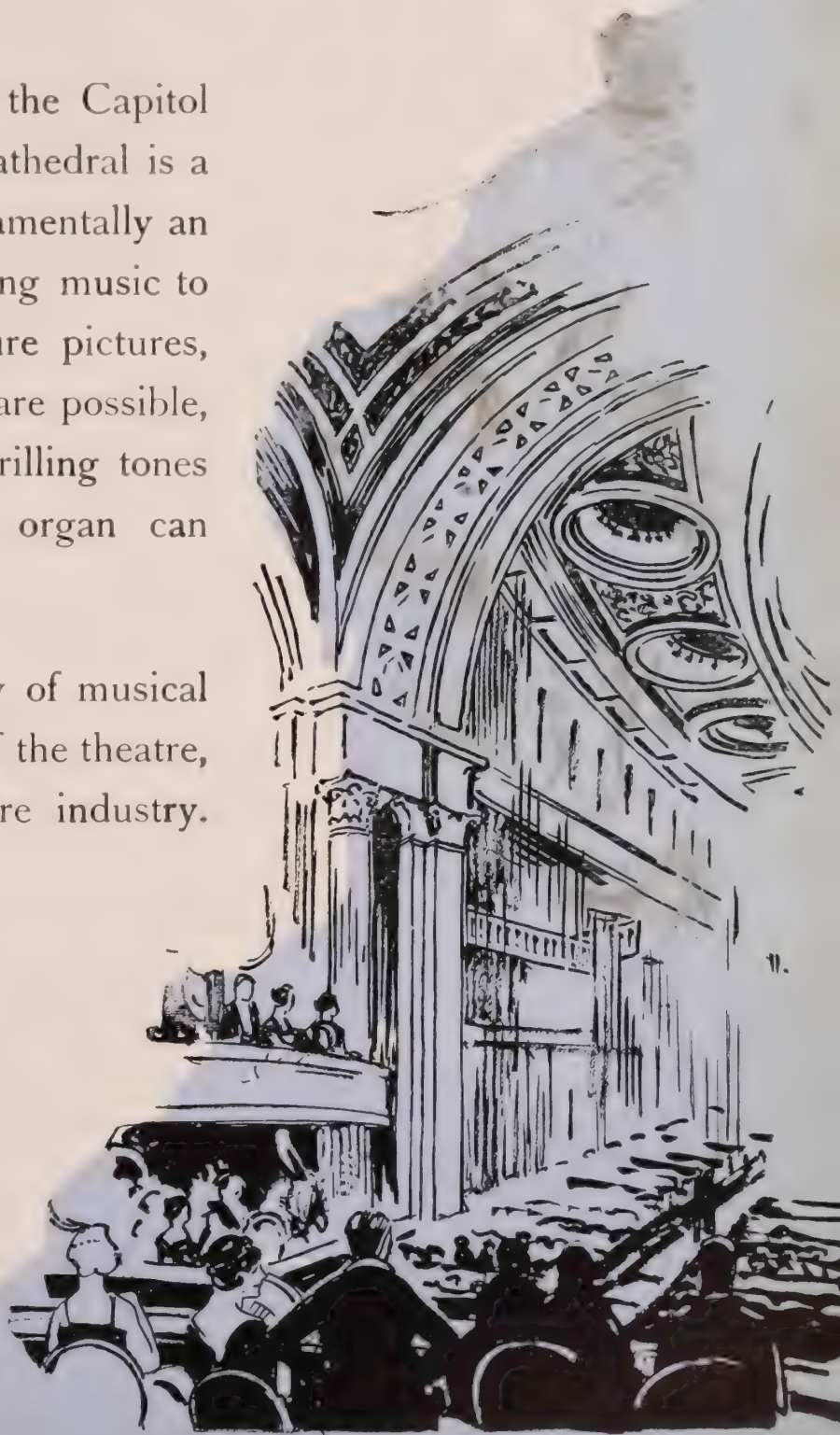
Its smallest pipe is about as big as a lead-pencil; the largest pipe could contain more than 135,000 of the little ones! Its sounding board extends from one side of the theatre to



he other—a distance of 100 feet. It has tops of a new character, in addition to the usual ones, and for power and timbre they excell anything yet heard. The only assemblage of instruments that could take the place of this Estey Organ is an orchestra of 200 pieces.

This organ is as much a part of the Capitol Theatre as the organ in a large cathedral is a part of that cathedral. It is fundamentally an organ, yet it is admirable for playing music to accompany pictures,—news, feature pictures, comedies; the most delicate effects are possible, as well as the ponderous and thrilling tones that no instrument but a pipe organ can produce.

It is an achievement in the history of musical instruments, in the development of the theatre, in the growth of the motion picture industry.



Some of the theatres that have installed Estey Organs

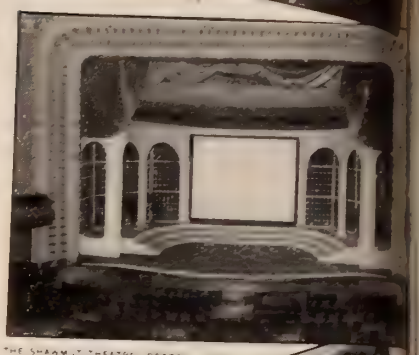
Big profits come to the men who do big things.
Good pictures attract people to your theatre—
Good music brings them back—regularly.

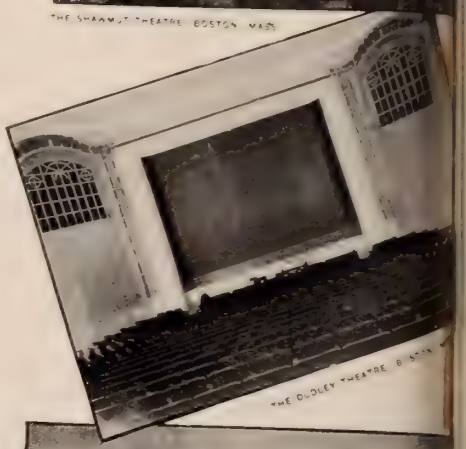
You can always have good music if you have an Estey Organ. You will be independent of labor troubles, for in many theatres the Estey Organ does the work of an entire orchestra. It has no union hours, it is always there. You will save the cost of the organ, times over, in what you save on musician's salaries; and your organ is growing better all the time.

Your organ will be built to fit your theatre, just as the organ in the Capitol Theatre was built to fit that theatre. Its cost depends upon the size, and the way it is built in,—and it doesn't cost as much as you think it will.

We will send an expert to talk with you, wherever you are, whenever you say.

Ask the home office—





CLEMMER THEATRE, SEATTLE, WASH

YAKIMA THEATRE, YAKIMA, WASH

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Brattleboro, Vermont

You can hear the Estey Pipe Organ at any one of these branches:

Studios in

New York, 11 West 49th Street
Boston, 120 Boylston Street
Philadelphia, 1701 Walnut Street
Los Angeles, 633 South Hill Street

Motion Picture News consists of 154 pages this week—and there's something on every page that interests or serves every individual in the industry.

ANNOUNCING

MOTION PICTURE DIRECTORY

Motion Picture Directory has already become the standard directory of players, directors, scenario writers, cinematographers and all persons connected with the production of motion pictures.

It is used by directors for casting, by photoplay editors for their departments, and by producers and leading exhibitors for reference.

The 1920 Edition—in addition to embracing all the features that have made the Studio Directory so popular—will be even more, it will be a

MOTION PICTURE DIRECTORY

in all that the name implies. Motion Picture Directory will be the first complete, "all-around" reference work of the industry. It will be more than a "year book," more than an "annual." In the wide range of subjects covered, the wealth of valuable and authentic statistics supplied, it will take rank as the encyclopedia of the motion picture industry.

Motion Picture Directory will offer to advertisers an unequalled opportunity to buy "year-round" service. Every page of the 1920 edition will bristle with information that will be constantly referred to by executives, exhibitors, photoplay editors, and all interested in the motion pictures.

PUBLISHED
JANUARY FIRST

PLAYER BIOGRAPHIES
SHOULD BE SENT IN AT ONCE

"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 20, No. 19 November 1, 1919

Glancing Over the Mail

THE picture publication that inspires responsiveness in its readers need never worry about topics for editorial discussion. Take this morning's mail for an example. Atop the pile on our desk is the letterhead of the Alhambra Theater, Eastland, Texas. And our eye catches his ready-made editorial:

"Tell the exhibitors not to be afraid of this raising admissions proposition. Prosperity is over the country, everything is higher — even the distributors are charging us more — and higher prices or everything is in the atmosphere. I say this — to the exhibitor who fears his patronage is going to take him to task for raising prices. Take a month's bookings, go over the different attractions, weed out the weak ones explaining to your respective distributors what is up, that you are going to try to raise your admission prices. Get the most consistently good attractions you can for a solid month. Then raise your price and advertise stronger than you ever did — asking your public to notice the *consistently strong and selected* programs you are showing *every day*. 'You've just adopted a bigger policy and know your public wants the best and is willing to pay for it.' This will work."

The Proof of the Pudding

F. K. DAVIS, manager of the Alhambra, then goes on to cite some of his own experiences to prove the case stated in the above paragraphs:

"I know conditions vary," he writes, "but we use that alibi too altogether too often. Let me take the proposition home.

"We had one house here, The Majestic (and still own it) located in the heart of the business section. It had location and fine lobby and that's all that could be said of it. It had two rows of posts down the centre of the house, and to this day has no intake or exhaust fans (merely a dozen well oscilating fans). The floor did not have the proper grade, so many of the rear seats were set on blocks. The original owner (lasted six weeks) had put a transverter in the house and that made so much noise you couldn't play the organ softly and have it heard.

"We opened the Alhambra around the corner, with no posts, fine floor drop, outside ventilation on four sides with proper fans and flues on ceiling, a competent organist. At the Alhambra we charged fifteen and twenty-eight cents, while the Majestic charged twenty and thirty-five — and yet the people swarmed to the Majestic as compared with the attendance at the Alhambra. Why? Because they paid more and thought they were getting the best.

"We now operate both and the first of the month will raise the Alhambra prices to twenty-five and fifty cents. Give them something better — decorations, music — whatever your standard has been *raise it* and you'll be able to advance prices unless your section of the country is financially suffering."

The Exhibitor's Place

FROM that letter we turn to a communication from Arthur B. Smith, of the Fenwick Theater, Salem, N. J. This paragraph stands out:

"I feel that the responsibility of a motion picture theater is something akin to that of a newspaper in that its influence in the community for good cannot be overestimated. Whatever success I may have attained in the business can be attributed to the fact that I have selected the best pictures obtainable and pictures that are elevating and that make people better for having seen them. This has proved a safe, solid, and satisfactory foundation on which to build the business."

"Safe, solid and satisfactory." We agree heartily with Mr. Smith's sentiments. So heartily in fact that as we turn the letter over we feel sure that at some time in the future we will give longer editorial treatment to Mr. Smith's theme "The Exhibitor's Place as a Publisher in his Community."

Can you conceive of the strides that the industry would take if every exhibitor could feel his position as Mr. Smith does — and could impress his community with that feeling?

It's a big topic — one too pregnant with possibilities to let pass in an idle manner.

W. A. Johnston

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Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Representative, L. H. Mason, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, 618 Wright and Collander Building (Hill at Fourth St.); 'Phone Pico 780. Subscriptions $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book. Western Union registered cable address is "Picknews," New York.

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"There Must be Reciprocity" says British Editor

IN the September 25 issue of the Kinematograph and Lentern Weekly, G. A. Atkinson, associate editor of that publication, challenges the oft-repeated statement of American producers, and the recently published article in MOTION PICTURE NEWS, affirmative in sentiment and detail, to the effect that the American door is open to the British producer of meritorious film.

The major portion of our contemporary's article, containing an oft-repeated indictment that the American audience is inaccessible to new ideas, follows, with a full and pointed rebuttal on the next page.

W. A. Johnston, the brilliant and virile editor of the *Motion Picture News*—and an American of sound British ancestry—has been a good friend to the British film trade for many years, but when he says that the door is open to the American market for any British motion picture that will make money for the American exhibitor, he invites correction. Mr. Johnston is in the position of the pup who stepped off the platform to inspect the "live rail." In about a minute he will be full of information. We could name a large number of British films, produced within the past few years, that are quite as good money-makers as the average American production. Several of them, in their day, rivalled America's best. We could also give a long list of names of British filmmen who have taken those pictures across to America, in optimistic mood, and returned sick and sorry over their reception—their business reception, I mean; there has never been any complaint on social grounds. On the other hand, American film-men come over here, close their deals successfully, and return mouthing pious words about the necessity of some sort of reciprocity. Of such are R. A. Rowland and W. A. Brady. Mr. Brady went a step further, and hinted that the American Government might be compelled to intervene in the matter. Why should there be even the hint of a necessity for Government intervention? It almost looks as if someone, somewhere, had a guilty conscience! When the president of the National Association of the Motion Picture Industry of America is convinced that the problem of getting British pictures into the States has become one for statesmanship to solve, can Mr. Johnston blame the British industry for thinking that there may be some sort of an organized effort to keep British films out of America? I do not say that this is the opinion of the *Kinematograph Weekly*. I am merely stating a case for the American trade to consider.

How does Mr. Johnston know that the average British-made picture could not possibly appeal to American audiences, if those audiences seldom or never get the opportunity of expressing their judgment? All American audiences must certainly contain a percentage of patrons of British ancestry, in some districts the proportion of British stock in the audiences might be anything up to 50 per cent. Does Mr. Johnston dare to say that this stratum of the American kinema-going public is not interested in British films? It is a matter of international knowledge and consent that if there is a correct standard of taste in regard to sentiment and feeling, matters inseparably associated from public entertainment, the British point of view is more likely to come nearer to the standard than that of any other nation. The ultimate best in all matters in which nothing but a fine sense of discrimination will serve, is almost invariably British. Americans are not dead to the British appeal in literature and drama, or to the British appeal in dress, manners, customs, and other matters which in the last resort are dependent on a keen sense of what is fitting or a nice instinct of choice. Why should the American Trade so hastily assume that American kinema audiences would be dead to the distinctive appeal of the British film? Will Mr. Johnston re-read the American Press notices of those two British films, "The Elder Miss Blossom" and "Her Greatest Performance," and notice how the critics are as one in detecting in those productions a certain atmosphere of charm and dignity, and how they evade the critical issue by saying that the films might "appeal to the older folks" or will need "strong boosting"? Are American audiences, then, dead to the appeal of charm, dignity and a certain fineness of sentiment? Must we be forced to draw the only logical conclusion that the best testimonial to British films is their non-suitability for American audiences. If this is not the correct inference, what is? Does the American audience discriminate against Charles Chaplin because he is British, or against Mary Pickford because she is of Canadian origin? Why should it, then, be supposed that American kinema patrons are insensible to the distinctive appeal of British films?

If we take Mr. Johnston at his word and accept his statements that there is nothing in the nature of an organized effort to keep out British productions, and that the average British-made picture could not possibly appeal to American audiences, then there are only two logical inferences which we can draw:—

(1) That the American kinema audience is the most insular and the least accessible to new ideas of any in the world.

(2) That American viewers have not the courage to approve any foreign film which does not conform to certain stereotyped and parochial notions of what is suitable for the American public.

If that is a true view of the matter, all I can say is that it is a pity that Columbus died before he had the opportunity to repent. We prefer to believe that, in this respect, the American kinema patron is a better judge of what he wants to see than the American film viewer. We believe that Anglo-American co-operation during the war, and the great fraternization in France, has created the favorable atmosphere and the psychological opportunity for the introduction of British films to American screens. It is not necessary that the assurance of the *Kinematography Weekly* should be accepted that this state of things has come to pass. Let us confirm it by quoting the opinions of a few representative Americans, all expressed within the past few months:—

These opinions are introduced here to emphasize to the Americal film trade the importance of the fact that the British film trade is the one most heavily hit by American competition in its own markets; the one in which, during the war, America gained most at the expense of Great Britain; the one which America is preparing to hit most heavily after the war; the one which, in short, stands most in need of reciprocity from America. The United States Secretary of the Interior says that Americans love fair play, and that amongst them there is growing something akin to an appreciation of the wisdom embodied in the Golden Rule. How does the question of reciprocity stand in the light of this sentiment? Mr. Johnston avers that there is nothing in the shape of organized effort to keep British films out of American markets. What will he say when I tell him that I have seen an agreement between the biggest film corporation in America and its British producing branch, by which the former agrees that none but the films produced by it in England shall be shown on their American screens. If that is not an organized effort to bar out the genuine British productions, what is it? Does it look like reciprocity, or fair play, or an appreciation of the wisdom of the Golden Rule? Does it? On the one hand there is the whole of representative America calling for co-operation and reciprocity with Great Britain, and on the other hand there is the American film trade, headed by its most powerful corporation, steadily, earnestly, grimly barring the door against the British film. On the one hand we have American films being dumped into Great Britain as fast as they can be turned out, and on the other hand we have the British film-producer leading a precarious existence because of American competition in his own markets.

Three years ago I took up with W. A. Johnston and the American film trade the question of reciprocity for British films. Three years ago I said all that I am saying to-day. Three years ago! And how far has the question of reciprocity advanced in the meantime? Not one inch! It is useless to disguise from ourselves any longer the fact that the attitude of the American film trade, in this respect, is tantamount to a declaration of war. Between the attitude of commercial America, in this one matter, whatever it may be in others, and the attitude of commercial Germany, there is no difference whatever so far as the British film trade is concerned. America's idea of burying the hatchet is to bury it in the Englishman's head! Well, it has taken us a long time to realize what the attitude of the American trade actually means, but now that the fact is fairly driven home, the English-

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The American Picture Door Is Open--Walk In

Some Information on American Market Conditions

By William A. Johnston

IS there an organized effort to keep British films out of this market?

Our recent and positive statement to the contrary is strenuously challenged by G. A. Atkinson, associate editor of the Kinematograph.

Mr. Atkinson likens us to the inquisitive pup who investigated a live rail and was promptly filled with information; and he then proceeds to inform us in electrical fashion.

We are glad to reply in kind. Information is just what is needed.

Misunderstanding we do not want. We can, we feel sure, speak for the American trade to a man that it deplores, exceedingly, any feeling that anything other than fair play is accorded British made pictures in this buying market.

This is an important subject: but — it is purely a business question. Let us discuss it candidly, as film men, using film facts.

In the first place, Mr. Atkinson, the American market is not organized to exclude any pictures. We are far from any such stage of commercial organization. The American producers and distributors have never been able to unite upon any matter at any time, except on censorship, taxes, the influenza epidemic and other similar situations threatening the very life and the entire cash drawer of the industry. So far as British made pictures are concerned no two or more American distributors ever met to discuss their exclusion; they have for one thing, been too busy making too many pictures.

The fact is we are not even organized to the extent of putting the proper economic limitation upon our own production.

We are just beginning to merge from an orgy of overproduction of pictures which well preceded the World War.

By that I mean that the individual American producer-distributor has produced so many pictures that they have competed with each other, driving each other out of the way, and off our own market, with booking losses of millions of dollars.

The market that was lost here was not found abroad, for the war closed many a foreign territory.

Too many of these fast, machine-made pictures were mediocre. But the fact stands out — does it not — that even before the war put its restrictions upon British production these American made pictures filled a major part of the British market?

And now, again —

We have two sources here of feature pictures — which are really the subject of this discussion: the regular release producer and the independent producer.

The regular release producers — these comprise the more prominent concerns — own their own distributing and selling organizations. We have always considered this uneconomic because the large overhead of an exchange system calls insistently for many pictures and consequently fast (and therefore mediocre) production.

But you cannot — for the present, at least, argue with general success against the shibboleth of the American producer-distributor: "We won't take chances on our pictures except through our own distributing effort."

At any rate the situation exists.

Now what would you do, Mr. Atkinson, if you owned an expensive exchange system and had your production plant geared up to so many pictures a year?

You'd favor your own, wouldn't you? And you'd grow to rely upon them — *unless* (1) you were offered a better picture (at a fair price) or (2) a picture as good as yours (at a cheaper price) or (3) unless the purveyor shouted loud enough to make you take your accustomed gaze off your release chart and make you look at his wares. (This latter is important, too.)

Well that's just what the American producer-distributor does.

And the independant producer here in America, the man who hasn't his own outlet, is in much the same fix as your British producer.

He has just three avenues of sale for his picture. He can sell to the producer-distributor — cash or royalty basis; or to the independent distributor; or he can offer his picture to the state rights market — an aggregation of independent exchanges, covering the country.

The states right market isn't organized — as yet. That is to say each exchange buys independently for its territory; no joint buying effort is maintained in New York or at any central point; when pictures are purchased no joint exploitation to the exhibitor is carried on against the nationally advertised pictures of the producer-distributor.

These independent American producers have the advantage over the British producer of knowing the buying market, its personnel and possibilities; yet they have to work intelligently and consistently to sell their product. Pictures are not snapped up here; they themselves must do the snapping.

Two years ago a picture (it is mentioned recently in our British correspondence as a fine box-office earner in Great Britain) was brought quietly to New York and got one scant offer. Then an enterprising advertising man took it, put it on Broadway, advertised it loudly and ingeniously; and it sold readily and earned mightily. This is but one of many instances — right along.

We hold no brief here for the American buyer. He may be somewhat deaf — but naturally so since he has grown to reply upon his own production. He may be somewhat blind; but who is an infallible judge of pictures? Then you — British producer or independent American producer — must get his ear and eye. You must ADVERTISE! This is not a covert plea for the American trade press, use any other judicious medium of exploitation, if you will. But advertise! That's plain good business sense.

Some year ago the writer lived and worked in London. He saw many American salesmen come over with American products — metal ceilings and shop equipment, heating systems, breakfast foods and cooking devices and what not. They arrived in characteristic American fashion, cock-sure, buoyant and boisterous; and they left shortly and quietly. Some said that British prejudice was an unscalable wall; others laid facts before their firms and went back equipped to stay and work, believing that the public — any public anywhere — will absorb a fairly priced article of merit PROVIDED it is BROUGHT to their attention. So our original statement still holds — that "the door here is open," or we might amend by saying, "OPENABLE" to any British picture that will make money for the American exhibitor.

The picture must, like the independently produced American pictures, be excellent pictures, outstanding pictures, better than the average American program or regular release picture.

That is obvious, it seems to us, if the pictures are to be absorbed either by the producer-distributor or the independent distributor or by the state rights group of independent exchanges.

Secondly, these pictures must be well — very well — advertised to the trade; and capable local representatives here must handle them. Consider for instance in this connection the representation long had by American companies in London as against British representation in this market at present.

There is an assured market here for these better pictures. No one can argue against that. The exhibitor wants them; the state rights exchange is hungry for them; the independent distributor is open to them; the producer-distributor will not want his competitor to get them. And finally the public will want them — provided these good British pictures are adequately advertised to them.

Again there is the matter of production plants and capital. Great strides have been made here in the way of studio equipment and facilities and more importantly in the way of picture making organization. American pictures today are organization-made pictures. They are the product, not of one man, but of many specialists, the development of which has come about in the past two years. One of the best producing directors recently advertised his latest pictures as a product of organization and specifically and with pride pointed, not to himself, but to his chief of staff.

Again the American picture today is backed with plenty of capital. Producers don't hesitate to "plunge." Money doesn't make pictures but it is quite apt to show clearly in the production and to carry weight. Again, capital is freely added to-

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Attention to detail and action is an important factor in "The Beloved Cheeter," a Robertson-Cole production featuring Lew Cody

Robertson-Cole Gets a Feature

"The Beloved Cheater" a Big Production by Gasnier Featuring Lew Cody is Bought

FOLLOWING close upon several other important announcements made recently it is stated by Robertson-Cole Company that negotiations have been completed and they have purchased the L. J. Gasnier production "The Beloved Cheater" featuring Lew Cody and have contracted for five more big Lew Cody specials for the coming year. Negotiations for L. J. Gasnier and the Lew Cody Company were conducted by Sydney Cohan and he expresses himself as well satisfied with the arrangements.

"I would like to thank all of the distributors who so courteously viewed 'The Beloved Cheater' and were interested in the proposition," Mr. Cohan said. "We had many offers, all of them fair and pleasing, but the Robertson-Cole proposition was the most attractive and we have accepted it not only for the first picture but for the entire six in the Cody series.

"Since the preliminary announcement of the picture we have had scores of letters from first run exhibitors throughout the country inquiring as to the date of release and the terms. One of the largest exhibitors in the country offered four thousand dollars for a week's run on condition that Cody would appear personally with the picture for the week. Of course all of these offers have had to be held in abeyance until it was finally decided that Robertson-Cole would take over the productions.

"In the first picture of the series 'The Beloved Cheater,' Mr. Gasnier has achieved a wonderfully perfect production, typical of his work of many years for Pathe. I am sure all six will bear the same stamp of quality and the picture will be a big feature in the market. The producing organization is now at work on the remaining pictures at the studio at Glendale, Cal., where Mr. Gasnier is personally supervising every detail."

The acquisition of this series of pictures by Robertson-Cole is another indication of the determination of this organization to take the best obtainable in the market for their exhibitor clientele. The industry was somewhat surprised by the vigor of the policy announcements of Robertson-Cole for the coming year and the intimation of strong specials and features to come but the steady stream of big announcements since then has shown that those announcements were mild statements of the extent to which the company proposed to go in getting the best.

And in this connection it is noted that in making the announcement of the Lew Cody series, officials of the company said it was the fore-runner of certain other important acquisitions which will be publicly announced in the near future. It is stated that this expansion will continue uninterrupted for some time and at the present moment no limit to the number of quality productions has been set.

At the present pace the company is rapidly forging to a place among the real leaders in the industry and it is the claim of officials that in doing it they have never sacrificed quality to expediency in a single release. Developments in the next few weeks will be closely watched by exhibitors because previous intimations of Robertson-Cole of important announcements have always been fulfilled.

"The Beloved Cheater" according to the Robertson-Cole announcement is one particularly well adapted to the peculiar grace of Lew Cody in society parts and is a comedy drama of unusual merit. Eileen Percy plays opposite Cody, and her husband Busch, the St. Louis millionaire appears in several scenes. A sister of Mr. Busch also participated in the making of the picture and she appears in a few close-ups.

Big Detroit House Bought

Phil Gleichman has purchased the Broadway Strand theatre, Detroit, buying from Harry Garson the latter's half interest. Mr. Garson at the same time disposed of other local interests in order to give his full time to Equity.

The history of the Broadway Strand revolves around Mr. Gleichman. He originally promoted the house and had it built, but before it was completed leased the property.

King Vidor Signs Contract With First National

King W. Vidor has affixed his signature to a contract with the First National Exhibitors Circuit whereby he is to produce a series of special productions based on the same trend of thought which has characterized his preceding pictures, "The Turn in the Road," "Better Times," "The Other Half" and "Poor Relations."

The contract was closed in the office of Nathan Burkan, 1451 Broadway, Tuesday, and signed by H. Schwalbe, secretary-treasurer, and Mr. Vidor. Nathan Burkan acted as legal adviser for Mr. Vidor while S. F. Jacobs was attorney for the company.

Mr. Vidor will leave New York for the coast at once and begin active work of production. In fact with the signing of the contract the first production was started.

No time limit has been set in the contract on the making of the productions, but Vidor estimates he will be able to complete one picture about every three months.

The terms of the contract are such that an intensive and extensive advertising campaign will exploit the name of King W. Vidor.

Grand Rapids' New "Regent" Will Combine Several Features

According to the plans drawn up the Regent Theatre, Grand Rapids, Mich., will combine a roof garden on the fifth floor, flanked by refreshment booths, with rooms below for public and private dancing lessons. The house will seat 2,500 to 3,000 persons.

Another feature consists of five tunnels which will serve to deliver patrons exactly where they wish to sit without disturbing a seated audience. Three of these tunnels lead forward from the rear of the foyer floor to the front of the balcony and two lead from the rear of the mezzanine floor to the middle of the balcony. The theatre building alone will cost $219,000, according to the estimate rendered.

Exhibitors of Canadian Provinces to Convene

The third annual convention of the Motion Picture Exhibitors League of the Maritime Provinces of Canada, will be held in St. John, New Brunswick, October 29th and 30th.

Film Evolution Waits on Small House

General Opinion of First National Theatre Men is that the Industry is Marking Time Between Two Eras; Small Showmen Must Discover Worth of Field

EXHIBITOR sentiment throughout the country, reflected in the discussions of important theatre matters by members of First National Exhibitors' Circuit during their semi-annual meeting in New York, leans to the belief that the industry is marking time between two eras, and that developments in the season to come will clearly define the general outlines of the next great step forward. This predicted evolution, whatever its nature or form, will, it is believed, mark the beginning of the real ultimate in screen attainments.

A summary, by J. D. Williams, manager of First National Exhibitors' Circuit, of the views and opinions expressed by the exhibitor members of the organization, discloses the existence of a popular belief among theatre owners generally that a new period of adjustment between producers, distributors and exhibitors is at hand, and that several conditions now exist which indicate the trend of progress for the future.

The Small Exhibitor's Move

"Our members," he said, "expressed not only their own thoughts, but those of other exhibitors in virtually every territory. As a rule, it was their belief that theatres generally were making money. There is a tide of prosperity sweeping the country, which, viewed from a box-office angle, somewhat disputes the lack of adequate income among the masses.

"All of our members were agreed on the proposition that small town exhibitors will gradually change their policies for length of runs, and to a greater degree than in the past. They seemed to sum up the present situation as a gap between the first-run houses in the big cities and the smaller theatres in the country districts. This gulf, they said, could be bridged in but one way — exploitation of feature attractions.

"The quality and efficiency of the advertising exhibitors do in behalf of special features is one of the big determining factors that will ultimately dictate the total number of days that any given attraction will play outside the big cities. When small town exhibitors begin in earnest to test out the real business possibilities in their respective communities, they will close this gap between themselves and the city theatre operators, and realize something near to the maximum of receipts to which they are entitled, and which will be necessary to enable producers to keep pace with public demand for bigger and better productions.

"Our members held the opinion that hundreds of exhibitors in the small towns underestimate the profit opportunities easily within their reach. This belief was substantiated by several of them in recitals of the experiences of small theatre owners who have been opposed to any increases in rental prices on the grounds that their patrons would not accept higher admission prices. In a number of instances these refusals to maintain entertainment standards by paying the bigger rentals for special feature attractions have been met with proposals for percentage engagements. The results invariably have been a shock and an almost unbelievable surprise to the theatre owners. These percentage bookings have been in the nature of tests. Experienced ad men from the big city theatres have co-operated in the small town campaigns, and the exchanges have invested as much as ten times the amount usually expended by the exhibitors in newspaper space. Not one of our members could recall a single test of this kind, made to answer the contentions of the theatre owners about maximum rental prices, that had failed to pay a satisfactory profit.

Sidney Franklin, who is to direct Constance Talmadge in "At the Barn"

"These facts appeal to them as being significant for the future. It is definite evidence that there still is some truth in the old saw that 'the surface of the industry has not been scratched.' These test bookings on percentage have shown also that many small towns can support productions for two and three days instead of one day, as popular fallacy had thought. Progress along these lines, they felt, will do a great deal for the entire industry.

"First National members declared, too, that field conditions now are quiet, comparatively. Exhibitors apparently are waiting for something to happen. They realize that the average of screen quality must go far beyond its present level. But there is nothing more than uncertainty about how producers will succeed in attaining it. The small town exhibitors, I was told, are more concerned about how they are going to meet the increased demands in rentals than they are in the improvement of productions. Our members could see but one answer — better showmanship.

"They expect big field changes in the next twelve months. There was a difference of opinion about just what these changes would be, but there was general agreement on the proposition that the industry is slowly narrowing down and that one of the important developments will be a national adjustment of theatre interests, so that the small, independent exhibitors will be accorded specific forms of protection against the attacks of unwarranted opposition that has the earmarks of attempted monopoly.

"Optimism was the keynote. There never has been, and there never will be, industrial growth without difficulties, mistakes, attempts to corner production and distribution, and harassing deviations from the main line of progress. The motion picture business has had, and is having, its share. But the big, broad outlook, all things to the contrary, gives the future a more solid and stable aspect than ever before."

Those present were: E. B. Johnson and Fred Dahnken, of Turner and Dahnken, San Francisco; J. D. Williams; Harry Schwalbe; Jules J. Allen and Joy J. Allen, of Canada; T. L. Tally, of Los Angeles; Harry Nolan, of Denver; Thomas B. Saxe, Milwaukee; I. H. Rubin and M. L. Finkelstein, Minneapolis; A. H. Blank, Omaha; E. H. Hulsey, Dallas; William Sievers, St. Louis; E. E. Richards, New Orleans; Aaron J. Jones and Nathan Ascher, Chicago; Robert H. Lieber, Indianapolis; Colonel Fred Levy, Louisville; Julian Saenger and E. V. Richards, Jr., New Orleans; E. Mandelbaum and A. Friedman, Cleveland; John H. Kunsky and George Trendle, Detroit; N. H. Gordon, Boston; R. H. Clark, New York; Jacob Fabian and A. M. Fabian, New Jersey; John J. McGurck, Philadelphia; Tom Moore, Washington; J. B. Clark, Pittsburgh; R. D. Craver and Frank Ferrandini, of Richmond and Atlanta.

Czecho-Slovak Center Will Show Films of a Patriotic Trend

The Eagle Nest Film Co., Inc., is erecting a photoplay theatre at Hellertown, Pa., where it is intended to show pictures of interest to Szecho-Slovaks in the United States. S. L. Brozman of New York is president and A. L. Dhlopolsky of Brooklyn is the general manager of the new venture.

The first production, which has already been started, is entitled "The Czecho-Slovak and Our Uncle." Among the first offerings will be a feature exposing the evils of Bolshevism.

Brief News from Various Sections of Country

INDIANA

The Mutual Theatre Company, of Marion, Ind., announced that it will make another attempt to open its Indiana theater on Sunday, only to be met with the declaration of Mayor Hulley that he has issued strict orders to Chief of Police Ben Phillips to arrest anybody connected with the theatre who figures in the opening. This is the fifth attempt of the Spurr family, which controls the Mutual Company to open on Sunday. Other attempts have resulted in arrests, for the blue laws have been enforced to the letter in Marion for years.

The capital stock of the Luna Amusement Company, operating the Luna motion picture show at Lafayette, Ind., has been increased from $70,000 to $150,000.

R. C. Gumm, of Indianapolis, has been named Indiana agent for the Exhibitors Supply Company, an Illinois corporation, which has recently qualified to do business in Indiana. According to a certificate filed with the Secretary of State $5,000 of the company's capital stock is represented in Indiana. The concern manufactures moving picture machines.

The Linton Theatres Company operating the Opera House at Linton, Ind., has been incorporated with a capital stock of $10,000. The directors are Robert F. Scherer, Lawrence B. Scherer, Robert M. Kidd and Samuel M. Grimes.

Two Indianapolis churches have announced their intention of running motion pictures on Sunday evenings to combat the pull downtown theatres have exerted upon their members, beginning November 1.

Bulletin of Ontario's Exhibitors' Protective Assn. Out

In the Bulletin, recently issued by the Motion-Picture Exhibitors' Protective Association of Ontario for the season of 1919–20, the report of the secretary, Thomas Scott, shows that the association during the past year has been able to render some vital and material service to the associated exhibitors whose interests the organization is intended to safeguard and promote.

By its industry and good team-work with the local authorities the recent fuel shortage did not affect the local exhibitors of Ontario nearly as much as those in other sections of the country. The period of the flu epidemic, also, was passed through with only a close-down of two weeks as compared with the close-down of eight weeks enforced in some other provinces. Legislation, too, affecting the motion-picture industry, has been favorably influenced by the organization, according to Mr. Scott's report.

Richard Nelson, who for the past two years has been serving Uncle Sam, has returned to the screen in the latest Marguerite Clark production, "Easy To Get."

El Paso May be Hotbed in Texas Theatre Control Contest

There is a possibility in the contest for the control of theatres in Texas between the Lynch and Hulsey factions, that it will be extended to the extreme western portion of the state. It has now become known that men of both factions have been attempting to secure control of theatres in El Paso. This city, which has a population of 70,000, approximately 30,000 of which are Mexicans, has fourteen theatres, seven of which are in the Mexican district, and the others are attended almost entirely by the whites.

In this connection it may be interesting to note that all the theatre men complain that business has been poorer during 1919 than in the past several years. A few years ago film rentals of El Paso theatres were the highest in the state of Texas, but because of poor business, attributed to border trouble and the border being closed, except from 9 A. M. to 4 P. M., killing the tourist business, this has dropped far below the normal level and rental rates are now one-third of what they formerly were.

Kull Completes His First Feature

According to the reports received from the Universal "The Pointing Finger" is now completed, and in the achievement of this event the Universal calls special attention to the fact that Edward Kull, who directed Mary MacLaren in this picture, has terminated his first feature production.

MINNEAPOLIS

W. A. Mustard, president of the Blue Mouse Company, has leased 100 feet of ground on Hennepin avenue between Seventh and Eighth streets, Minneapolis, for the erection of a second Blue Mouse Theatre at a cost of $500,000, it was announced here a short time ago. The proposed new theatre will be on the site of the $250,000 theatre now under construction, Mr. Mustard said.

Max Doolittle, who has served in various capacities in the show game for the last 12 years, is to head the press and service department of the Minneapolis Goldwyn office, Manager E. E. Davis announced recently.

A new record for brookings lies within the clutches of H. C. Remington, who covers the State of North Dakota for the World Film Corporation. Mr. Remington has been successful in securing a contract on "When Bearcat Went Dry" in practically every town he has visited.

J. E. O'Toole, formerly Minneapolis branch manager for the United Picture Theatres, has been appointed district manager of the United of this district with offices in Chicago.

SPOKANE

The Auditorium Theatre, Spokane, Wash, will show the government film, "The End of the Road" for one week, beginning Sunday, October 19. The picture was shown privately last week to 150 Spokane citizens, including city, county and court officials, juvenile workers, women's club representatives, welfare workers and newspapermen. They gave the picture a clean bill of health, each writing his opinion on a card furnished for the purpose. Not one criticism was heard.

Wellington Playter, president of the Playter Photoplayers, Spokane, Wash., announces that the first James Oliver Curwood picture to be made at the Minnehaha studios in that city, will be called "The Yellow Back." Mr. Curwood is expected in Spokane shortly to supervise personally the making of the picture. Mr. Playter is selecting locations for the scenes.

Mr. Playter also announces that the Frank Brockless Company, London, Eng., has completed arrangements to make some of the Jack London pictures, for which it holds the rights, in Spokane.

The Liberty and Clemmer Theatres, Spokane, Wash., recently presented the George Loane Tucker production, "The Miracle Man," for six days concurrently in the two theatres. The picture set new records for Spokane — the run being equivalent to 12 days in one theatre with 7 performances daily, 84 performances in all.

National Association Interested in New Exchange for Cleveland

Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry, will be in Cleveland the latter part of the week to confer with the Board of Motion Picture Exchange Managers of Cleveland and the Chamber of Commerce with a view to erecting a new and modern film exchange building in Cleveland.

Ninety-five per cent. of motion picture distributors are members of the National Association and Mr. Elliott will report to a special committee on film exchange building, of which Al Lichtman of the Famous Players-Lasky Corporation is chairman. This committee, besides Mr. Lichtman, is composed of W. E. Atkinson, Metro Pictures Corporation; Lewis Innerarity, Pathe Exchange, Inc., and H. M. Berman, Universal Film Manufacturing Company.

Bessie Love Will Appear in "A Fighting Colleen"

Bessie Love will be seen in two Vitagraph features before the coming of the new year — "A Fighting Colleen," in which she plays the role of a little Irish lassie of the tenement districts, and "Pegeen," a play of an entirely different type based on the novel of the same name by Eleanor Hoyt Brainerd.

"Art Censor for Films More Needed than Moral One"

Advocacy of an art censor more than a moral blue penciler is contained in a lengthy editorial published in the "Rocky Mountain News," Denver.

Paying a compliment first to the big advance in standards recorded in the films of today as against those of some years ago, the writer then flays in humorous fashion the simple inaccuracies which he finds in every picture, concluding with:

"In short, the climax is forced. The events leading to it have no more continuity than a spilled paper of tacks. All this is false to both nature and art. The young, adolescents as well as children, are introduced into a counterfeit world which they are altogether too likely to accept as the real world.

"This may be immoral, but it is not an immorality which any censor would catch in his net. It will be abolished only when producers, who spend so lavishly on actors and scenic accessories, dig up enough money to tempt real authors into scenario writing.

"Already, we are glad to say, a start in this direction has been made by the high-grade producers."

Theatrical Protective League Meeting in Minneapolis

Middlewest exhibitors are looking forward to the convention of the Theatrical Protective League this month as the one and only solution to the numerous problems confronting them. The convention was called by President William A. Steffes and will be in session for three days in Minneapolis, October 27, 28 and 29.

Because it is the "little fellow" who realizes the dire need of an exhibitors' body to protect the welfare of the middlewest exhibitors, it is presumed that the convention will be attended by the most representative gathering of motion picture men ever assembled in the Northwest.

Henry L. (Buck) Massie who has joined the publicity staff of Realart to exploit the Mary Miles Minter productions

Wire Briefs from the Coast

IT is rumored that Goldwyn has bought the California theatre, Los Angeles, and that Harry Leonhardt is to serve as general manager of the house, which will be named the Goldwyn. The story also says negotiations are on for several more houses. No confirmation could be obtained of the rumor from the Eastern home offices of Goldwyn.

Marie Walcamp and Harlan Tucker of the Universal serial company touring the Orient, were married October 11 in Tokio, Japan, according to cable dispatches.

Douglas Fairbanks is coming East shortly to finish his second United Artist subject and is then going to Europe for exteriors on his third.

Selig is bringing all its Chicago equipment to the Coast where the studios have been practically remade. The plant will have accommodations for fifteen producing companies.

On the occasion of the Duke of Sutherland's visit to the Fairbanks studio, a special picture was made from his own script in which Doug, Mary Pickford and several high English officers. The Duke's wealth is said to exceed even that of Rockefeller. A dinner followed at Fairbanks' home at which the Chaplins were also guests.

Minister Urges Sunday Showings

Church Federation of Indianapolis Says Picture Shows in Churches Will Aid to Combat Evil

MOVIES in the churches upon Friday evening and Sunday afternoon and evening are urged as one of the most effective means of combating evil influences of the day upon young people in the annual report upon the moral conditions of the city just made public by the Church Federation of Indianapolis.

Close supervision of the motion-picture shows, dance halls and public parks is urged. Theatre managers are called upon to co-operate with the Federation in its reform efforts.

"It is our judgment," the report states, "that the churches should open their doors on Friday evenings and Sunday afternoons and evenings for some kind of social life and entertainment, moving-picture shows and community meetings, so that the young people of the residence section of Indianapolis may find their entertainment in the church instead of being forced to the downtown section for their entertainment. Such co-operation on the part of the ministers and churches of Indianapolis would aid the police department greatly in suppressing and eliminating many of the influences which now affect so seriously the life of the youth of our city."

The theatre managers are asked for assistance in the following passage:

"It will be the task of the social service committee of the church federation, in conjunction with the women police to visit all these places regularly and whenever objectionable films or plays are presented to have them immediately suppressed by the proper authorities. Under the injunction and abatement law of the state of Indiana any place which becomes a place of lewdness may become permanently enjoined. It is our hope that we may have the hearty co-operation of moving picture and theatre managers in our efforts to keep all kinds of public entertainment free from lewdness and suggestiveness."

The report commends the frequent visitation of movie houses by policewomen and suggests that four women be added to the present force.

Joseph Lee Leaves Louis Mayer

Resigns as General Sales Manager after Long Association; Is Succeeded by Mooney

JOSEPH F. LEE has resigned as general sales manager of the Louis B. Mayer organizations, the Anita Stewart Productions, Inc., and the Chaplin-Mayer Pictures Company, and has been succeeded by Paul C. Mooney, who for the past five years has been connected with the Fox Film Company.

Mr. Lee has been associated with Mr. Mayer in one capacity or another ever since the latter entered the motion picture business and the severance of their relations caused somewhat of a stir in film circles. Mr. Lee was not prepared to say what his plans for the future are.

Regarding the change of general sales managers, Mr. Mayer said: "Naturally I regret exceedingly the loss of Mr. Lee, for he has been with me since I first became identified with motion pictures as an exhibitor, but this regret has been tempered to a great extent by my good fortune in securing such a man as Mr. Mooney to take his place."

Mr. Mooney has the unique distinction of having received his entire film experience with one motion picture company, namely the Fox organization.

British Prefer American Films

So Asserts J. P. McGowan of the Universal Upon his Return From Work in Europe

J. P. McGOWAN, the serial producer, who recently returned from Europe, made a statement upon his return to Universal City which was to the effect that English and European countries want American made films.

"Notwithstanding the report and talk of the British film producers," Mr. McGowan said, "about the demand for home products, the British exhibitor and public will tell you that American films are not only wanted but are preferred. They say the American films are the best in the world."

Mr. McGowan further stated, "British producers are far behind their American rivals because they have not accustomed themselves to the same prodigality in production that is practiced in America. I can only cite as proof the fact that while in England this summer with the Eddie Polo Company, which produced the serial 'The Thirteenth Hour' and which I directed, I noticed that the English film producers were astonished at our methods. They failed to understand why we took such pains and care in the erection of small sets and they were actually astounded when they heard of the amount of money we spent in the erection of some of the medium and large sets. They would hardly believe that we had come abroad just to get realistic and original surroundings. You see the English producers still stick to the painted canvass for background. Their properties are not at all real, and yet they wonder why American films are better liked.

"The cameras used by the Britishers are — well they aren't modern in any sense of the word. They are old and antique. They are still using the cameras which resemble the old Williamson machine, containing none of the modern attachments, and in no way do they compare to our Bell-Howell machines with the triple lenses.

"I can see a great demand — an almost overwhelming demand for American made films. I happen to know that Universal has a supply of films ready for foreign shipment, and they are not old films either. In fact our English branch is receiving steadily our latest productions. I had heard so much about the recent dislike for American films abroad — that was before I went there on this last trip — but my views certainly were changed after getting in touch with the people themselves."

Changes in Kinema, Los Angeles

Under New Management Beneficial Shifts are Made; Many Big Features are Booked

SINCE the purchase of the Kinema Theatre, Los Angeles, by T. L. Tally from the Kehrlein Brothers, who have conducted the house since its opening, almost two years ago, the new management has made a number of changes affecting the stage, installed a new pipe organ and made other changes beneficial to this third largest theatre of Los Angeles.

The theatre in the future will be known as Tally's Kinema, and is to continue under the managing directorship of Charles Dumond, who has been at the house for the past nine months. Prior to Mr. Tally's departure for New York to attend the First National Directors meeting, he announced a policy for the Kinema which he states will be strictly adhered to. In his statement which appeared in the Los Angeles press, Mr. Tally said particular stress would be laid upon the pictures, he believing that the attention should be centered on this, and not distracted by near vaudeville acts. The Tally management became effective with the week of October 5th, when the second Pickford First National "The Hoodlum" was the feature. This was preceded by a short dance number in which six girls depicted "The Joy of Youth." Other numbers on the bill were the Hawaiian Island travelogue of the Prisma Company. This was followed by the Educational subject, "How Volcanoes are Formed."

Pictures booked for Tally's Kinema include "The Girl From Outside," Rex Beach production; Clara Kimball Young in "The Eyes of Youth," "Back to God's Country," First National; the first D. W. Griffith First National; Marshall Neilan's "Bob Hampton of Placer," a First National; Mary Pickford's third First National "Hearts of the Mountains," and Charles Ray First National.

Bookings for Tally's Broadway Theatre will include films starring Norma and Constance Talmadge, Katherine MacDonald, Anita Stewart and the Chaplin comedies, all First National subjects.

Picture Men at Friar's Gathering

In establishing Thursday of each week as Club Night, the Friars have started the most popular innovation in the history of the club. The first affair, sponsored by Friar Edgar Selden, took on the atmosphere of the motion picture, and the notables in the assemblage present resembled what was aptly termed the Bradstreets of Filmdom. Motion picture magnates, movie stars, directors, camera-men, distributers and publicity purveyors thronged the great hall. Whitman Bennett, of the Famous Players-Lasky-Artcraft, spoke of the intimate affiliation of the screen and the spoken stage. Commodore J. Stuart Blackton gave a vivid review of the celluloid drama from its inception, through its experimental stages and present-day presentation.

Katherine MacDonald Stars in "The Beauty Market"

Following in the trail of "The Thunderbolt," Katherine MacDonald's first production to be distributed by First National Exhibitors' Circuit, "The Beauty Market," declared to be one of the strongest society dramas ever filmed, has been completed and with finishing touches will shortly be ready for release.

The American Door Is Open — Walk In

(*Continued from page 3273*)

day for exploitation and we have come to regard advertising as a fifty percent factor in a picture's box-office success. As an instance, Famous Players-Lasky spent $124,808.00 on an advertising space in the month of September, 1919.

We speak hesitantly on this matter of production equipment, fully aware that the United States has had opportunity to develop along these lines without heavy war restrictions. And, in no respect do we speak in a bragging way. We are fully aware, for instance, that this country has been very backward in its export development along most every line, because it has chosen not to investigate carefully its foreign fields. But after all this is a business matter and business is cold-blooded, a pure matter of supply and demand, and powerless to be otherwise.

Mr. Atkinson says — that men like Wm. A. Brady and R. A. Rowland have feelingly advocated reciprocity here for British made pictures. So they have. The American trade feels likewise. Mr. Brady spoke emphatically to the writer, on this subject. And the writer replied, as he has here, that selling British pictures in this market is and must necessarily be a matter of making pictures in a foresighted way to meet a known demand and then selling them as any product must be sold in a foreign field.

There Must Be Reciprocity, Says British

(*Continued from page 3273*)

man's intention is to fight. He is organizing for that purpose. He should have organized long ago. We are a slow lot on this side, but when we organize we acquire a sort of momentum that takes us to the goal. It may even be that British films will be shown in America, but when they are they will start from this side with a guarantee of exhibition, and pass above the ordinary channels, if there are such, of film entry into the States. Meantime, if the American film trade wishes to reconsider its attitude, the way is open for it to do so. There is no need to warn the American exhibitor that he is taking a risky step in showing British films. There is no need to warn him that British actors and actresses are unknown to the American public, and that British films will therefore need special methods of advertising.

"Hands Across the Sea" is an excellent sentiment, but the British producer feels that the effect may sometimes more resemble the impact of a fist in the solar plexus.

"Poor Relations" is American in Theme and Spirit

"Poor Relations", the Brentwood picture, produced for Robertson-Cole, will be released during October. The story, which has been written by King Vidor, is described as one dealing with the everyday phases of American Life and the theme is said to center around the home-life of a typical American family.

Exhibitor Service Bureau

American Public Is Subject to Hysteria

Article on Admissions by E. V. Richards, Jr.

Secretary and General Manager Saenger Amusement Company

The growth of the motion picture industry has been remarkable. The growth of the Saenger Amusement Company of New Orleans has paralled the growth of its "patron saint," the motion picture. Eleven years ago the Saenger Brothers, a firm of druggists in Shreveport, whose store was (and still is) the barometer that registered public opinion and public desires in Shreveport, determined to venture into the infant industry and opened the Saenger Theatre in Shreveport. A year previous, E. V. Richards, Jr., a traveling showman, had "played" the town and was struck with its possibilities. Ever and again the thought recurred that there was a fertile field. And the showman returned and, impressed with the energy and acumen of the Saenger Brothers, associated himself with them as manager of their enterprise. From that day to this the history of the Saenger Company is a record of expansion and achievement. Texarkana, Alexandria and Monroe, become the nucleus of the "Saenger Circuit." In Shreveport, meanwhile, the Ehrlich interests were amalgamated. Then the Saengers came marching through Louisiana to New Orleans and built the Strand. The Fitchenberg Enterprises were taken over and the escutcheon of the company carried east past the Mississippi into Mississippi and Florida, and west past the Sabine into Texas. Additional theatres were rapidly added to the lists in various southern states until the Saenger slogan become "We cover Dixie Like the Dew." The circuit is now one of the very largest in America. We have given you this history of E. V. Richards, Jr., and of the company over whose destinies he presides, that you may fully realize that when a man of his calibre writes an article that the thoughts therein contained, the opinions expressed are not those of a motion picture fieldgling. Exhibitors of Mr. Richards' standing and knowledge are writing these articles for the News. Read each one carefully and this one in particular.

E. V. Richards, Jr., General Manager, Saenger Amusement Co., New Orleans.

IT is not surprising that "Selective Booking" should be used by the producer as an argument for prying higher prices from exhibitors. As a matter of fact, "Selective Booking," "Fewer and Better Pictures," etc., are greater booms for the producer than for anyone else concerned, for if the producer is honest in his intentions he will simply be cutting away the barnacles which have impeded his ship's motion through the water when he makes fewer and better pictures; and he will have more assets and fewer liabilities cluttering the safes of his distributers.

"Selective Booking," "Fewer and Better Pictures," and whatever else like arrangements may be termed spell ECONOMY, nothing less, for the producer. With ten pictures worthy of steady engagements he will be in a far better shape than with twenty, of which half are deadwood. It has been proven that a few good pictures will not redeem an equal or greater number of bad ones, and that a few bad ones will condemn several good ones.

There is every reason why "Selective Booking," if coupled with better pictures, should mean a greater number of "days" for each picture, thus aggregating for each picture a handsome profit to the producer. There is no reason why "Selective Booking" should mean bigger rental prices per diem. At any rate, the exhibitors who refuse to be intimidated are not a whit perplexed by demands for exorbitant rentals.

The American public is subject to hysteria. Every man with anything to sell has taken advantage of the disordered condition to raise prices. There is no foundation in fact for the outrageous "gyps" we have been made to stand for this thing and for that. The natural laws of supply and demand in materials and labor caused prices to skyrocket after our entrance into the World War. Profiteering thereafter has kept these prices on an advance. There now seems due a recession of the Excessive Price Wave.

There has been no profiteering in exhibitor circles. Whatever advances have been made in admission rates in the past two years have not been in ratio with the price advances in necessities. But we have reached the peak and it will not be safe for the exhibiting interests to go one step farther.

Let us not forget the fable of the peasant and his goose that laid golden eggs. Not being content to gather his one egg daily, said peasant sharpened his knife and proceeded to investigate the inside of his goose, thinking to gather all of his eggs at one time. He killed the goose that laid the golden eggs, failed to find a treasure trove inside and lost his source of income.

Higher prices now will be the knife that will kill our goose. The motion picture industry was born despised of all but a few curiosity seekers. Proving merit of a sort, its infancy was nourished with the nickels of the untutored masses. Gathering strength on this pap it grew in popularity and ten cents was paid, still by the masses and not a little grudgingly at first. Little by degrees inevitable improvement brought the screen to the attention of more critical spectators, and eventually photodrama replaced flicker-pictures and the industry prospered. Exhibitors built new temples of greater pretense and studied presentation. Fifteen, twenty and twenty-five cent prices became possible because by this time the exhibitors themselves arranged attractive shows and the public expected to pay more for anything — and this time is THE PRESENT.

We are operating one theatre which charges fifty cents regularly and plays each program a minimum of one week. It plays the unrestricted choice of the world's best offerings, and its programs are the latest word in completeness, eight units comprising the bill. The famous Italian bandmaster, Don Philipini, directs a concert orchestra in this theatre. It includes vocal soloists and tableaux, besides pretentious musical numbers, in its presentations.

The attractions of this theatre are circuited at the same price of admission.

We also have in this city five other theatres. One of them has a regular Lower 25, Mezzanine 15c., policy, minimum changes semi-weekly. Two of them vary from 20 to 25c. top. The other two charge 10c. They, however, do not play first run pictures. And we contemplate no increase in prices in any of these theatres; we are not tempted to sharpen the knife to search for all the golden eggs at one time.

Let us not forget that it is still the masses who support motion pictures. We are really not expecting "Selective Booking" to do the impossible, that is, to result in pictures of uniformly high standard of quality. Every picture that proves real class will, however, enjoy longer runs with

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Your Idea and Ours

THERE have been displays used on this Pickford picture "The Hoodlum" which we personally didn't like which on the other hand we had to admit were good providing one could accept the vein in which the advertising was written as the proper thing with a star who occupies the position Miss Pickford does with the public. We refer to advertising which has emphasized the hoodlum part of Miss Pickford's role in this feature and which has used cuts showing her in characterizations after she begins living in the slums.

However in this display by the Tivoli of San Francisco, all the value of presenting this star in her old time character is retained and the people who have placed Miss Pickford on a pedestal as "America's sweetheart" aren't shocked to see their favorite star with face blackened hardly recognizible and to them wholly repulsive. This ad of the Tivoli's starts out by saying "joy" and that is what people who are strong for Pickford want, and then a good likeness of her is shown as she appears in ingenue roles with the other impersonations framed as secondary to that of the larger photograph.

The Tivoli ad man has sense. He has made his ad tell San Francisco that Mary Pickford is a character actress as well as an ingenue and invites a comparison of the different makeups she uses for this feature. He has builded an interest in the picture and prepared people for what to some would come as rather a shock seeing "sweet little Mary Pickford playing around like a hoodlum and shooting crap." The Tivoli makes a practice of listing the balance of it's program which is something we believe should always be done when advertising space of sufficient size is purchased.

The Lord loveth a cheerful giver and so does the film exchange guy.

MAYBE the New Unique bought big space for this show before the opening and has Minneapolis well informed as to its dramatic merits, but if it didn't, then "The Right to Happiness" isn't getting the billing it deserves.

There are some pictures where we believe that a small space tastefully arranged will do as much good as a larger one, but "The Right to Happiness" is not one of these. This is a smashing big melodrama, that needs to be advertised in big bold fashion with a lot of extravagant promises made as to its pleasing qualities.

We wouldn't hesitate a minute on buying a page for this production and then we'd use some good scene cuts and give Dorothy Phillips some big head lines, tell 'em a little bit about the dramatic part of the story, go after the labor class and the capitalists too with our selling talk and make every effort to impress the reader with the fact that this is a picture which doesn't come along every day. This ad is all right in a way but it isn't big enough, two columns

3 MATINEES TODAY 12:20-2:30-4:20
FULL ORCHESTRA SHOWS AT 2:30 AND 8:30 P. M.
THE SHOW THAT'S GOT MINNEAPOLIS TALKING
THE RIGHT TO HAPPINESS
The Great Understanding of Love
With DOROTHY PHILLIPS
Produced by ALLEN HOLUBAR
MORE TALKED ABOUT BY THE PEOPLE, WRITTEN ABOUT BY THE PRESS THAN ANYTHING ELSE ON EARTH. IT'S THE DUTY OF EVERY EMPLOYER TO SEE THAT HIS PEOPLE SEE IT—IT'S THE DUTY OF THE EMPLOYE TO SEE IT.
Open Forum Each Evening Between Acts to Any One Who Wishes to Make Remarks
MATINEES 25c - 50c
NEW UNIQUE
EVENINGS 50c - 75 - $1
All Reserved

by six inches, for a picture of this sort. When you have a feature which costs you a lot of money and will stand boosting, that is the time to cut away from all traditions and forget that newspaper space costs so much per. However, we will alibi ourselves on this one by again saying that maybe the New Unique has done what we recommend and that this ad is just a reminder that the film is still playing.

Some exhibitors can't foot their expense bills without kicking.

HYMAN has come through with another mighty good display, this time on "Lombardi Ltd." To frame this we would judge that he selected a good still and used no producers materials. Anyway the result he has obtaineed must have been productive of good business for the Rivoli (Denver).

If we had been going to do this job we don't think we would have neglected to say that "Lombardi Ltd." is an adaptation of the stage success of the same name although we must admit that we can't just see any place where this reading matter could be sandwiched in without harming the artistic appearance of the ad.

In size this was three columns by eight inches. This is a fair sample of the Rivoli advertising which to our minds rates well with the best of the hand drawn variety to which we are rather partial except that we realize that about ninety per cent of the exhibitors aren't interested in it for the reason that they are barred out by conditions from trying to duplicate anything on this order.

Suspect not the film exchange man's words but rather their meaning.

THIS display on Doug in "His Majesty, The American" is different than anything yet seen on the picture and recommends itself as a very good follow-up ad for use on a star like Fairbanks where selling talk isn't needed.

"Nothing succeeds like success" is the basis of the Moore's Rialto appeal in this display. Nothing tends to advertise a show like telling them that the S. R. O. sign is out providing it was or nearly so. Everybody likes to be in with the crowd and a yell like this bragging about what business a feature did is the best kind of advertising. To attract attention Moore's has used one of the excellent cuts prepared by the producers and which is typical of Fairbanks as people like him best. We think this is worth cutting out for the last day of your engagement on "His Majesty."

This was a quarter page clear across the sheet.

How Exhibitors Advertise

HERE is an unusual display by the Princess of St. Paul, Minn., on "The Wolf," in the placing of the star's name, the title of the production and the other matter within the white space which has been framed to suggest a front view of a wolf's head. The Princess has staked most of the ad's appeal on the headlines, the selling talk not being extensive, but in this we believe that the theatre is correct. We would say that the fact that this is Eugene Walter's play with Williams starred is the big bet. This display looked well on the page, the white space making it stand out. In size the ad was three columns by eight inches. No producer's materials have been used here except the cut of Williams. Only exhibitors who have the facilities for re-

NEW PRINCESS
EARLE WILLIAMS
Supported by Jane Novak, Billy Mason and Robert McKim
In the Screen Vision of Eugene Walter's Great Stage Success
"The WOLF"
A Powerful, Swift Moving Drama of the Big Timber Country
STARTS SUNDAY
COMING SEPT. 21 "BIRTH OF A RACE"

producing hand-drawn work will be able to copy this one.

Many a woman and some men keep a dark secret in a bottle labeled "hair dye."

THE Criterion (Atlanta, Ga.) ad man didn't do anything wonderful in this hand-drawn display except make a feature of his advertising, the first num-

CRITERION
Monday Tuesday Wednesday
SIG SAMUELS PRESENTS
KITTY GORDON
in "PLAYTHINGS OF PASSION"
They said he refused daughter for her wonderful beauty
He tried to regenerate his young butterfly of fashion with startling result
The Last EXTRA of news!
FOX NEWS
Here's the first issue of the newest news reel before the public
National items and Events of Local Functions will be presented
IMPORTANT EVENTS OF U. C. V.
will be shown this week including
the Memorial Service Parade of the Southern Ladies' Memorial Association
CRITERION ORCHESTRA
Dave Love Conductor
AUSTIN PIPE ORGAN
Dan Potter Concert organist
MUTT & JEFF COMEDY
Thursday Friday Saturday
DUSTIN FARNUM in "A Man's Fight"

ber of the new Fox News, which also featured a local event, the reunion of the Confederated Veterans.

Ordinarily we would say that giving a weekly so much space as this, although we do believe in mentioning them, even to listing the various strips, would be a bad advertising policy but here is a case when the local element makes it the one best bet. In fact if we had been doing this we would have spread the local stuff all over the page if we had to buy the paper to do it. "Hitching on to local color" as our good friend Branham says is the right dope in this picture game. Never miss a chance to tie up something local with your show, even if it is remote. We are willing to gamble that nine out of ten people who came to the Criterion to see this picture went away with the feeling that the feature picture was the news weekly strip, which makes us ask: "What is a feature?" Something that sticks up its head as a business attractor which in this case is a few hundred feet of a current-event real.

"I thank you" doesn't pay the house rent but it makes friends of patrons.

THE Isis of Denver has a very pretty and artistic display here, hand-drawn and nicely framed, but the ad doesn't say a single thing beyond announcing Alice Joyce in "The Winchester Woman," etc., which to our minds unless a star is so very

popular that the story is of no importance, is not the best advertising.

At least the Isis should have told Denver that this is a mystery story in which an innocent woman is accused of murder, etc.

RALPH B. KRETZER is responsible for this full-page display devoted entirely to the "The Midnight Man," a serial production which the Colonial of Springfield, Ohio, is playing. Mr. Kretzer has not been modest concerning the virtues of this series of two reelers and he certainly

He's Here!! - in his first great serial photoplay
James J. CORBETT
Knows The World Over As "Gentleman Jim"
The Beloved Big Brother
Hero of Millions
In His Wonderful Adventure Serial
"The MIDNIGHT MAN"
THRILLING BEYOND WORDS
THRILLS BEYOND DESCRIPTION
THE GREAT GENTLEMAN JIM -
18 Simply Wonderful Installments
SEE THE FIRST EPISODE
TUESDAY AND WEDNESDAY
COLONIAL

has given "Gentlemen Jim" a great send off.

In the first place advertising a serial is somewhat different than advertising a feature picture. The people who really get interested in a serial production aren't usually the ones who will look over your advertising too closely after seeing what you advertised to find out if you equivocated and they also are the kind generally who expect you to lie a little about your show and your show shop.

That's the reason we say this is a good ad, principally if we are to take the size and the way it is framed as a matter of course and just pass on the policy of billing 'em extravagantly.

Give a man enough rope and he'll smoke himself to death.

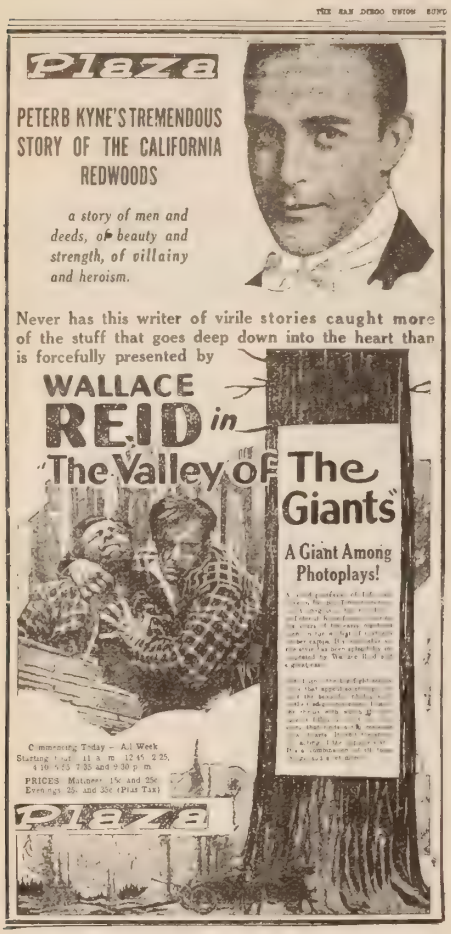
THE Plaza theatre of San Diego, Cal., does some mighty good advertising. If it wasn't located in the West where the tank towns seem to have it on the big centres of the East when it comes to picture exploitation, we would say "extraordinary" advertising.

This display of the Plaza's three columns by seventeen inches is quite up to this theatre's standard and, therefore, A-1 stuff.

There is a good cut of Reed, a first-class descriptive scene cut and some appropriate selling talk. The Plaza is correct in giving the fact that this is a Peter B. Kyne story prominence even with a star at the head of the cast enacting the feature, like Reid, for this author is very popular, especially since his stories began

(Continued on next page)

Comment and Criticism


PLAZA
PETER B KYNE'S TREMENDOUS STORY OF THE CALIFORNIA REDWOODS
a story of men and deeds, of beauty and strength, of villainy and heroism.
Never has this writer of virile stories caught more of the stuff that goes deep down into the heart than is forcefully presented by
WALLACE REID in "The Valley of The Giants"
A Giant Among Photoplays!
Commencing Today — All Week
PRICES Matinees 15c and 25c
Evenings 25c and 35c (Plus Tax)
PLAZA

to be published in the Saturday Evening Post.

We don't know whether or not any of this ad is producers cut and that doesn't matter. The point is, it is mighty good display, advertising a picture in the right vein and in the right way. We call attention to the "starting hours" which the Plaza has inserted near the bottom of the display. Everyday it is becoming more important to guard against people coming in and catching the feature in the middle and thereby spoiling what would otherwise be good entertainment for them and may be losing a good patron for you. Of course the Plaza might have said something about the other numbers on the bill. That's another thing we are always yelling about.

The man of loose habit usually turns at home in a tight state.

THE ad man of the American (Butte, Mont.) evidently decided to let two good scene cuts depicting action advertise "The Thirteenth Chair" for him along with the brief statement that this is a picturization of the play of the same name.

We think he was correct in his assumption that this was the proper thing to do in this case inasmuch as the feature does not have a star on which he can base a claim for appeal. The only trouble is that his cuts do not print up well enough so they mean very much toward the putting over idea the ad man had in mind. Neither are they framed very artistically with the reading matter or the hand drawn circle within which the title of the feature is billed.

However this ad will attract attention since it is big space, four columns wide by a full page in depth. We also believe that better results have been secured here than

THE BUTTE DAILY POST WEDNESDAY OCTOBER 1 1919
THE American
WHEW! That's the way you'll feel when the last reel has been run and you loosen your grip on the seat and start breathing freely again. It's the same play that kept all New York guessing one solid year—if it doesn't keep you guessing, we'll miss ours. Then there's Yvonne Delva and Creighton Hale leading the all-star cast.
"The 13th Chair"
HAROLD LLOYD COMEDY
PATHE NEWS
BEGINNING TODAY!
THE American

if the American had used the producers cuts which so far as our personal judgment is concerned relative to those which have come to our attention in displays which have come through to us on this picture aren't any too good.

God help that person who does not know how to laugh.

WE call this the best display we have yet seen on Mabel Normand's last picture "Up Stairs."

In view of the fact that advertising is a matter of opinion and cannot be judged except by comparison with what one is accustomed to, we may perhaps lay ourselves open to question in so broad a statement for we know many good live showmen who would never O. K. this display for they believe that every ad should be

MABEL'S SWIFTEST COMEDY
Today Thru Friday
"KEYSTONE MABEL" NORMAND
in "UPSTAIRS"
A Ragtime Romance!
Variety is the spice of life—and "UP-STAIRS," the first ragtime romance ever screened, is sure 'nuff variety, besides being "a story of the spice of life." So you get variety and spice both ways, going and coming. We're telling you there's a solid hour—and more—of real honest-to-goodness ENTERTAINMENT when you see those jazz ragtimers in action. Don't let anything keep you away.
Drew Comedy Trianon Topics
Trianon Travels—"The Tiger Rose"
A Jazz Novelty Played by Trianon Orchestra
SAENGER'S Trianon
COMING The $10 per seat picture AUCTION OF SOULS

framed in bold type, with black ink and plenty of superlatives, and they will prove to you that it is the way by the recital of their experiences.

Here is our idea why this is the best thing we have seen on "Up Stairs." Mabel Normand made her reputation as "Keystone Mabel." She is still "Keystone Mabel" in the minds of picture fans and they want to see her in "Keystone Mabel" stuff. This display of the Trianon, New Orleans, tells you that this is a "Keystone Mabel" picture from selling talk to illustration. It is in tune with the production and the production is the kind that people want to see Miss Normand play. We could go on talking about this ad for another half page, saying "the star's name is properly displayed, etc," but what is the use Here is the ad. We think it is mighty good. Exhibitors who think the same as we do will copy it and those who don't will use a borrowed idea of someone else's, and there you are.

Lacey Wins Merited Promotion

Frank Lacey, live wire manager of the Majestic theatre has been promoted to manager of the Star Theatre. He will retain his direction of the Majestic, the Star being located exactly across the street from the Majestic, making it possible for him to easily keep his eye on both places. The Star and the Majestic are now under the same management as the Star and the Peoples theatre were purchased recently by J. J. Jennings, president of the Majestic Amusement company, and by Jensen and Von Herberg which in turn purchased half the stock of the Majestic Amusement Company.

Going The Top Notchers One Better is Grauman's Motto

AND still the art of presenting the photoplay grows ever toward magnificence and according to artistic standards, which make us wonder to what height it will travel since it is but a few years since the "movie" was looked upon as a cheap diversion of uneducated people. Now we are seeing numbers given in the motion picture theater which in the past were accorded place on only the so-called "high brow" program, grand opera or the lecture course number.

The specific instance we are recording of the continued evolution of the cinema theatre is from the home of the motion picture, Los Angeles and the house itself is "Grauman's," one of the foremost of the Western metropolis' picture palaces.

Grauman's has always been in the foremost ranks in photoplay presentation and has kept pace with the growing vogue of using stage settings and prologues.

Following this policy, the return of Sid Grauman to his native city from New York signalized an unusual event even for Graumans which with the quality of the feature picture selected for the bill of the week, set a new box office record for the "Million Dollar Theatre."

The feature picture mentioned was Maurice Tourneur's "The Life Line" and the stage spectacle was H. S. Linne's "Unveiling the Temple of Love" and now the question which Los Angeles students of the show business are pondering over is whether the photoplay or the dancing number was instrumental for the phenomenal business the house enjoyed for the full week.

Just how the pro's and con's would end in this argument probably no one would ever be able to judge, since what does and what does not bring business to the theatre is something which can not be measured by any rules yet devised by human ingenuity.

Anyway the dancing troupe have a wonderful interpertation, one which our California representative who is something

of a "hard boiled" guy states would be a credit to Ziegfield and his Follies. One thing is certain, and that is that the week is a triumph for France, as both Tourneur and Linne hail from the land of the fleur-de-lis, and both are scoring probably the biggest triumphs of their career since they decided to exploit art beneath the sunny skies of Southern California. Seldom has the press of Los Angeles bestowed praise so lavishly as it has on both "The Life Line" and "Unveiling the Temple of Love." The rare genius and fine vision of Sid Grauman, however, in taking such a bold step forward artistically, in causing to be presented to a middle class audience so absolutely artistic a spectacle as "Unveiling the Temple of Love," will probably have a marked influence upon the future of the ballet in Los Angeles, now fast developing into an incomparable New World art centre. Men of smaller calibre than Sid Grauman would have long hesitated in allowing a man of Mr. Linne's splendid artistic attainment free financial rein.

Unique lobby display on "Fires of Faith" used by the Liberty, St. Paul.

Northwest Exhibitors Circuit Use Novel Exploitation Methods

"BETTER TIMES" has been the subject of wide exploitation throughout the country because of its happy title, but the work of the Northwest Exhibitors Circuit in putting it over affords an example of the up-to-the-minute methods of this organization and of the genuine help they extend to members. In that territory the picture went big, and much of the success is undoubtedly due to the splendid campaign outlined by officials of the circuit.

The campaign started in Seattle where the Chamber of Commerce and various other commercial clubs and organizations were interested in making the slogan of the city "Better Times Coming." The slogan appeared on small cards widely distributed, on twenty-four sheet stands, on stickers which merchants used on their stationery, and on some street cars which became "moving billboards."

There was not a hint of the fact that "Better Times" was a picture. The slogan stood alone. But on the day the show was to open at Clemmer's Theatre the slogan became "Better Times — HERE — at Clemmer's Theatre."

The campaign took on the nature of a general movement for boosting the city when the cards and tags appeared bearing the words "Better Times — Watch" on one side, and on the other the following verse:

If you want to live in the kind of a town,
Like the kind of a town that you like —
You needn't slip your clothes in a grip
And start on a long, long hike;
You'll only find what you left behind —
For there's nothing that's really new;
It's a knock at yourself when you knock your town —
It isn't the town — it's you.

Real towns are not made by men afraid
Lest somebody else gets ahead;
When everybody works and nobody shirks,
You can raise a town from the dead;
And if, while you're making your stake,
Your neighbor can make one, too,
Your town will be what you want to see —
It isn't the town — it's you.

The cards were distributed in banks and office buildings and the tags were taken out one night and hung on the doors of most of the homes in the residential section. When the residents came out in the morning they were met with the message and the slogan and campaign became the talk of the city.

In the papers of the city many small "ads" appeared. They were cuts with a black background and in white letters "Better Times" appeared. The next day the wording was "Better Times, How?" and following progressively came "Better Times, When?" "Better Times, Where?" "Better Times, knocking at your door."

Finally the day before the picture was shown a tie-up with local merchants was arranged and two "Better Times" pages were filled with merchant advertising all containing the slogan in the "Post Intelligencer." The theatre itself used four-column, full page length, displays, and the arrival of the photoplay was known to every man, woman and child in the community. Records were broken in the week that followed.

A complete description of the campaign and the news of its success was immediately sent to every exhibitor in the territory and the cities and smaller places followed the lead of Clemmer with complete success. The value to the picture, according to exhibitors who have written, is that it is big enough to stand the exploitation and the people whose interest has been aroused are entirely satisfied. Not alone in the Northwest, but along the whole Pacific Coast the exploitation of the picture was exceptional and the results have been extraordinary.

Putting "Evangeline" Over in Denver

WHEN Manager Edward L. Hyman of the Rivoli Theatre of Denver undertook the exploitation of the William Fox super-production, "Evangeline," based on Henry W. Longfellow's immortal poem, he missed no chance for giving the picture adequate publicity. To start with, he had cards announcing the showing date and theatre hung up in the schools of the city; then he placarded the book and stationery stores with other cards. Of course store windows and billboards, etc., were taken care of in the usual effective manner a week or more in advance of the showing.

The Sunday the picture began its engagement a Sunday newspaper carried a half column news story in its news section telling about a contest open to all school children of the city and in which they were to write essays on the picture "Evangeline" and submit them to the contest department of the theatre. The prizes were to be season tickets good for a year, six months and three months each, seven awards in all being offered. At this writing the contest had not closed, so its full measure of success as a publicity measure cannot be estimated. Be it said, however, that it attracted widespread interest and many interesting essays were submitted.

Letters also were written by Manager Hyman to leading educators of the city telling them of the value of the picture from an educational standpoint. The result of all this publicity, most of it carried out by Meredith Davis, publicity manager for the four William Fox theatres in Denver, was packed houses at almost every performance of the week's run in Denver's great picture palace.

America's Hysteric Public

(*continued from page 3279*)

us so that each picture with real merit will net its distributer real money in extended bookings; in other words, each real picture will earn its distributer more than three or more inferior pictures.

We do not approve an unstable price policy. Better have a fixed policy and have your house known as one charging a certain price, whether it be ten, fifteen or twenty-five.

Summed up, our policies will tend to holding admission prices down. We may be flattered at the number of limousines parked around our theatres, but let us not forget that their occupants form but a lining for the full house who came in Fords, street cars or on Shanks' mare. Let us all be careful.

A cat may have nine lives, a goose has but one.

Using the Woodpile for Exploitation Purposes

SOME few weeks ago we were able to print a photograph of a lobby display on "The Valley of the Giants" in which the principal things needed to build this display was not a clever scenic artist and a whole stage carpenters shop but a load of "slab wood."

We like to get hold of stories of that kind in as much as when we do we have placed before our readers practical demonstration of a business letter which doesn't cost more than the exhibitor could expect to take in at his box office if he does capacity for his whole engagement.

Therefore it is with pleasure that we have grabbed these two photographs which illustrate better than words can tell, what C. W. Diebel, manager of the Liberty theatre, Youngstown, O., did with a lobby display on "Wolves of the Night."

The same idea which was utilized on "The Valley of the Giants" has been used by Mr. Diebel. He visited the lumber yard and probably for a few dollars bought not only enough material for his lobby display but also enough kindling for the Liberty's heating plant to last half the winter.

With Farnum about to appear, the lobby of the Liberty theatre was a remarkable sight. It was most attractive, and set off the star and story in such a way that the people literally flocked to the theatre. "Wolves of the Night" ran for four days in Youngstown to record-breaking business. Rough, untrimmed boards, trunks of trees, birch wood, fir and rugged branches were so placed as to emphasize the fact that he was a story of the rough and ready kind with a virile, powerful star. Action was the cue of the story—and the action that Mr. Diebel got from the public set a new record for motion picture theatres in Youngstown.

Another view of the Liberty Theatre display on "Wolves of the Night"

One of the best lobby displays we have seen in some time, the work of Liberty Theatre, Youngstown, Ohio

Detroit Gives "The Miracle Man" Unusual Publicity

"THE Miracle Man," now playing a long engagement at the Broadway Strand theatre in Detroit was assured of good business, as it has done elsewhere but that didn't deter Phil Gleichman, managing director of the house, from putting over a broadside in the way of a publicity campaign. All of which insured the business.

The advertising campaign was begun some three weeks before the picture was scheduled to appear. There were a series of teaser advertisements running in the newspapers for this period. These "teasers" consisted of snappy bits of good writing on the play with the announcement that it would shortly be shown in Detroit. No theatre was named until one week before the opening date and then the Broadway Strand was mentioned in small type only. In other words, it was planned to interest the public in the play. The big advertising of a display nature just before the opening, assuring knowledge of where it would be.

At the same time bill posters were set at work and 5,000 small snipe, concerning the coming of "The Miracle Man" were posted in all sections of the city. Other outdoor advertising consisted of the hanging of 1,000 dated lithographs.

A jewelry store window was secured in the centre of the city, at the busiest corner in town and here, each night, there was a display of scenes from the play with the announcement that it was coming to the Broadway Strand. The jeweler supplied silver frames to hold the photographs. Window displays were also secured without trouble in all the leading book stores with the book, of course, prominently displayed.

Several stunts were worked with the newspapers. The Detroit Free Press ran an advertising section, advertising the picture with a layout and some descriptive matter and offering prizes ranging from a full box to balcony seats to those who could pick out the words "Broadway Strand" the most number of times from the letters used in the advertisements.

The Detroit *Journal* opened up a contest with cash prizes and theatre tickets for the best letter on faith cures. This contest aroused a great amount of interest and hundreds of letters were printed by the newspaper.

A screening was given five days before the opening to which were invited Christian science readers and practitioners, the clergy, newspaper editors, city and county officials and officers of women's clubs. The affair was by invitation only and fully 800 were in attendance.

All of which resulted in long lines forming in front of the box office Sunday and every succeeding day with the theatre playing to capacity at every performance. Six shows are being given daily, the first starting at 11:15 A. M.

Service Sections

Pages 3313-14 and 3317-18.

Stage setting used at the Tivoli, San Francisco, during the showing of "The Girl From Outside"

Johnson Exemplifies the Meaning of "The Show Must Go On"

HERE is the story of an optimist. A record of a living example of the spirit which has characterized the show business since the time Bill Shakespeare trouped around England. It will also give some of the managers who have a suite of offices all furnished up with mahogany furniture, with a private secretary and two or three stenographers, to say nothing of a corps of experts on which they may depend in a time of trouble, what the small town exhibitor is up against when some thing breaks bad in his young exhibiting life.

Middlefield, Ohio, isn't much of a town and the Co-operative Movie Company's theatre isn't much of a theatre, judged by merely physical standards. But how Manager Smith M. Johnson surmounted seemingly insurmountable difficulties and "put on the show" makes a story that will warm the cockles of many an exhibitor's heart who passed through the "early days." Moreover, it should comfort the minds of some of the fellows who think — only think — they have troubles of their own.

Here is Mr. Johnson's own story, which reaches Broadway via the Famous-Players Lasky publicity department, who induced the resourceful manager to tell all about his recent stunt which is good for headlines in the newspapers.

"In response to your request that we should give an account of our difficulties in the picture business, I will tell you something of what we were up against.

"The Co-operative Movie Company is only a part of the Ohio Pail Company which operated a pail factory and the town lighting plant in connection with it up to the time of the fire. One morning at 10 o'clock our dry kilns were found in flames and within two hours the entire plant and electrical equipment had burned to the ground. While it was yet burning we happened to think of a large traction engine which we were using in a saw mill a couple of miles away and we got the operator to start it over towards our plant

"As there was a 15 h.p. motor in one of the feed mills in the town we got this over and set it up in a small garage shed which was not burned and fastened it down securely so that when our engine arrived we were ready to hitch it on. Of course, the insulation had been burned off the wires where they entered the power plant but we insulated them after a fashion and hitched them on to the motor (which we had changed to a generator). All this took time, but we had the lights in the town going by dark, although they had to be very economical in their use.

"A few nights later came our regular picture show, and as we had been having very large crowds at the Paramount-Ar craft programs we had been showing it seemed a shame to give it up on account of the lack of power. So we cut the town lights out and by using the street light line as a feeder we had street lights and a picture show. We advertised that people who stayed at home would have to sit in the dark. So they came and the house was packed.

"Each Wednesday night we have worked the same stunt and the crowds are there."

Famous Tivoli Once More To The Fore

THE famous Tivoli theatre of San Francisco, once the home of grand opera and whose auditorium has housed the most brilliant assemblages of the Golden Gate City and whose stage has been graced by the World's premiere artists. but for the past few years a motion picture house, is going in for elaborate stage settings and prologues those days in connection with their photoplay presentations.

The latest example of what the Tivoli is doing along these lines is illustrated by the accompanying cut. An elaborate prologue with a special drop was used in connection with the engagement of Rex Beach's picture, "The Girl From Outside." The curtain went up on a semi-dark stage while off-stage music was supplied by a male quartette. Standing on the stage at the left, was a local actress Miss Davis, dressed in furs. At the conclusion of the quartette number, Miss Davis recited Robert W. Service's "The Spell of The Youkon." The backdrop represented the northern seas with icebergs in the near distance. The Northern Lights were flashed across the skies, a dummy Eskimo was seen paddling a native canoe and there were two other canoes in the foreground. Above the water there appeared the heads of two walruses. Snowshoes and other articles appropriate to an Alaskan setting also were included in the scene, all having been secured from local furrier without cost to the management.

"Red Lantern" Lobby Displays Continue to Thrive

THE way which "The Red Lantern" continues to go on and on in its popularity with the public is a matter worthy of thought. Is it such a wonderful picture or is it because it lends itself particularly well to special publicity stunts, or both?

Anyway no one can gainsay that the publicity the feature has received almost from its initial showing is still a potent factor in the films history.

The latest record we are able to present of "The Red Lantern's" trail of success comes from Billings Montana where the feature played the Babcock theatre, managed by A. H. West.

As usual the report is big business and the use of a lobby display and other attendant extra exploitation.

A glance at the accompanying photograph will give the reader a better idea of what Mr. West did than attempting to describe his display.

The dressing of the ushers in the costumes of the picture made a distinct hit with Billings fans and also gave the girls a week of great fun as every woman loves to "dress up."

Mr. West feels sure that his exploitation of the feature and especially the lobby display was one of the things which brought him capacity business at every show.

Orphans Attend Theatre Party at Memphis

GETTING front page publicity from two to four columns daily for ten days; upsetting all traffic rules on the principal business street in a city of 175,000 and making the cops like it; stopping local retail business for several minutes just like a circus parade does and getting cheers and smiles from the merchants and burning up gallons of perfectly good gasoline and having the autoists holler for more miles, may sound like giving away free tickets to a circus and barbecue. But this actually happened along with many other interesting things in Memphis the week of Sept. 28 to Oct. 4.

The occasion was a special publicity stunt staged by C. A. McElravy, general manager and G. E. Brown, publicity director, of the Memphis Enterprise, Inc., in collaboration with the Memphis Press when 500 of the orphans of various charitable institutions of Memphis were entertained as guests of the Strand Theatre at a special morning showing of Mary Pickford in "The Hoodlum."

Several smashing big ads and the advance publicity obtained in "The Press," caused all standing box office records at the Strand to be smashed Sunday, the opening day. The day's returns went well over the highest topnotch figure in the theatre's history, this previously having been held by "Over the Top."

The crowds at the theatre when the doors opened were so great that special police had to be stationed at the theatre to preserve order and keep traffic clear in the street.

The big event upon which the publicity was obtained, was held Tuesday morning when more than 100 autos participated in the festivities. Cars were instructed to assemble at the downtown offices of The Press at 9 o'clock from where they were to be dispatched to the various orphanages. Coupons had been carried on the front page of The Press for a week and more than sufficient car owners had signed these pledges and had mailed them, to care for the entire number of orphan guests.

Here are some of the cars which took the Memphis orphans to the Strand's theatre party

When 9 oclock rolled around, traffic on Jefferson avenue was locked for two squares and the congestion extended into two nearby streets. In order to scatter the cars as quickly as possible, tickets, which already had been printed, were handed to the drivers directing them to one of the orphanages. This quickly relieved the congestion but still the cars came. Before 9:30 when the last cars of the first arrivals had cleared out another assemblage began to gather and this continued for an hour, more than 150 cars being presented to convey the orphans to the Strand.

While only about 100 cars were needed, others were sent out to the various institutions to pick up any that might not have been accommodated but many cars returned empty. A half dozen of the drivers were rather peeved that they did not get to do their share and some women drivers went so far as to attempt to loot the cars that were filled to capacity.

All the drivers were admitted to the theatre free as were the chaperones of the party.

The parade down Main street proceeded to the din of a hundred klaxons and the traffic cops turned the "go" semaphore at every intersection. The parade circled back over its route to the theatre and unloaded the little guests where they were treated to a surprise and pleasant anticipations.

Inside the lobby were stacked boxes of oranges, apples, nuts, candies and other goodies which had been solicited by Mr. Brown from various wholesale dealers. Even the sacks were donated and while the tots were inside laughing and cheering Mary's stunts a dozen or more theatre attaches and other willing workers, amused the passing throngs sacking the goodies.

Before the performance had ended, more than 500 sacks of edibles dear to a child's heart were stacked up in huge piles at the lobby entrance and were passed out to the little guests as they filed out of the theater.

Each child also was gaily decorated with paper hats and given a rubber balloon, this being the donation of the Coco-Cola people.

A few of the 500 orphans who "had a party" at the Strand theatre, Memphis

The Merrill theatre's lobby decorations for "Broken Blossoms"

Talbot Treats Denver to a Real Barnum Advertising Stunt

METROPOLITAN Denver got a taste of real motion picture exploitation last week—a campaign that made every amusement lover in Colorado's first city proclaim A. G. Talbot, owner of the America Theatre, the nearest approach to P. T. Barnum that ever set foot into America's great silver belt. It was "The Westerners," which inspired the Talbot stunt of stunts, that of taking staid old Deadwood right out of South Dakota and planting it in the heart of Denver.

For a week before the opening the America management had been promising all Denver the biggest surprise in years. It came last Saturday night on the eve of the first performance of "The Westerners" when, from out of one of the suburbs, came a caravan, fully two blocks long bearing a close resemblance to the one Stewart Edward White so glowingly depicted in his book dealing with the thrilling rush for gold in the Dakota Black Hills, and which the surprised Denverites were enthralled to see was an exact replica of the caravan shown in the picturization.

When the procession halted at the America Theatre Denver let out more yells of surprise and admiration, for Mr. Talbot had transformed his lobby into a caravansary. Fully ten thousand people crowded in front of or near the theatre but it was an orderly and good-humored gathering that was set agog for a sight of the picture. A record Sunday business, despite the fact that "The Miracle Man" opened the same day in two local first run houses and the "The Brat" in another, was the result, and throughout the week Mr. Talbot's ticket-sellers had the same story to tell of "you can take your chances; there's standing room only, now."

The caravan parade was staged on Monday and again on Wednesday.

"Broken Blossoms" Lends Itself Well to Publicity

"BROKEN BLOSSOMS" promises to be a popular production for novel advertising stunts and especially for the use of lobby displays, since the portion of the title "blossoms" naturally suggests to the exhibitor the idea of using floral decorations.

Here is the first instance we are able to record of a display such as we mention as practicable. We are publishing a letter received from Milwaukee concerning the "Broken Blossoms" showing which is now under way in that city.

Since the information we have concerns what is being done prior to the actual beginning of the engagement we leave the story in the future tense.

"The Merril Theatre has the picture booked starting Oct. 19th. They started to advertise on Oct. 1st with slides and trailers in both the Merrill and Strand Theatres, and cards in their lobby. They have an advertisement on the front of every street car in town. The manager, Mr. Bostick, is sending out 34,000 personal letters which will be mailed in Chicago, the envelope bearing the return "D. W. Griffith, 17 N. Wabash Ave." They are having their ushers from both of their theatres pass 20,000 blotters around the downtown offices in the mornings, in their uniforms.

"The Merrill lobby is decorated with 28,000 pink paper blossoms on lattice work illuminated by small pink electric bulbs, and is a very beautiful sight. They have arranged for a 'BROKEN BLOSSOMS' week in the Badger room, which is the cabaret in the Wisconsin Hotel. During this week the waiters will wear a ribbon with 'BROKEN BLOSSOMS' on it. The room will be decorated with blossoms and the two songs 'BROKEN BLOSSOMS' and 'WHITE BLOSSOMS' will be sung extensively. During the engagement each morning every key box in the leading hotels will have a card in it on 'BROKEN BLOSSOMS.'

"They are advertising for a girl who looks like Lillian Gish to take part in the prologue. They are having a special Chinese drop curtain made for this prologue. They are increasing their orchestra to 25 pieces."

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

Thomas D. Soriero, Strand theatre, Lowell.
Chas. H. Williams, Strand theatre, Providence, R. I.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Jack Kuhn, Loew's Stillman theatre, Cleveland.
Mrs Joseph Grossman, Standard theatre, Cleveland.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
S. Barret McCormick, Circle theatre, Indianapolis.
Edward L. Hyman, Liberty theatre, St. Louis.
Theo. L. Hays, New Garrick theatre, St. Paul.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Leo A. Landau, Butterfly theatre, Milwaukee.
C. Edgar Momand, Garden theatre, Flint, Mich.
Charles C. Perry, Strand theatre, Minneapolis.
W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta.
Chas. G. Branham, S. A. Lynch Ent., Atlanta.
R. B. Wilby, Strand theatre, Montgomery, Ala.
E. V. Richards, Jr., General Manager, Saenger Amusement Co., New Orleans.
C. A. Lick, New theatre, Fort Smith, Ark.
F. L. Newman, Royal and Regent theatres, Kansas City, Mo.
Herbert J. Thacher, Strand theatre, Salina, Kan.
H. M. Thomas, Strand theatre, Omaha.
Ralph Ruffner, Rialto theatre, Butte.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount Empress theatre, Salt Lake.
Sam W. B. Cohn, Spokane.
E. J. Myrick, Liberty theatre, Portland, Ore.
A. S. Kolstad, Liberty theatre, Hood River, Ore.
Paul Gusdanovic, Cleveland, O.
P. E. Noble, Publicity Manager, Liberty and Columbia theatres, Seattle.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
A. C. H. Chamberlin, Opera House, Madera, Cal.

"Lombardi Ltd." and a Fashion Show Score Heavily

"LOMBARDI LTD." whose story has to do largely with a dressmaking shop, one of the exclusive sort where all the feminine creations which cost a barrel of money and are patronized largely by those who have so much of this world's goods that they don't know what to do with it all, naturally suggests itself as being a good picture for a "fashion show," especially since it's release is concurrent with the "release" of the new fall fashions in women's lingerie by America's modistes.

The gowns that the eccentric Lombardi designed in his Fifth Avenue shop, speaking as if the plot of the story was founded on fact which may be it was for all we know, were wonderful viewed even by masculine eyes and is one of the picture's best advertising points. When coupled with a fashion show in which the latest from Paris are actually shown the exhibitor has a combination that can not be beaten.

The accompanying photographs will illustrate what the California theatre of Los Angeles did in the way of exploiting the feature with a fashion show.

The "Lombardi Ltd." engagement at the California was for the week beginning Sept. 29. For several days before the engagement began the theatre's management advertised both the fact that the film itself and the fashion show would exhibit the latest modes in women's apparel, with particular stress being laid on the actual gowns that were to be shown.

The opening performance proved that the angle of exploitation selected was the proper one for the house was filled with fluttering expectant women who seemed to be hanging on the promise made that they were to be given a real treat in the one and only thing a woman is always interested in, the fashions.

The fashion show was staged along the usual lines of parading the manequins about in exclusive models before a specially designed drop which showed off the colors of the lingerie achievements to advantage The showing of the picture also was received with many enthusiastic comments. Even the fact that the film is an entertaining comedy seemed to be overshadowed by the fashion show part of the offering.

"The Fashion Show" for "Lombardi, Ltd." at the California theatre, Los Angeles, Cal.

"Checkers" Cleans Up at Cleveland

IT is now a matter of film history the way the managers of the Strand, the Orpheum and the Metropolitan theatres in Cleveland each played "Checkers" for a solid week, and simultaneously.

But these three managers did more than just play the film "Checkers." They played "Checkers" with the crowds that swarmed at the ticket windows of their theatres, and with the aid of special police details managed to keep the crowd moving and to fill out the engagement of the picture without either accident or riot.

All three houses played the checkerboard effect to a stand-still in artistically arranged frames. Cut-outs of running horses with jockeys up also were used, and the Orpheum dressed the columns of its portico with boxes of the checker-board design, above which were bigger box-frames showing figures of the principal players in the picture.

The Metropolitan had an equally attractive display while the Strand drew crowds.

Full stage view of the fashion show held by the California Theatre, Los Angeles, for the engagement of "Lombardi, Ltd."

How'd you like to be the aviator who took these fair damsels aeroplane riding?

Bathing Girls Depart and Minneapolis Wives Now Breathe Freely

WHEN Mack Sennett's bathing beauties departed from Minneapolis and St. Paul they had concluded three weeks' of the most varied and unique entertainment ever offered the motion picture public of the Twin Cities. What's more, they had established a mark in versatility that gives promise of standing until the last chapter is written in the annals of photoplay industry.

The mermaids came to the Twin Cities well advertised — perhaps advertised as no stage congregation had ever been heralded before. But when they departed they had created such advertising for themselves that the advance notices were completed and everlastingly outdone. They rode in airplanes, they rode in racing cars; they went stockingless along the prominent thoroughfares of both cites; they sold papers to raise funds for the poor; they posed in the leading department stores, displaying the latest in dresses and gowns; they were both hosts and guests at various bathing parties; they did everything, that's all.

Perhaps one of the most noticeable features of their three weeks' visit was that of Jacqueline Logan who rose above the clouds in an airplane with Lieutenant Ormer Locklear, acrobatic aviator, and all the time she was attired in a bathing suit. All this happened at the Minnesota State Fair before ten thousands of persons.

Next the mermaids were guests at a bathing party at Calhoun Beach, Minneapolis, after the last night showing had been completed. The newspaper folk of Minneapolis were the guests and needless to say there were a lot present.

Then in St. Paul the entire gathering went into the streets as regular newsies and disposed of hundreds of copies of the St. Paul Daily News, the proceeds going to the children at the State Hospital for cripples. The price of the papers were unlimited and many fancy returns were reported. The same night the bathing girls were hostesses at a party to newspaper folk and others on the stage of the New Liberty theatre, following the final performance.

Next, when the sophisticated woman of fashion took an advanced peep at Dame Fashion's latest creations, she saw the mermaids plum with Brisque, soutache braiding, Malines, lace, tricotine, Alsace blue, tulle and charmeuse, taupe gray and other adornments in the leading department stores of St. Paul. The scheme made a big hit and before the bathing girls left town they had received offers from dozens of sources requesting them to display the latest in fashions.

In Minneapolis they showed at the New Lyric theatre for two weeks and the first week brought record returns to the New Lyric box-office. The lobby was elaborately decorated for the showing and the burlesque film, "Yankee Doodle in Berlin," was shown in conjunction. Even the ushers at the theatre were attired in the latest models of bathing suits.

The girls were guests at the Minneapolis Athletic Club the night of Sept. 12, where they gave a swimming and diving exhibition before club members. "Peggy, The Shopper," feature writer for the Minneapolis Daily News, wrote elaborate articles on their costumes as displayed during their stay in the city. All the papers of both cities gave them numerous stories and press notices.

New Stunt Gets "Midnight Man" Much Publicity in Butte

PRECEDING the opening of "The Midnight Man," at the Ansonia theatre in Butte, a novel publicity stunt which excited an unusual amount of comment, was put across.

On Sunday evening a young man attired in a full dress suit, his head and face swathed in bandages, appeared on the streets strolling slowly along and looking neither to the right nor left. To make his costume more incongruous he wore a Stetson hat of the more conventional western style. Before he had been on the streets an hour he was picked up by the police who regarded him as a suspicious character, especially as he would answer no questions when approached by an officer.

The publicity in the press told of the arrest and stated that a prominent business man who wished his name kept out of the affair had rescued the young man from jail, promising to be responsible for him. The next evening he appeared on the streets again and it was hinted that he had again eluded his friends.

It was variously hinted also that the young man was prominent in the city and that he had been injured in an automobile acident which compromised several other prominent people. The "prominent business man" was finally located and without giving his name, the papers stated that he deplored the regrettable publicity given the affair.

The morning papers then announced that Merle Davis, manager of the Ansonia Amusement Company, had issued a statement explaining that the young man's prototype was James J. Corbet, star in the Universal Serial, "The Midnight Man," which was opening at the Ansonia.

Two views of Mack Sennett's bathing girls selling newspapers, showing that they have business as well as acting ability and beauty.

Unique Display by Poli's, Wilkesbarre, Pa.

SOME exhibitors have been obsessed with the idea that a lobby creation, to be effective, must be costly, elaborate and pretentious. Sound judgment does not indicate this belief, for, on numerous occasions, it has been proved that the inexpensive lobby arrangements have been most effective — the money spent on them not entering into the consideration but the arrangement of the setting being the main feature.

There is, for example, the display arranged by Poli's Theatre in Wilkesbarre, Pa., last Monday, for "The Thirteenth Chair," the mystery drama, starring Yvonne Delva. The manager of Poli's worked out a carefully designed lobby dressing, which caused no end of comment in his district; yet, he spent a sum that was insignificant.

The big mirror, which decorates the Poli lobby, was painted a dead black, as indicated in the photograph accompanying this article; and, then, in the centre, a big chair was painted in white. This created a most attractive — even startling effect. It was not pretentious, but very striking, nevertheless.

Around his lobby, he ranged thirteen chairs, using the slip covers furnished him by his Exchange, and giving further publicity to "The Thirteenth Chair."

The Poli manager had a good idea; he worked it out consistently and with earned success, for "The Thirteenth Chair" held the screen for three record-breaking days.

In another instance, a manager in the Middle West, obtained a striking display on "The Thirteenth Chair" by putting a dias in his lobby and rigging a fake electric on it. He dared any of his patrons to sit in this chair, by offering the inducement of a pass for any one who would "warm" it for three minutes.

He didn't give away many passes — but he created an interest that crowded his house.

Do Longer Runs Pay? Watts Says They Do

By W. W. Watts,

Owner Gaiety and Vaudette Theatres, Springfield, Illinois

NO doubt there are many exhibitors in various parts of the country who are extremely doubtful and nervous of the "longer runs" policy now being so heartily advocated by producers at this time. Perhaps a few words from one who has been in the film business almost from its inception may be helpful to those who find themselves in distress.

I have operated one of my theatres for thirteen years — the Vaudette — and the Gaiety for the past seven years. We used to change pictures every day. Gradually we got away from that and ran some of them two days. This was considered marvelous. To have the same show two days was thought to mean one big day and one poor day. And it was at first, until we got so we could have two good days on the same film.

Then came the big programs, Paramount, Triangle, Metro, etc. We put Triangle into the Gaiety, using one picture four days, and the other three days. They were turning out two features a week, you will remember. At first we thought four days was a terrible long time to run one film, thought that no picture would be able to stand up for so long a period. After a little while we saw that we were mistaken, that we could use a picture four days with profit. In fact if it was an extra good picture business grew better daily from the word-of-mouth advertising it received. Soon a four days' run was common, as common as our daily change of some time before.

The big test came when we booked a picture for a week. That seemed the limit in long runs. "Just think," people would say, "the Gaiety is advertising a picture for an entire week." And the answer always helped us. It was, "Well, it must be a good one." They were right. Pictures have to be good when you give them long runs. Otherwise someone is going to go broke.

Then for the first time in the history of the Gaiety we ran a picture the second week. This was "The Miracle Man," a picture we believe to be the best that has ever been shown in Springfield. Business was good on every day that we ran it, though weather conditions were sometimes decidedly against theatre-going. It rained on the opening Sunday, again during the week. It turned extremely hot and it rained torrents on the second Sunday we had it. Despite all this we were able to show a nice profit on the engagement. And we were certainly surprised at the number of people who came to see "The Miracle Man" two and three times. The picture cost us about twice as much as we had ever before paid for a film, yet we had no complaint to offer when the whole thing was over.

Our advertising was very heavy both before and during the engagement. We used some billboards, but most of our money was spent in the newspapers. One of the local dailies, The Illinois State Journal, gave us a fine editorial before the picture opened. The editorial writer, Frank Waller Allen, a famous author, knew the story of "The Miracle Man" and praised it highly. This helped. In addition to the local dailies we used ten small town papers in and around Springfield suburbs, using two ten inch advertisements in each. This got results, as we happen to know.

So much for long runs at the Gaiety. At my other theatre, the Vaudette, which seats about 550, I have always been in the habit of changing twice a week. That is for the past two or three years. Sometimes we changed three times a week, when we thought we had weak pictures. When I signed the new Paramount-Artcraft program for 1919–1920, the short number of pictures practically compelled me to play them longer than I had been doing. I admit it was with some fear that I put Dorothy Dalton in "The Market of Souls" on for a week. The result surprised me.

One of the best displays we have seen in exploiting "The 13th Chair" is this one by Poli's Theatre at Wilkesbarre, Pa.

The way Armstrong dressed his lobby for "Little Brother of the Rich"

To Get Acquainted With Your Patrons—Establish A Mailing List

An Interview With Bruce Fowler, New Manager of The Elmwood Theatre, Buffalo

TO secure results in advertising in a city with an exorbitant advertising rate for theatrical display is a proposition not easy to solve, but the plan we have in vogue at the Elmwood theatre, namely—direct advertising—has broken down all obstacles," said Bruce Fowler, recently appointed manager of the Elmwood, succeeding E. O. Wineberg, who went to the Strand, in the course of an interview with the Motion Picture News representative.

"Our mailing list is in excess of 5,000 names covering a radius of several miles of the theatre. Our program enters 5,000 homes of the theatre-going public and we believe it reaches at least 15,000 persons. This is practically our entire advertising with the exception of small space in the daily papers to carry the message to those not on our list.

"The program is mailed every week, reaching the homes on Friday and Saturday and giving the bill for the following seven days. It is an attractive little vest pocket edition, comparing with any outside New York city.

"Our aim is to sell the Elmwood first. Through hard work and untiring efforts this theatre has been established as one offering superior presentations. Our copy for the program is invariably short and snappy, giving the star, title of production, the most notable players in the cast and a short talk on the production itself without going into detail thereby leaving the action to the imagination. Our short subjects are also advertised on each bill. A purchaser of amusement is just as particular as a shopper for the family table.

"When we present a production we consider is in the 'special' class, we program it as an 'Elmwood Theatre Special Attraction,' but it must be of this calibre before it is given this booking. Elmwood patrons know Elmwood programs as truthful. Ours is a neighborhood location and we cater to the vast majority of our clientele three or four times every week, therefore to misrepresent means to eventually close the theatre. Our patrons realize this as well as ourselves, consequently we tell the facts as we know them—not as the majority of press agents view them.

"No phone call requesting the program for the evening is passed with a casual reply giving our show. Callers are asked by an efficient and courteous attendant if they would like to have their name and address placed on our mailing list and invariably we secure it and add another patron.

"We keep a careful tabulation on all 'dead' names. This is especially important throughout the summer months when a number of our patrons leave for their summer homes at the neighboring resorts. These name plates are filed and upon notification to resume mailing, the plate is waiting for use. This saves delay incurred in securing new plates from the manufacturer.

"The program is a welcome visitor to the homes of our patrons and if by chance it is not received on the usual day we are notified of the fact. Of course, their call is given immediate attention.

"To get acquainted with your patrons—establish a mailing list. Human beings appreciate this individual attention."

Strand Theatre, Portland, Makes Strong Appeal For Patronage

THE Strand Theatre, Portland, Oregon, whose management has recently announced an exclusive "big feature policy," with which is included a complete renovation and remodelling of the theatre, addition of a 24-piece orchestra and other features that are making it one of the leading houses of the city, is recognized as having the most striking lobbies of any of the big first run houses.

Phillip Pelz former court director has assumed the directorship of the Strand twenty-five piece orchestra. Mr. Pelz has a fine reputation on the Pacific Coast among music lovers and was the director of the famous 400 piece Russian band which opened the Panama-Pacific Exposition in San Francisco in 1915. This band made a great reputation at the fair and the director was accorded great honors.

Prior to going to the Pacific Coast, Mr. Pelz played an extended engagement in New York and is well known among the Metropolis' musicians and devotees of the opera.

The Strand orchestra under his leadership is productive of many new patrons and has become one of the feature attractions on the weekly bills at this Portland house.

The lobby shown by the accompanying illustration on "The Little Brother of the Rich" is typical of what the Strand accomplishes in the way of lobby exploitation.

We have record displays which have cost many times what this one did but very few in our estimation were any more effective business attractors.

A six-sheet cut-out was made and mounted in the lobby behind a decorative lattice frame in strong reds and greens. Another six-sheet cut-out was mounted over the box-office window.

Phillip Pelz, former Russian court director, who will lead the orchestra at the Strand

The Fiction Mart

"The Flail"
By Newton A. Fuessle

Character of Story: Character study; career.
Theme: Heredity.
Characters: Rudolph Dohmer, American son of German parents; Heinrich Dohmer, his father; Emily Downing, an actress, later Rudolph's wife; James H. Deshman, advertising man; Vincent Nesseth, Dohmer's partner.
The Plot: Rudolph Dohmer is born in Chicago of German-American parentage. From early childhood he instinctively dislikes the Prussian attitude of mind and objects to the German aggressiveness which he observes in some of his companions. Rudolph inclines to be an artist and a dreamer. He strives with all of his might to eradicate from his system every trace of his German ancestry and to become thoroughly Americanized. With this in view he leaves a business situation to work his way through college, which he does with considerable difficulty. There is no particular action in that part of the story which deals with his college career. He becomes a writer for the college daily, indulges in a few innocent love affairs and forms a temporary engagement with a rich man's daughter. After leaving the university he enters newspaper work and wanders about from place to place without arriving anywhere in particular, until he finally drifts into New York and makes up his mind that he must have something which will lead to a future. With considerable distaste he secures a position as a copy writer with an advertising firm through the influence of a college acquaintance now in the advertising business. He rapidly develops a genius for this work, and now comes to the front the grasping, hard, pushing side of his character which he has so carefully suppressed. He finds that in business the Hun seems to be a success — the man who overrides all obstacles and allows nothing to keep him from what he wants. Dohmer presses every advantage, squeezes one rise in salary after another out of his employer, and finally leaves to become the partner of a free lance advertising agent with original methods. He has risen in a few short months from forty dollars a week to ten thousand dollars a year, but he is not yet satisfied. He plans to pull off a few big deals on his own account without taking his partner in on them. Meanwhile he has married Emily Downing, one of the flames of his college days, and has neglected her shamefully for his business. Nothing seems of any importance to him but to get on faster and faster. He is about to undertake a big propaganda campaign for German interests when the United States enters the war and makes this impossible. At the same time Rudolph awakes to the fact that the Hun method will not bring lasting victory in private life any more than in international relations, and he again turns against the Prussian element in himself — this time forever.
Locale: Chicago and New York; mostly interiors.
Picture Highlights: There is nothing especially spectacular about this story, though there are some good emotional situations and plenty of opportunity for character acting.

* * *

"The Woman Called Rita"
By Jack Boyle

Character of Story: Crook story.
Theme: Loyalty in underworld.
Characters: Boston Blackie, master crook; Mary, his pal; Miss Happy of the dance hall; The Cushion's Kid, her boy; Larry Donovan, a guard; Spanish Mickey, gambler; Rita, his girl; Abe Ritter, a lawyer; Tom Creedon, a politician; the Warden.
The Plot: The Cushion's Kid has been convicted of a murder which was done by one of his pals. Refusing to "snitch" he is in eminent danger of being hanged. The lawyers failing to get him off, Miss Happy appeals to Boston Blackie to get him out. Blackie goes to Folsom prison and arranges with Larry Donovan a guard, to slip some nitroglycerine, a rope, file and revolver into the Kid's cell "The Count," a go-between, lets the cat out of the bag to Spanish Mickey, a gambler, who wishes to square his place with the authorities since he has been accused of demoralizing the prison guards. He "snitches" and the warden discovers the plant in the Kid's cell. Spanish Mickey arranges that the warden shall conceal six guards in his card room to seize Boston Blackie when he arrives to meet the Kid. Rita, Spanish Mickey's girl, disgusted with his perfidy toward the underworld, goes to meet Boston Blackie and warn him. She admires Blackie for the record he has made and for his reputation as a "square guy." Blackie appeals to Abe Ritter, a lawyer, to get Tom Creedon, eminent politician, to intercede with the governor but fails to carry his point. Rita offers to do what she can to save the Kid if Blackie will make her his girl. He refuses and she goes to Creedon, who has formerly made love to her, and offers to sacrifice herself for his influence with the governor. Creedon intercedes and the Cushion's Kid is saved, evidence coming to light which proves that he is innocent of the particular crime.
Locale: California.
Picture High Lights: Prison scenes; the commutation of sentence.

* * *

"The Substitute Millionaire"
By Hulburt Footner

Character of Story: Melodrama.
Theme: Tracking a clever crook.
Characters: Jack Norman, a lucky young man; Kate Storer, the only girl; Mariam Culbreth, adventuress; Harmon Evers, theatrical costumer; Bobo, the substitute millionaire; Mrs. Anson Cleaver, society woman; Walter Delamare, banker; detectives, messengers, etc.
The Plot: Jack Norman, who is a bookkeeper in a sash and door factory at twelve dollars a week, quarrels with his employer and is discharged. The same day he receives a letter from Walter Delamare, head of the National New York Bank, asking him to call. He calls and learns that he is the sole heir of Silas Glyde, eccentric millionaire, who has recently been murdered by an anarchist, and whose will provides that all of his money, producing an income of about thirty millions a year, shall go to Jack Norman, the son of his boyhood sweetheart. Norman discovers that the millionaire had a shabby suite at the Hotel Madagascar (which he owned) with a secret passageway to the house next door, apparently abandoned, but really the dwelling place of the old man. Papers discovered here inform Jack that the old man was threatened by anarchists and that when they demanded money he refused — a refusal which led to his murder. Jack is now threatened with the same fate by a mysterious band called "The Red Gang." He determines to run this gang to earth and hand them over to justice. By accident he encounters a famished actor and employs him to play the part of the newly-made millionaire, while he himself poses as "Jack Robinson," the millionaire's secretary. From this point on the story moves rapidly, with many a complication in the plot. Mariam Culbreth, adventuress, in league with the villain, strives to marry the actor Bobo under the impression that he is the real millionaire. She finally succeeds in this design. Kate Storer, formerly stenographer and now ostensibly proprietress of a boarding house, is pressed into service by Jack to help him solve the mystery. Jack pursues his quest in disguises furnished by a theatrical costumer, who afterward turns out to be the villain himself. There is no "red gang." Harmon Evers has evolved a clever scheme for blackmailing the wealthy. He first threatens them and then offers them the protection of his own private detective bureau at so many hundreds a month. He employs many people — most of whom do not know the real nature of the business in which they are engaged. In one or two instances he has been forced to make good on his threats and murder his victims. In spite of his subtle methods he is eventually trapped by Jack and Kate.
Locale: New York; exteriors and interiors.
Picture Highlights: Many dramatic, or rather, melodramatic situations; plenty of action; love interest.

* * *

"Smiles"
By Eliot H. Robinson

Character of Story: Love story in moonshine country.
Theme: Love and adventure.
Characters: "Smiles," a rose of the Cumberlands; Big Jerry, her "granddaddy;" Judd Amos, young moonshiner, in love with Smiles; Donald Macdonald, surgeon; Miss Merriman, a trained nurse; Lou, Judd's little sister; Marion Treville, society girl, Macdonald's fiancee; The Rev. Talmadge, a mountain minister.
The Plot: Donald Macdonald, while hunting in the Cumberlands, stumbles on an isolated cabin and in opening the door startles "Smiles," a beautiful girl of fifteen, so that she spills hot broth on her foot and burns it. He bandages it and is invited to stay to supper. Out of this incident grows a deep friendship between himself, Smiles and her grandfather which rouses the jealousy of Judd Amos who warns Dr. Macdonald that he is not wanted there. Macdonald pays no attention to the warning and Amos attempts to shoot him. In the course of Macdonald's visit Smiles develops an ambition to become a trained nurse and makes sweet grass baskets to sell in order to earn money to buy books and educate herself. Dr. Macdonald, on his return to Boston, sends her books of his choosing and buys her baskets through the local storekeeper in the mountain village. A year later he returns on a vacation and while in the mountains stumbles on a still conducted by Judd. Judd, who is madly jealous of Smiles, attacks him and they fight it out, Dr. Macdonald giving Judd a sound thrashing. In revenge Judd seeks to shoot him but only succeeds in killing his dog. Dr. Macdonald returns to Boston. Judd's little sister is very ill and the local doctor can do nothing for her. Smiles wishes to send for Macdonald but Judd refuses to give his consent. Finally Smiles telegraphs on her own account. Dr. Macdonald comes, bringing a trained nurse, and performs a marvelous operation, removing a tumor from the child's brain and saving her life. Old Jerry dies of heart trouble, appointing Macdonald guardian to Smiles. Smiles comes to Boston and then becomes a trained nurse. Marion Treville jilts Macdonald and he then discovers that it was Smiles whom he loved all along. Much of the strength of this story lies in the lovable character of the girl lead. There is sufficient action so that the story does not drag at any point and the growing love interest is handled very well.
Locale: Cumberland mountains and Boston hospital.
Picture Highlights: Several good dramatic situations, especially in the operation under the unfavorable conditions obtaining in the mountain cabin and Smiles first effort at nursing.

AID THAT COUNTS

THE following expression from Hamilton Thompson of Fox Film Corporation to the editor of the recently incorporated Fiction Mart Department of the NEWS, indicates the value which is placed on this department by the various producing companies:

"It seems to me that the MOTION PICTURE NEWS and yourself have hit upon a most practical idea in the new Fiction Mart Department. Weekly reviews of fiction available for motion picture use, carefully culled and sorted from the great mass of literary productions, cannot help but prove a great aid to the producer.

"You have our every best wish for the continued success of this department, which has been so auspiciously started."

Good Fiction Suitable For Film Production

"The Creed of Her Father"
By Van Zandt Wheeler

Character of Story: Expository.
Theme: Equality of the sexes.
Characters: Laola Howard, perfect not only physically but mentally as well, highly educated, with a keen, analytical mind, an accomplished sportswoman, a social triumph, possessing, in short, the virtues of Venus, Diana and Minerva; Dr. Jefferson Howard, her father, a famous alienist, whose chief interest lies in rearing his daughter according to his ideals and theories; Huntleigh Mainstram, successful young lawyer, suave, polished, a broad minded and liberal man of the world; John Hart, practical business man; Judy Pringle, unlettered girl of the Maine fisherfolk; Jed Rambo, her lover; Several friends of Dr. Howard's, natives of the Maine coast, and others.
Plot: Laola, who has never known her mother, begs her father to break his marked silence regarding her, and to tell her the story of their marriage. As she is now 18 years of age, he consents. While ship's doctor of the *Carpathian*, Dr. Howard went ashore with a party at a port not far from the Russian border. He happened to meet Paul Mishelovitch, a former classmate, who asked him, as a fraternity brother, to aid in the rescue of his sister, who was about to be arrested and sent to Siberia on a false charge of plotting against the government. Howard, rather unwillingly, arranged a plan whereby the sister, Paula, was to return to the *Carpathian* with the American party, pretending to be one of them. The ship had hardly cleared port, when Howard found that they were being followed by a Russian cutter. He told the captain his suspicions as to the reasons for this, and the captain refused to allow Paula to remain under his protection, fearing international complications. At this moment Paula herself approached, threw back her veil, disclosing her great beauty, and declared that she would never leave the ship alive. Howard, on the impulse of the moment, offered her his hand in marriage, explaining that this would make her an American citizen and free her from the power of the Russians. She accepted and, as the cutter drew rapidly nearer, the chaplain performed the ceremony, finishing just as the Russian officers boarded the ship. The romance ended in perfect happiness, which lasted until Paula's death. Laola realizes that she has the romantic impulses of her mother, combined with the keen mentality of her father. She meets Huntleigh Mainstram, whom her father invites to visit them at their summer home in Maine, falls deeply in love, and promises to marry him, with her father's consent. The two are caught in a storm which wrecks their boat, and barely succeed in swimming to shore. They are forced to spend the night in a lonely cabin, and Laola submits to Mainstram's wishes. When Dr. Howard learns of the affair, he refuses to allow the marriage to take place, on the ground that Mainstram has proven himself unworthy and that in later years Laola might feel that he had married her out of pity. Seven years later she meets Mainstram again at a huge ball and realizes that her love for him is entirely gone and that John Hart is the man she really cares for. As she is afraid to risk losing his love by telling him of the past incident, and as her father declines to consent to her marrying him without doing so, she decides never to marry. Finally, in desperation, Hart persuades Howard to tell him the real reason for Laola's behavior, and, when he does so, Hart declares that it matters not at all, thereby vindicating Howard's theories.
Locale: New York City and the Maine coast.
High Lights: The doctor's story of his romantic marriage would make an excellent flashback, full of suspense and action, with the ceremony taking place on shipboard while the cutter approached to take away the bride. Also a shipwreck and ballroom scene.

* * *

"The Bartlett Mystery"
By Louis Tracy

Character of Story: Mystery.
Theme: Discovering the true identity of Winifred Bartlett.
Characters: Winifred Bartlett, the girl; Rex Carshaw, handsome young millionaire; Mrs. Carshaw, his mother; Rachel Craik, Winifred's supposed aunt; William Meiklejohn, a wealthy senator; Mr. and Mrs. Ronald Tower, members of the smart set; Detective, Inspector Clancy; Chief Steingall; Ralph Voles, villain; Mick the Wolf, his accomplice; Fowle, third crook.
The Plot: Winifred Bartlett is working in a book binding factory, and is suddenly sent for by the police to be questioned about the murder of Ronald Tower, who was killed while on his way to a friend's yacht in the Hudson river. She knows absolutely nothing of the affair, and is even more surprised when she learns that her aunt has been taken into custody for the same reason. Then Tower turns up alive; and at Senator Meiklejohn's request refuses to prosecute the case. But Winifred, in whom Rex Carshaw has become intensely interested, is taken to Bridgeport, Conn., en route for deportation from the United States, as Carshaw learns with the aid of the detective bureau. Carshaw follows in his speedster, and after a smashup, rushes Winifred back to New York. While seeking employment she is again abducted, and rescued with much difficulty; the mystery surrounding her is satisfactorily cleared up, and she is happily married to Rex, having been proved of excellent birth and the heiress to a fortune.
Locale: In and near New York.
Picture High Lights: Plenty of action and melodrama.

* * *

"The Honorable Gentleman"
By Achmed Abdullah

Character of Story: Stories of Chinatown.
Theme: Oriental psychology.
Characters: Tsing Yu-ch'ing; Minnie Levinsky, a daughter of Pell street; Widow Levinsky, her mother; Dr. Travers Hardwick, eye specialist; Tsing Yat, head of the Tsing Clan.
The Plot: These are stories of Pell street, New York, analagous to the stories of the Limehouse district in London which appear in Thomas Burke's "Limehouse Nights" and from which Griffith made his "Broken Blossoms." The first story in the series deals with the love of Tsing Yu-ch'ing for Minnie Levinsky; a blind white girl of the Pell street district. Encouraged by her mother Tsing tells her the legends of China and recites for her the poetry of his native land. Minnie, naturally, falls in love with the voice of the only man whom she has ever known and the two are married. Minnie is consumed with a desire to see her husband because —"I know you are beautiful, best beloved in all the world." But Tsing is not beautiful. And he knows that one sight of his ugly yellow face would break her heart. And then comes Dr. Travers Hardwick, friend of Tsing's Harvard days, and offers to restore the eyesight of Tsing's wife. Tsing cannot refuse his aid. Yet he knows that this will mean the end of his own happiness and the happiness of his wife. And so, after talking with the head of his clan, he decides that it is his duty as "an honorable gentleman" to spare his wife this unhappiness, to make her love eternal, and to take upon his own shoulders the burden of loneliness for the rest of his life. And so, the night before the operation, he pours in his wife's tea an insidious Oriental poison which defies detection at the hands of the Occidental police, and for this reason they carved upon his funeral arch in Canton, long after the memory of Minnie Levinsky had faded in Pell street, a certain Mandarin ideograph which read: "Tsing Yu-ch'ing was a wise man. Through death did he make love eternal."
Locale: Pell street, Chinatown, New York.
Picture High Lights: The wedding; the arrival of the eye doctor; the conference which ends in the decision to "make love eternal."

* * *

"One Woman's Story"
By Carolyn Beecher

Character of Story: Drama of married life.
Theme: Jealousy.
Characters: Margaret Drayton, an individualist; Robert Drayton, a lawyer, her husband; Tod Freeman, a millionaire; Holland Lansing, a rich young woman; Harper Carleton, a bachelor; Phyllis Lawson, a divorcee.
The Plot: Margaret Drayton marries a struggling young lawyer. She finds it difficult to be happy in the circumstances in which they are forced to live and complains that he does not get on fast enough. Robert Drayton, the husband devotes himself to his work and secures for a client a rich young woman named Holland Lansing. His association with Miss Lansing makes his wife furiously jealous and she accepts attentions from Tod Freeman, a former suitor, though nothing serious comes of this. In spite of the birth of two children, Bruce and Betty, the husband and wife grow further and further apart. Robert is seldom home except when they are entertaining and is much in the company of Miss Holland. Tod Freeman and Miss Holland are married, but by this time another woman, Phyllis Lawson, has become a client of Robert's, and Margaret's jealousy is directed toward her. Robert does not talk over his business with his wife and when she endeavors to amuse herself with music — for which she has a fine talent — he objects to her performing in public. In his opinion a woman's place is in the home. Margaret resents this and especially as she learns that her husband has encouraged Mrs. Lawson to take up writing as a profession and that he follows her work with much interest. Margaret begins to spy upon her husband and he catches her, which widens the rift between them. Margaret secretly prepares to make a career for herself as a pianist, and receives a flattering offer from a maestro. She has made up her mind to accept this when she enters her husband's office suddenly and finds Phyllis Lawson there holding his hands. She rushes home and accepts the offer. Before an answer arrives their son is suddenly stricken with heart trouble and dies. Margaret is inconsolable and Robert receives the letter from the musician asking Margaret to come on to New York at once. The doctor urges the husband to do something to rouse her. In the talk which follows, Margaret unburdens herself of all of her jealous fears and explanations follow, the two being drawn together again through their mutual sorrow over the death of their son.
Locale: A small city in California.
Picture High Lights: Domestic quarrels; court scenes; masquerade ball; emotional scenes following discovery of Mrs. Lawson in office; death of Bruce; reconciliation.

* * *

"A Woman's Man"
By Marjorie Patterson

Character of Story: French society drama.
Theme: Sex; artistic temperament.
Characters: Armand de Vaucourt, author; Bernadette de Vaucourt, his wife; Madame de Vaucourt, his mother; Jacques Colbert, novelist and publisher; Marie-Therese, Colbert's wife; Ernest Bonnet, his friend; Luce, Bonnet's daughter; Princess Roumistorf, poetess, and Armand's employer, Monsieur de Kerlavoz.
The Plot: This is the story of a "woman's man" whose affairs of the heart eclipsed in his own mind the call of his art and the entire story centers around his weakness in this respect. He has only two major liasons, but these are sufficient to ruin his career from a literary point of view although he has achieved a certain fame in his early efforts. Armand de Vaucourt comes to Paris from the provinces, leaving his financee behind. He falls in love with Marie-Therese, the wife of his publisher but no uncertain reputation. Through her he secures a position as secretary to the rich Princess Roumistorf, who helps to make him known in literary circles. An affair develops between de Vaucourt and Madame Colbert which results in a duel between Armand and — not her husband — but another lover, Monsieur de Kerlavoz. Armand wounds his opponent but afterward learns that his enemy did not shoot at him. Armand is meanwhile married and continues his affair with the Colbert woman who has the effect of paralyzing his genius and who teaches him to resort to opium and other drugs and thus whip up his dying inspiration. Armand now breaks off with Madame Colbert to begin another affair with Luce, the daughter of his boyhood friend. He leaves his wife. The wife dies, leaving a little daughter and he discovers that this child has been adopted to cheer her loneliness. He is stricken with remorse and realizes for the first time that he was in love with his wife and did not know it. An unsatisfactory story as it stands but one which could form the basis for a more striking exemplification of the same theme.
Locale: French provinces and Paris.
Picture High Lights: The duel; de Vaucourt's meeting with Madame Colbert when she has grown old and ugly; emotional scenes.

STRONGER STORIES

The public wishes them. The Fiction Mart is aiding the producer to find them.

Live News from the Producers

Peggy Hyland is star in "A Girl in Bohemia," a Wm. Fox release.

National Catholic Council Will Show Films on Camionettes

Camionettes service is to feature the showing of Famous Players-Lasky Corporation films, according to plans which are now being outlined by the National Catholic War Council for its Civic Education campaign. In order that its program of instilling a fuller comprehension of democracy, of vocational guidance and of an appreciation of industrial opportunities may cover the country as completely as possible, the Council is laying plans for the utilization of this wartime device in furthering its reconstruction program.

The final decision to employ camionette service awaits only the consummation of a few details. Personal investigation it is said, is to be made of the Pennsylvania coal mines and of other sparsely settled sections of the country so as to ascertain the equipment that will be necessary to present an adequate educational program. If these details are satisfactorily arranged the Council will, in all probability, establish the service under the guidance of competent drivers and lecturers. Apparatus necessary for a motion picture show will be mounted, according to reports on a motor truck in a manner similar to the Camionette service used in providing pictures for the doughboys overseas.

Cast for Constance Talmadge's Next is Chosen

"At The Barn" the third Constance Talmadge First National, is now fully cast, and Constance Talmadge has Conway Tearle, Reginald Mason, George Fawcett, Templer Saxe, William Fredericks, and Tom Cameron in her support.

Efficient Branch Establishment

Within Five Days From Time of Deal Robertson-Cole has Twenty-Six Exchanges Operating

A remarkable record in efficiency was shown by the Robertson-Cole organization in the complete establishment of twenty-six branch offices throughout the United States for the purpose of distribution in less than a week after the signing of the contracts had made this possible. On October 7th the final papers were signed, leaving Robertson-Cole for the moment only without representation. With the use of the telegraph and long distance telephone negotiations were commenced with the most competent exchange men in the country and at midnight on October 12th, Robertson-Cole Exchanges were opening in every center in the country, with a full executive, clerical and sales staff.

The close of the first week, October 18th, found the Robertson-Cole Exchange system in full sway, increased bookings being reported everywhere, and business being conducted with the smoothness of an organization 20 years old. In fact, one of the remarkable features of the inauguration of the new system was the almost immediate increase in bookings in certain centres.

The credit for the achievement must go to A. S. Kirkpatrick, Vice-President and General Manager of the Robertson-Cole Distributing Corporation. He is one of the best known men in the distributing end of the industry and his wide acquaintance throughout the country enabled him to reach out with intelligent direction and quickly and effectively organize his staff with tried and trusted men.

Not a break occurred in the schedule of releases of either the features, specials or comedies, and not a hitch came in the physical service of distribution. The lithograph and paper service, Press books and exploitation helps, never missed an issue. When the change-over was an accomplished fact, Mr. Kirkpatrick expressed himself as immensely pleased with the operation and confident that it was on an ample and efficient working basis.

The situation was of course helped by the fact that coincident with the opening of their own branch offices, Robertson-Cole announced the purchase of several big specials, notably, "The Broken Butterfly," a Maurice Tourneur production, and the six big Lew Cody specials being produced by L. J. Gasnier. This gave the new organization important plays to work on at once and gave representatives an immediate welcome to the offices of the largest first run exhibits in the country.

Results on both these big specials came in immediately as well as a demand for information as to productions of a like nature which it was believed would soon be under the Robertson-Cole banner. Negotiations for several exceptionally high-class productions are under way and several important announcements in this connection are expected shortly.

Big Productions Hurt by Cutting

First Run Exhibitors Charged With Ruining Big Pictures Through Careless Cutting of Film

ONE of the most serious evils with which producers of big feature productions have to contend at the present time, is the careless cutting of their film by first run exhibitors to meet the cut and dried requirements of their show schedules," asserts Billy Shea, head cutter for the Anita Stewart Productions, and the Mildred Harris Chaplin productions.

"A great many splendid productions on their first runs have been literally ruined by such methods, and enormous losses inflicted on the producers because in the matter of special productions, the smaller exhibitor usually bases his bookings on the first run showings. And it's a cinch he won't book a film which has invited public and press criticism through wretched cutting.

"The eternal cry of some exhibitors seems to be, 'More shows, more shows. Never mind how good or bad the show is, get them in and get them out as quickly as possible.' If an exhibitor is accustomed to allowing 60 minutes for his feature, then it has to be cut to that time no matter how meritorious it may be or how freed from paddling. This is about as ridiculous as a legitimate manager cutting a four-act drama down to three, because he insists that his show shall start and finish at a stated time. But this much may be said in favor of the legitimate manager who cuts his show, if indeed he ever does. His motive in any case is to accommodate his patrons in the matter of catching trains or trolleys, whereas the motive of most exhibitors in cutting film is to increase the number of shows in order to swell his receipts. It matters not to him that any increase he gains by this means is taken out of the producer many times over.

"Now please don't think that I put myself up as an infallible judge as to how film should be cut. But I have devoted a good many years of my life to scientific cutting, and I certainly don't believe the exhibitor is qualified to scissors-censor the celluloid before the audience, who pays the full amount of admission to see the full amount of picture, has had a chance to pass upon it."

Big Picture For Robertson-Cole

Maurice Tourneur's "The Broken Butterfly" Said to Be Greatest Production He Ever Turned Out

IN keeping with the announcement of Robertson-Cole of a broad schedule of motion picture productions second to none in the market it is announced that they have purchased the great Maurice Tourneur special "The Broken Butterfly." It is declared by officials of Robertson-Cole and by others who have seen the first showing of this gigantic art production that it ranks as one of the finest pieces of work ever accomplished by Mr. Tourneur and this assurance means that it must be a really great picture.

All of the artistic genius and the sense of dramatic values of Mr. Tourneur have gone into the picture. According to officials of Robertson-Cole it is almost useless to say more about the artistic quality of the picture beyond the fact that it is the best he has ever accomplished. The director is proud of the work himself and is eagerly awaiting the public decision on it.

The title implies something of the power of pathos and drama in the plot. The butterfly type is known in a pathetic sense to everyone and Mr. Tourneur's presentation of the beautiful but fragile type of womanhood broken on the sharp edges of life's reality is said to be a remarkable work. Depth of pathos and drama is what he has been seeking in his recent work and in "The Broken Butterfly" he has fought it in abundant quantity.

The production was secured by Robertson-Cole at a price which has not been disclosed but is said to be a record in the industry. Many large producers and distributors negotiated for the film but with the determination which has characterized the recent efforts of Robertson-Cole, that firm held on and finally secured the attraction.

A big campaign will be instituted immediately to acquaint film audiences throughout the country with the purchase and the knowledge that the picture will soon be released. It is expected that in point of first-run showings it will exceed most of the really big pictures of the past year. This seems certain from the number of inquiries coming from exchanges as soon as they were notified of the purchase and is despite the fact that the pictuer will be released with but little delay.

A significant feature of the deal is the statement of officials of Robertson-Cole that the purchase is not to be regarded as exceptional with them because they have already negotiated the purchase of pictures close to the same standard to be shortly announced. They are emphatic in stating that it merely represents the general class of pictures which Robertson-Cole will insist on securing for their clientele.

"We have kept faith with exhibitors of the country during the past year in giving them pictures of the Highest Standard of Excellence," said an official of the company. "We have kept that promise despite the fact that in doing so we have found it necessary on more than one occasion to lay on the shelf big and expensive productions because they did not measure up to the standard.

"This policy may appear expensive at first sight and it certainly had its hazards, but our experience has convinced us that it is the sound policy to pursue. We will take the chances ourselves and assume the difficulties of the productions which do not meet our standard when they are produced. We intend to give the exhibitors the sure things as far as is humanly possible and in the end we know it means for us a large, steady clientele, a clientele that relies on the name of Robertson-Cole."

Griffith Here Ready to Produce

Noted Photoplay Creator Comes to New York to Stay This Time and Will Work in Newly Erected Studios

WITH no wide heralding such as might have preceded the arrival of so prominent a figure of the theatre, David Ward Griffith, protagonist of the photoplay and creator of such productions as "The Birth of a Nation," "Intolerance," "Hearts of the World" and "Broken Blossoms," has quietly slipped into New York.

There is more than passing significance to this event. Mr. Griffith does not come to New York as a visitor this time. He will not hurriedly "put on" a Griffith production and as hurriedly steal away to California. He comes to New York to stay. All his future productions will be made in New York. He has literally forsaken Los Angeles for the city where he first enjoyed the success that since has ripened into real achievement in the world of the cinema.

It was at No. 11 East 14th Street where D. W. Griffith first attracted attention by the production he turned out for the old Biograph Company. But it is not to East 14th Street that he returns. Out at Orienta Point, Mamaroneck, N. Y., on the estate of the late Henry M. Flagler, Standard Oil Magnate, there has been erected a group of studio buildings, and here, on a location that cost nearly a million dollars, the future Griffith productions will be made.

What effect this migration from the Pacific Coast by America's foremost motion picture genius will have on the cinema productions of the future cannot be forecasted at this time.

Mr. Griffith's first operations at Mamaroneck will be the production of a series of special feature pictures for the First National Exhibitors Circuit and for the United Artists Corporation.

Irene Boyle, a featured player with the Kalem company before her two-year retirement from the screen, has been engaged for the leading role in "Other Men's Shoes," the first picture which Edgar Lewis will make for his own company.

A Press Showing of "The Sacred Flame" Set for Oct. 24

Officials of the Schomer-Ross Productions, Inc., have completed arrangements and sent out invitations for a special press showing of their new picture, "The Sacred Flame" which will be given in the Wurlitzer Fine Arts Hall, 120-122 West Forty-first Street on Friday, Oct. 24th at 2:30 P. M.

The producing company believes that this new picture, which was written and produced by Abraham S. Schomer, and in which Miss Emily Stevens is starred, offers an unusual story of life and love which will excel it is said, anything that has been produced on the screen for a long time.

In Earl Schenck, leading man, Miss Stevens is said to have an able actor to work with. Others in the company are Lionel Adams, Maude Hill, Muriel Ostriche, the ingenue of the picture, Frederic Clayton, James P. Laffey and little Violet Axzel.

After the press showing that has been planned, E. S. Manheimer, sales representative of the Schomer-Ross Productions, Inc., announces that he will make known the company's plans for distribution of "The Sacred Flame."

Authors of Constance Talmadge Stories Get New Equipment

A complete "photoplaywrights' workshop" was installed last week at the new apartments, No. 103 East 75th street, New York of John Emerson and Anita Loos, who are writing the Constance Talmadge stories for First National Release. The equipment includes a projection room, cutting apparatus, extensive files to handle the flood of 'scripts which come into the authors from all parts of the country, and a photoplay reference library,—one of the largest of its kind, which the writers have collected during the last eight years.

Cleveland Sales Manager for United Artists Named

Announcement was made from the office of Hiram Abrams last week that R. K. Evans has been appointed Sales Manager of the Cleveland Distributing Depot of United Artists Corporation.

Mr. Evans, for about fifteen years, was closely identified with the Greenwall-Weis Circuit of theatres, and managed the various houses of the enterprise throughout the South. He also handled the Southern distribution of many big special productions, and has at various times managed exchanges in Chicago, St. Louis, Minneapolis and New Orleans.

Cathrine Curtis Co. at Work on New Western Feature

Alfred Allen, it is announced, has been engaged to appear in the western production now being filmed by the Cathrine Curtis Corporation in the wilds of the northern part of Idaho. Miss Curtis and her company recently left Spokane and expect to spend the next month in their present location filming the feature that has been started. The new feature is a western drama but is as yet unnamed.

Goldwyn Filming Plays by Pinero and Others

Goldwyn Pictures this season include among other distinguished subjects two by the English dramatist to whom is generally ascribed the resuscitation of the English stage from the sloth of half-a-century—Sir Arthur Wing Pinero, who won his knighthood as the result of those very services to English dramaturgy. "The Gay Lord Quex" and "Letty" (the film version is called "The Loves of Letty") are the two noted plays from Pinero's gifted pen which Goldwyn is producing.

Both themes have been given stars worthy of them, Tom Moore having the stellar role in "The Gay Lord Quex" and Pauline Frederick the identical role in "The Loves of Letty."

Aside from the living eminent American authors whose works are presented by Samuel Goldwyn and Rex Beach as Eminent Authors' productions, a famous American writer dead only a short time has one of his themes represented on the Goldwyn list—O. Henry, most celebrated of American short-story tellers. "Roads of Destiny," one of his stories, which was dramatized for the legitimate by Channing Pollock, has been secured for Miss Frederick.

Realart's New Press Book Will Give Real Aid to Exhibitor

The advertising and publicity department of the Realart Pictures Corporation has designed what is considered an ideal publicity and press campaign book, and Realart officials have given it their sanction.

C. Alfred, in charge of accessories explains that suggestions, helps and aids for almost any emergency that may arise on the part of an exhibitor in his exploitation of a picture have been provided. The Realart press book is laid out in chronological order, the advertising and publicity matter being so arranged that an exhibitor need only follow it through from beginning to end as his show dates grow nearer. The difference between the Realart press book and its continuity, and the ordinary book is that in connection with the latter an exhibitor is forced to hunt through all the pages to find the one item he wants. The plan followed in organizing the Realart press and continuity book is said to have eliminated this defect.

Leads in Next Fox Film to be Miss Traverse–Al Roscoe

John Hadlock, the leading male character in the new Fox production "The Hell Ship", starring Madlaine Traverse, is the first role assigned to Al Roscoe under his new contract with Fox Film Corporation. Among the principals in "The Hell Ship", aside from Miss Traverse and Mr. Roscoe, the Fox casting director has numbered Betty Bouton, Dick LaReno, Jack Curtis, Fred Bond, and William Ryno.

William Fox promises that "The Hell Ship" will be something unusual in the way of screen material—something entirely different from either "The Splendid Sin" in which Miss Traverse has been seen most recently, or "Snares of Paris", released October 19th.

Theatre Men Laud "Checkers"

Fox Receiving Many Messages on the Proved Drawing Value of Big Feature

WHAT the combination of a high-class photoplay and efficient showmanship and advertising will do was exemplified in Minneapolis the week of September 28 to October 4th, when the William Fox spectacular production of "Checkers" was shown at Finkelstein and Rubin's New Lyric Theatre. William M. Vance, manager of the theatre, had an overflow crowd for every performance—because he had proceeded on his conviction that the public would flock to the box office if they were made to realize the magnitude of the Fox all-star drama. He lost no time and neglected no means for letting the public know he had something to show that was good clean through.

These are the means Mr. Vance used to proclaim the adaptation of Henry M. Blossom's popular play: Ten jockies mounted, a jazz band of ten colored men, 50,000 door knob hangers, 50,000 circus style heralds, 600 snipes and one-sheets, 60 24-sheet stands, 40 6-sheets and 50 3-sheets.

Every day the jockies rode through the streets of Minneapolis in their gaudy costumes, compelling the attention of all people, within sight. They were headed by the Jazz band, which was tireless in the production of stirring strains that set the feet of Minneapolis folk a-tingling. There were also performances by the band before the New Lyric Theatre and many persons stood patiently in line for an hour and a half to get tickets, entertained by the music and amused by the antics of the musicians. Mr. Vance pleased his audiences too by hanging out a sign reading, "No Advance in Prices."

Word also came to the Fox offices in New York that the success of "Checkers" was repeated the week of October 4th at Finkelstein and Rubin's theatre in St. Paul.

Mr. Vance on September 28th sent the following telegram to William Fox, president of Fox Film Corporation:

"Feel it is only fair and my duty as an exhibitor to congratulate you for making a production with real box office value. I opened here to-day with "Checkers" to a most phenomenal attendance in spite of drizzling, chilly rain. Had continuous crowds from two-thirty to ten o'clock tonight. "Checkers" possesses combination of two important essentials—a good picture and box office value!"

From Grand Island, Neb., came this message on September 23d, signed by S. A. Hayman:

"Just finished four-day run on "Checkers." Packed to streets from 1 P. M. to 12 at night. People stood up and yelled in racing scene. Lets have some more like this one."

M. M. Rubens of the Princess Theatre, Juliet, Ill., wired: "'Checkers' enthusiastically received by our audience. Broke record. Extended run at advanced admission prices on strength of same. Have applied for contracts on entire output coming season."

Dan Meyers of the Broadway Theatre, Muskogee, Okla., sent the following: "Congratulations on 'Checkers.' Played to capacity for the three days at advanced price. Best money getter of the year."

From R. F. Peltier, manager of the Bijou Theatre, Mt. Clemens, Mich., came this praise. "'Checkers' did splendid business. Picture gave excellent satisfaction. It has everything that entertains and nothing that offends."

First Of Lloyd's New Comics

Expect New Series of Two-Reelers Will Win Wider Approval Than Former One-Reelers

ON the eve of the release of the first Harold Lloyd two-reel comedy, "Bumping into Broadway," which is set for November 2d, Pathe announces that already more than one-half of the theatres which played the Lloyd one-reelers have booked the new series of multiple reel comedies.

According to statements received, this means it is already assured that more than 2,000 theatres will show "Bumping Into Broadway," and the five two-reel comedies, to follow. Indications are said to point to the probability that the two-reel features will gain even a wider circulation than the single-reel Lloyd offerings.

First-run exhibitors in considerable numbers are reported to be booking the entire series.

The new productions are booked in a series of six, and Pathe announces that under no circumstances will it enter into a contract for more than six successive Lloyd subjects. "Bumping into Broadway" will be followed by "Captain Kid's Kiddies," "His Royal Slyness" and "From Hand to Mouth," all of which were produced before Lloyd met with the accident which incapacitated him for some weeks.

Bebe Daniels has the leading role with Lloyd in "Bumping into Broadway." It is her signal of distress, which the knightly Lloyd, a playwright, gallantly answers and which leads to the many laughable complications.

The boarding house scenes in the first two-reeler, it is asserted, will introduce a new comedy element into motion pictures, and the stand-patters of comedy-makers, who see only one side of humor in life in a boarding house, can obtain a few lessons from "Bumping into Broadway," according to the Pathe reports on the picture.

Paramount Farce Cemedies

Both of the Paramount-Artcraft pictures scheduled for release October 19 are farce comedies, one of them being Bryant Washburn in "Why Smith Left Home" and the other Billie Burke in "Sadie Love." Both, also, are adaptations of well-known stage plays, written respectively by George Broadhurst and Avery Hopwood.

Farnum Starts a New Production

Role Said to be Different from any Heretofore Essayed; Title is not yet Selected

WORK has been begun at the Fort Lee studio on a new William Fox production in which William Farnum will be the star. The director is J. Gordon Edwards, who has been responsible for a number of the popular star's successes. John W. Boyle again is cameraman.

The story is from the fluent pen of Henry Albert Phillips and was adapted for the screen by E. Lloyd Sheldon. A permanent title has not yet been selected for the picture, but Mr. Farnum is cast in a type of character he has not heretofore attempted, but in which it is predicted he will win new laurals. It is one more test of his versability.

Mr. Farnum's leading woman will be Gladys Coburn, who played opposite him in "The Primitive Call," and who has appeared in another Fox production, "The Battle of Life." Robert J. Cain, who has just done very successful work in support of William Russell in "Eastward Ho" is in the cast, as are Paul Cazeneuve, Betty Hilburn, Kate Blancke, Rowland Edwards and several others.

Many of the scenes in this feature are laid near Quebec, Canada, and it is probable that the company will go there to do the exteriors. Both director Edwards and Mr. Farnum are firm believers in realism of the most convincing sort, and the star is anxious to make this his most effective production. Other scenes are laid in the Bohemian section of New York.

Mr. Edwards and Mr. Farnum both express the opinion that this will be a bigger photoplay than any in which the popular star has been seen.

John W. Boyle, who is photographing his seventh Farnum picture, says that from a photographic standpoint the story offers greater results than any in which he has handled the camera.

Like F.P.-Lasky Exploitation

Field Men of the Exploitation Department Commended for Work in Exhibitors' Letters

THE enthusiastic letters reported to be arriving at the Famous Players-Lasky offices in which pleased exhibitors are said to be registering their appreciation of the exploitation campaign in behalf of "The Miracle Man" are construed as a positive evidence of the complete success and efficiency of the Exploitation Department of that corporation.

The field men, who number twelve at present, are under the supervision of Claud Saunders, Exploitation Manager, whose headquarters are at the Home office in New York. These men conduct their operations from district and branch offices of Famous Players-Lasky. Their duty, stated in a few words, is to employ every legitimate means to enable exhibitors to increase their receipts from the showing of Paramount-Artcraft pictures. In so doing they confer with and advise the exhibitor as to the methods which he is at present using to attract increased patronage; in so doing, they may utilize natural resources of publicity and exploitation heretofore neglected; increase the interest of local newspapers in motion pictures in general and especially in Paramount-Artcraft pictures; interest other lines of business in seasonable and mutually advantageous tieups; and, finally, assist the exhibitor in the carrying out of his own ideas, all with the purpose of enabling the exhibitor to dominate his theatre's territory.

The following men are included in the personnel of the field forces: John P. Goring, Kansas City; John D. Howard, San Francisco; Fred W. McClellan, Philadelphia; H. Wayne Pierson, Atlanta; Al Price, Los Angeles; William N. Robson, Pittsburgh; Wayland Taylor, New York; Lester Thompson, Boston; Charles L. Winston, Denver; Leslie F. Whelan, Detroit; Walter L. Hill, Chicago; and J. P. McConville, Boston.

Lehrman Engages New Types

Many Well Known Funmakers will Appear in Support of "Ham" in his First Release

HENRY LEHRMAN, producer of Lehrman Comedies for distribution by the First National Exhibitor's Circuit, announced this week the engagement of a number of well known comedians to appear in his first release in support of Lloyd (Ham) Hamilton.

Prominent among those engaged as aides to Mr. Hamilton is Harry Todd, the famous "Mustang Pete" of the old Snakeville comedies, which were in high favor at the time the "Ham and Bud" pictures were at the height of their popularity, and which featured himself, Slippery Slim and Sophie Clutts.

Harry McCoy is another well known comedian just placed under contract, closely following a tour of the Pantages Circuit. McCoy has for years been featured with leading comedy companies, and was formerly under Mr. Lehrman's direction in the Sunshine organization.

"Rube" Miller, long a director and player in the comedy field, is another new recruit to the Hamilton company, and is now cast in a farmer part, which is recognized as his specialty.

Charlie Dorety, recently featured in a series of comedy productions, is also seen in a prominent role in the Lehrman production, and the cast also includes Ernie Shields and Charles Dudley, well known character actors.

List of Picture Titles Compiled to Prevent Lawsuits

Ligon Johnson, legal adviser of the United Managers Protective Association, announces that he has completed a work in which have been registered all the plays copyrighted in the United States since 1878 and also all the titles for motion-pictures already produced. The work is said to be the most important reference source of its kind that has ever been compiled in connection with the theatrical industry.

Almost 100,000 plays and pictures are said to be included in the new reference work. It is hoped that in addition to its value as a work of reference for purely information purposes, the compilation will be of material service in preventing lawsuits arising from the duplication of titles and that it will also eliminate the tying-up of investments, brought about by the inability of producers knowing whether prospective titles for new productions have ever been used before or not.

The new work will also enable persons, purchasing productions, to ascertain if the copyright covering the production has expired, and whether or not they will have exclusive rights to the production.

Real Air Chase Will Feature a Lehrman Comedy

What are said to be among the most remarkable aerial photographs ever made were filmed at the Lehrman Studios in Culver City last week, when Henry Lehrman, producer of Lahrman Comedies for the First National Exhibitors' Circuit, superintended the staging of a number of scenes for a new picture featuring Billy Ritchie. These mark the latest development of the comedy "chase" and involve some of the most hair-raising stunts ever included in a motion picture. Aeroplane scenes have been "faked" on a number of occasions, but this it is said marks the first time that comedy action has really taken place high in the air.

Three aeroplanes were used, with Director Henry Lehrman and a cameraman in the producer's own plane, and Billie Ritchie and Hugh Fay, dressed as an escaping convict and a policeman respectively, in the other two. During the flight the comedians clambered to all parts of the machines.

Territory Is Now on Sale for "The Price Woman Pays"

Announcement is made from the offices of the J. Frank Hatch Enterprises located in the Godfrey Building, New York, that all the foreign rights have been sold for "The Price Woman Pays," the six reel production now being offered to state right buyers. In the United States the states of New Jersey, New York, and Pennsylvania have been disposed of.

L. L. Hiller, Longacre Building, New York City, distributor of the feature, announces that the outlook for the immediate disposal of the balance of the territory in the United States, for this production looks very bright. "The Unpardonable Sin" also exploited under the Hatch banner in the state of Ohio is likewise meeting with pronounced success it is claimed.

"The Brat" Shown Simultaneously on Cleveland Stage and Screen

The successful exploitation of Nazimova in "The Brat" in conjunction with a stock company presentation of the stage play by Maude Fulton in the same week has been accomplished in Cleveland. Special advertising and publicity stunts were arranged jointly with the result, it is said, that both offerings drew capacity audiences and theatre patrons in Cleveland had the unusual choice of seeing a famous play in either its spoken or its silent form.

The double attraction was arranged by C. E. Almy, manager of the Grand Theatre in Cleveland. He booked Nazimova in "The Brat" for a second showing in that city and then arranged with the Prospect Stock Players to present the stage version. With the special newspaper and exploitation stunts worked in conjunction the unusual features of the idea made a strong popular appeal.

Maude Fulton's play was adapted to the screen by Nazimova and Charles Bryant. Herbert Blache directed it from June Mathis's scenario and it was personally supervised by Maxwell Karger, director-general.

Private Showing Given Farrar's Latest Production

The first print of Geraldine Farrar's latest Goldwyn production, "Flame of the Desert," has arrived from the Culver City studios and has been shown to the executives, board of directors and editorial department of the organization. The alleged magnificence of the production, which was directed by Reginald Barker, roused the sales department to a pitch of enthusiasm which will make the picture one of the best sellers that Goldwyn has yet made. Vast stretches of desert, brilliant ballroom scenes, tremendous mob effects all disclose, it is said, the master hand of the director who is given special credit on the screen for the production.

Lou Tellegen supports his wife, Geraldine Farrar, in this story by Charles Logue.

"Eyes of Youth" to Have Simultaneous Show in 60 Cities

For what is claimed to be the first time since motion picture theatres began reaching their present high-class scale, one motion picture will open simultaneously in 60 cities in America on the same date.

"Eyes of Youth," in which Clara Kimball Young is to be seen, is the film; and a few of the cities which it is reported will project the film during the week of November 15 are Chicago, Boston, Philadelphia, Baltimore, Washington, Detroit, Cleveland, Minneapolis, Omaha, San Francisco, Los Angeles, Dallas, Fort Worth, Newark, Trenton, Wilmington, Richmond and Atlanta.

The foreign release will occur one month later and it has already been booked, according to reports, to open in London, Paris, Rome and Hague, in Europe, Rio de Janeiro, Brazil, Buenos Aires and Caracas, South America, and Sydney and Melbourne, Australia.

Josephine Hill, one of Universal's leading ladies, reading a copy of Motion Picture News.

"Eastward Ho" Said to be a Realistic Production

Director Emmett J. Flynn, of the Fox forces, and his assistant, John J. Folly, have made a new score in realism in the filming of "Eastward Ho." A complete train, consisting of engine, two Pullmans and a baggage car, was recently hired from the Long Island Railroad. In the cars were arranged big spotlights so that scenes could be taken inside the moving train. The taking of the scene required eight hours. The train was run one hundred miles out on the island and returned to Long Island City eight hours after it left that terminal. The lights operated by big storage batteries were still working when the train pulled in.

Director Flynn believes that "Eastward Ho" will set a new mark for thoroughness. According to reports, nothing has been "faked" in the picture. It is a fast moving story, combining the rush and bustle of New York with the quiet of a home in a small town in Arizona.

Friedman Advertises Event

When Henry E. Friedman of the New York Metro exchange was agreeably surprised, he used his knowledge of advertising to publicise a certain event in a very attractive manner. Mr. Friedman is said to have a wide acquaintance throughout the country because of his exchange experience in the various territories. Among other exchanges managed by Mr. Friedman was the Pathe at Minneapolis and he has also held managerial reins in Denver and Chicago.

On a postcard received by many of his friends appears the picture of a baby cupie and the descriptive matter is as follows: "Well now, what do I do. Jane Charlotte Friedman arrived on September 23, 1919, at 11 P. M., a full sized healthy baby and wants to know what to do next. All suggestions will be properly noted and appreciated by the parents, Mr. and Mrs. Henry E. Friedman, of 600 161st Street, New York City."

Victor Kremer Acquires More Chaplin Comedies

Victor Kremer, at present engaged in exploiting Charlie Chaplin's feature comedy, "A Burlesque on Carmen," which he will present on Broadway in the near future in conjunction with the Spanish Dancing Girls' Revue, announced this week that he had consummated a deal with Essanay whereby he has acquired four more Chaplin Essanay comedies.

By the terms of the contract it is said Mr. Kremer comes into possession of the following Chaplin comedy pictures: "The Champion," "The Jitney Elopement," "Work" and "By the Sea."

The exploiter of "Carmen" will distribute these comedies on the state right plan and will at once commence an elaborate advertising campaign, involving various colored inserts, special booklets and several novelties. This campaign will be carried out broadcast throughout the country for several weeks prior to the release of the first Chaplin two reeler.

"Great Radium Mystery" Said to be a Real Thriller

"The Great Radium Mystery," made by the Pacific Producing Company and released by the Universal, is reported to be a sensational production of unusual character. The first two of the eighteen episodes have already been sent to the exchanges, and bookings are being made.

Intrepid Eileen Sedgwick does many daring stunts. Others in the cast include Cleo Madison, whose latest success was in "The Romance of Tarzan," Edwin J. Brady, Bob Reeves, Jeff Osborne, Bob Kortman, Robert Cray and Gordon McGregor.

What is called the most valuable prop ever used in a motion picture is a one gramme tube of radium, said to be valued at $120,000 which was secured from Joseph M. Flannery, the Pittsburgh multi-millionaire, who, according to reports, controls 80 per cent of the world's output of radium. The precious prop is guarded in a big safe at the studio, night and day, but its penetrating rays come through the heavy metal sides.

"The Joyous Liar" Succeeds "A White Man's Chance"

Prints of "The Joyous Liar," J. Warren Kerrigan's second in his series of Robert Brunton productions for W. W. Hodkinson distribution, were shipped this week to all Hodkinson branches, from which announcements of early trade showings will be sent to scores of the nation's biggest exhibitors, it is said.

The favor with which J. Warren Kerrigan is received by audiences everywhere is due in no small measure to the success scored by "A White Man's Chance," the star's first Brunton-made vehicle. This success, according to reports, promises further to be increased by "The Joyous Liar," in every way a worthy successor to his first Brunton-made production.

Besides the creditable acting of Mr. Kerrigan, Miss Walker and Mr. Dowling, good performances were also contributed by Alfred Hollingsworth, Pell Trenton and Albert Cody.

Violet Heming Has Signed Long Contract with Paramount

The signing of Violet Heming to a long-term contract to appear in Paramount-Artcraft pictures is announced by Jesse L. Lasky, First Vice-President of the Famous Players-Lasky Corporation in charge of production. Miss Heming will shortly be seen on the screen in the title role of "Everywoman," Famous Players-Lasky's production of Walter Browne's successful morality play, which Director George Melford recently finished in California. She will first be featured and later starred, according to the announcement.

Miss Heming is at present appearing in "Three Faces East," a stage production which is now on tour. Her work in pictures, it is announced, will not interfere with her stage appearances. On the contrary they will be encouraged by the Famous Players-Lasky Corporation on account of her constantly increasing popularity with the theatre-going public.

Universal Expedition Takes Scenes of Diamond Mine

Some very interesting scenes of the diamond mines at Kimberley, and the gold mines of Johannesburg, South Africa, have been taken by George Scott, chief cameraman for the expedition now travelling in Africa under the name of the Smithsonian African Expedition in conjunction with the Universal Film Company. Mr. Carl Laemmle, president of the Universal, received a cablegram on October 13th from William Stowell, who is directing the moving picture production end of dramatic work of the expedition, in which he said that ten thousand feet of pictures had been taken of the mines. A number of scenes were also made of the native race of Bulwayo.

Paramount Brings Screen to Aid Fight Against the "H. C. L."

The Educational Department of the Famous Players-Lasky Corporation, under the direction of Nathan H. Friend, has produced a series of special subjects which, it is expected, will be of much interest to housewives, as these pictures will try to show how the housewife may obtain greater value out of her weekly household allowance by the application of practicable scientific methods in purchasing food and other staples of living.

The first of these pictures is "Your Home and Your Dollar," and is set for release on November second. The first picture, it is stated, is devoted to showing how vegetable oils can be substituted in the preparation of numerous dishes.

"Round-Up" Films Marketed on State Right Basis

The Bulls-Eye Film Corporation has engaged Grover Jones, director, and scenario writer, to cut, edit and subtitle the fourteen thousand feet of the Pendleton, Ore., "Round-Up" films. According to Nat Spitzer, west coast studio manager for Bulls-Eye the "Round-Up" films will be marketed on the state rights' plan about November first, in two reels.

Nat. G. Rothsten who resigns from Universal to accept the position of advertising manager for Equity Pictures Corporation

Nat Spitzer Waxes Strong for Shorter and Better Picture

In a statement recently issued, Nat Spitzer, of the Bulls-Eye Film Corporation, takes issue with the producers who have not taken cognizance of the reported cry of the exhibitor for "shorter and better" pictures.

"In the main, I'm as much to blame as other producers," states Mr. Spitzer, "but I've cut my wisdom teeth. This 'public be damned' policy has gone the limit—with the public. The cry of the exhibitor goes on unheeded, but if the big producers do not get down to earth soon and study the present and future wants of the exhibitor, besides heeding the public demand, there will be some wonderful studios with thousands of dollars worth of props up at auction.

"The handwriting on the wall is two-reel dramas and comedies, the exhibitor has been crying for more short reel subjects and the producers all seem to be hard of hearing."

Fox Letters Go by Air from Coast to Coast

Sponsored by Fox Film Corporation and recorded by Fox News, the first delivery of letters by aeroplane from coast to coast has been effected in the great trans-continental aeroplane race. Lieut. E. H. Manzelman, of the United States Army, reached San Francisco with the last of six letters from William Fox, president of Fox Film Corporation, to as many branch managers along the route of the flier. Starting at Mineola, L. I., on October 8th, the aviator winged his way over San Francisco and alighted at Mather Field five days, six hours and 31 minutes later. He is said to be the first man to take letters through the air from the Atlantic to the Pacific.

Mr. Kolker of the "Legit" Engaged by Brentwood Film

Henry Kolker after many years of very real stage success as actor and producer was not won over to the screen until a few months ago. His short acquaintance with the "silver sheet" has, however, according to reports, sufficed to demonstrate his marked ability as a director, and to establish in his own mind recognition of the increased responsibilities which the multiplied influence of the screen has over the legitimate.

Kolker has now been secured by the Brentwood Film Corporation of Hollywood to direct a series of photo-dramas, and most fitting talent for each story to be picturized. Speaking of this engagement Mr. Kolker said, "There is a peculiar fitness in my joining the Brentwood since my views so thoroughly coincide with those expressed in the well-established policy of this organization. I feel that both the producer and his audiences have wasted their time, unless each picture adds to its hour of absorbing entertainment some constructive and practical thought, solidly implanted in the minds of all who see the picture."

Cowboy to Direct Cowboy for Fox in Western Features

Cliff Smith, cowboy director, has been signed by Winfield R. Sheehan, general manager of Fox Film Corporation, to direct Tom Mix, cowboy actor. Mr. Smith is busy adopting for the screen the story of "The Gold Coins."

Winfield R. Sheehan got the director and the star together, and in short order closed the deal by which the director of former western thrillers and one of the most popular portrayers of western roles will make features for the Fox Film Corporation.

The pictures made by this combination will be, according to plans laid down, big virile stories, carrying with them the flavor and the odor of the life of the real West.

Work will start immediately, and with three leading women engaged to play opposite Tom Mix, a new stable of 100 horses, it is claimed, and fifty additional cowpunchers at Mixville. Western features on an unusual scale are promised by Fox Film Corporation.

"Hearts and Masks" Suitable Vehicle for Elinor Field

It is claimed that no more suitable story for Elinor Field than "Hearts and Masks," from the novel by Harold McGrath, could be found, in the opinion of those who have witnessed the first presentations of this story in film form as produced by the National Film Corporation of America. Not only does this production mark the debut of Miss Field in the sacred ranks of stardom, but it is also one of the few works of McGrath to reach the screen.

The production was directed by William Seiter and was filmed in the new studios of the National Film Corporation at Hollywood. It will be ready for special review in New York within a short time, according to Joe Brandt, general representative of the company, who is supervising elaborate plans for its premiere in the East.

Harry

Carey

RANDALL

in

"The Rider of the Law"

The Kind of Picture that makes men want to slap him on the back and women hug him.

A UNIVERSAL SPECIAL ATTRACTION

"The Rider

Says the Exhibitor's Trade Review:

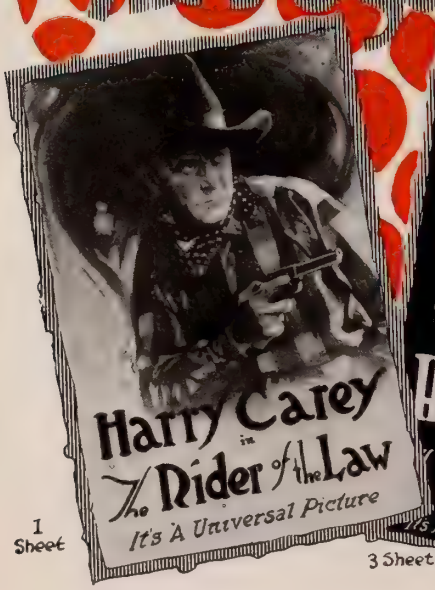
"IT has all the requisites of a western success—thrilling chases, flying bullets, falling men (both good and bad), both sorts of women, and a lot of scenery.

"Harry Carey performs his duty of "riding down the gang" with his customary skill and he is given able support by a group of assistants who make their characters live.

"Excellent locations were chosen for the backgrounds, and the interior sets reveal that careful touch which has made the atmosphere of Universal pictures distinctive of late."

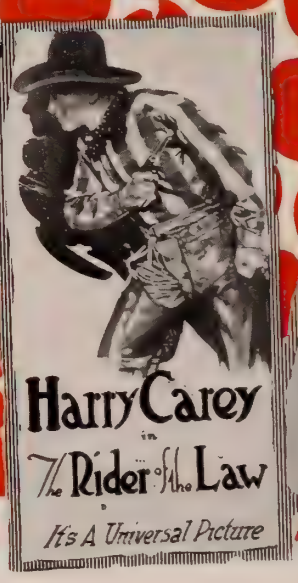
IN OTHER WORDS
—IT'S A DANDY CAREY!

The Posters



1 Sheet

3 Sheets



1 Sheet

of the Law!

The Ads

HARRY CAREY
in
"The RIDER of the LAW"

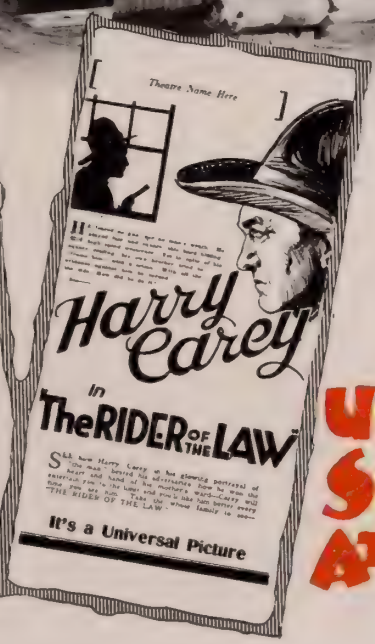
Love Speed?
Love Action?
Love Romance?

Then take your whole family and see—HARRY CAREY—in "THE RIDER OF THE LAW." See how unfair some people are—learn how ingratitude breaks a man and how square dealing makes a man. Here's a play so fine—so good—so entertaining and

SO HUMAN

that after you've seen and enjoyed it, you'll agree with us, as millions of photoplay fans already do that Harry Carey is easily the peer of all western actors on the screen. Come enjoy this fine story of love and western punch

[*Your Theatre Name Here*]



UNIVERSAL SPECIAL ATTRACTION

Carl Laemmle announces

Stroheim's

Wonderplay

The most enthralling Photo-drama of Modern Times,

"Blind Husbands"

A Universal-Jewel Production de Luxe

Motion Picture News says:

"STROHEIM'S drama reaches the high-water mark of entertainment.

"It throbs with vitality and soars with tremendous sweep straight to its climax. And it is always lifelike in plot and characterization.

"The action is intensity itself and the suspense, at times, is overpowering.

"Nothing is missing to make this picture a great achievement."

BOOK IT TODAY!

Deitrich-Beck Enthuse Over Reception of "The Bandbox"

Preferring to withhold their enthusiasm until the big exhibitors of America saw their first joint product, Theodore C. Deitrich and Arthur F. Beck, producers of Doris Kenyon's first W., W. Hodkinson release, "The Bandbox," from the world-known novel by Louis Joseph Vance, were silence itself all during the course of production and even when the Hodkinson organization placed its stamp of approval on their offering. Reports from Hodkinson branches, where trade showings were held last week, however, have given the producers of "The Bandbox" just cause for giving vent to all of their pent-up enthusiasm.

"The Bandbox" has been received by the foremost picture showmen of the country with the same sort of praise they lavished on "Sahara" before that Hodkinson release set out on its successful expedition throughout the United States and Canada it is claimed. Much of the exhibitors' praise was devoted to Doris Kenyon, the excellence of her performance, her beauty and her way of making life-like the heroine of the Louis Joseph Vance story.

Pathe Reports Great Strides in Business Since June

Pathe this week issued a statement calling attention to the fact that during the last three months its feature bookings more than quadrupled the best previous months on record.

According to the report submitted, the business for June exceeded the May returns by 150 per cent.

A 60 per cent increase was recorded in July over the remarkable figures for June; August exceeded July by 75 per cent and September showed a 55 per cent increase over August. With October's business now rising to another new high record, Pathe predicts that the steady increases reported since June, will be more than maintained during the present month.

High standard of production realized in the pictures turned out and excellent service on the part of the Feature Sales Force are the two factors credited principally with the responsibility for this successful state of affairs by Paul Brunet, General Manager of the Pathe Exchanges, Inc.

"Scarlet Days," Historic in Basis, Shows California of 1849

D. W. Griffith's new Paramount-Artcraft Picture "Scarlet Days," scheduled for release on Nov. 30, is said to be based upon the romantic career of Joachin Murieta, a noted bandit of the memorable days of Californian history around 1849. The character of the bandit, appearing under the name of Alvarez, is reported to have been modified considerably; and in the photoplay, he appears as a sort of Robin Hood of the West, robbing the rich and giving to the poor.

Richard Barthelmess, in the role of Alvarez, and Eugenie Besserer in the role of the Scarlet Woman, are supported by Clarine Seymour, Ralph Graves, George Fawcett, Carol Dempster, Walter Long, and Herbert Sutch.

Scene from the Hallmark Pictures Corporation production, "The Phantom Honeymoon," in which Marguerite Marsh is starred.

American Film in Foreign Deal

Son of President Hutchinson has Closed Contracts on Three Stars' Productions

WITH the return of J. Hobart Hutchinson, son of President Samuel S. Hutchinson of American Film Company, Inc., from England last week, comes the announcement that contracts for the Russell, Minter and Fisher productions have been closed for Europe at a figure well over a million dollars. This figure appears to be the highest yet obtained by any American manufacturer in proportion to the territory covered and the unmber of productions contracted for.

The Russell, Minter, Fisher productions are now being exploited widely in England, Wales, Scotland, Ireland, France, Holland, Belgium, Switzerland, Spain, Portugal, Italy, Greece and Egypt, Germany, Austria and Hungary, Poland, the Balkan States, Finland, Norway, Sweden and Denmark.

President Hutchinson's son who was in the Third American Army of Occupation, stationed at Coblenz when he was honorably discharged from service on July 15th, has been co-operating with the various buyers of American production in marketing the new features in their respective territories.

In England, young Mr. Hutchinson was the personal guest of Herbert Wright Thompson, who controls the Russell, Minter and Fisher subjects in England, Wales, Scotland and Ireland, at his home in Leeds. Mr. Thompson is known as one of Great Britain's foremost film impresarios, as he has the confidence of all the exhibitors in the United Kingdom and has built up a reputation for handling only the best of film attractions.

As an indication of the manner in which Mr. Thompson stages his trade showings it need only be said that the vast majority of his exhibitions for exhibitors are held in the famous London Pavilion, a gigantic legitimate theatre known all over Great Britain as the scene of the yearly Revues, which correspond to our "Follies." This theatre is located in Picadilly Circus and the mere fact that a film attraction is given in such a temple of the drama is a guarantee that it is of top notch quality.

Naturally Mr. Thompson, beside engaging such a magnificent theatre for his trade showing, makes sure that the presentation is in accordance with the house in which it is held, and it is no uncommon event for the film to be preceded by a pantomimic prologue symbolical of the story to be shown, and the running of the film itself is to the accompaniment of an orchestra of fifty or more pieces.

In France the same features are controlled by the firm of Cinematograph Harry of Paris, this being one of the most firmly established film distributing houses in France, with vast financial backing and representatives all over the European continent. Both minematograph Harry and Mr. Bates, another executive of the firm, were formerly connected with the Urban-Eclipse concern. Monsieur May, the great French banker is financially interested in the film, and his son represented the French government in the United States in all matters pertaining to film propaganda. Mr. Bates was in charge of the film activities and propaganda of Switzerland during the World War.

In company with Mr. Bates, J. Hobart Hutchinson visited Strasburg and several other German cities and reports that American Film Company productions were in tremendous demand, as exhibitors told them almost nothing but German-made de-

(*Continued on page* 3312)

The Biggest Picture

Read this from Grand Meadow, Minn. a town of only 2230 people

"Well--it is all over and I can truthfully say I have shown my patrons as great a production as has ever been thrown on a screen --even more so--for the comments were 100% when I gave them 'THE RIGHT TO HAPPINESS' last Friday.

"It broke all house records.

"Allen Holubar is to be congratulated for such a timely production and the moral lesson is surely a credit to him.

"The Star--DOROTHY PHILLIPS--is at her very best. Her success in the dual role, which is simply wonderful, will always be remembered, as she surely made a great hit with my patrons.

"'THE RIGHT TO HAPPINESS' is a production that every Exhibitor should be proud to show to his patrons and, if put over in the right way, will make him the clean-up of his lifetime.

"I thank you for your truthful advice on this great production and wish you all the success due you."

T. Nelson
AMUZU THEATRE

for the Smallest Town

When we brought out that tremendous triumph, "THE HEART OF HUMANITY", it was several months before the small-town exhibitor found cut that he could make just as much in proportion out of this picture as his big-city brother. He knew it was a great production but he was afraid of it--he feared he couldn't net enough to make it worth the price. As the weeks went by, however, we showed him testimonials from small-town men who had made a great success with and soon, all over the country, the smaller theatres started running "THE HEART OF HUMANITY"--and making the clean-up of their lives.

EXACTLY THE SAME THING IS ALREADY TRUE OF "THE RIGHT TO HAPPINESS". SAME MARVELOUS ACTRESS--SAME MASTER DIRECTOR--SAME TYPE OF PLAY AND STORY. BOOK IT TODAY FOR THE SAME MONEY.

Carl Laemmle offers

DOROTHY PHILLIPS

In the Universal-Jewel Super-Production

"THE RIGHT TO HAPPINESS"

The Greatest Love Story ever told
Produced under the Direction of Allen Holubar

Universal Jewel

EILEEN

the New QUEEN of the SERIALS

now the Sensation of the Hour
with Cleo Madison and Bob Reeves
in

"The GREAT RADIUM MYSTERY"

PRODUCED BY PACIFIC PRODUCING COMPANY
RELEASED THRU UNIVERSAL EXCHANGES EVERYWHERE

EIGHTEEN TREMENDOUS EPISODES of THRILLS and SUSPENSE

SEDGWICK
the GIRL WHO
HAS NO DOUBLE
for her Daring
or her Beauty

You can dominate The Bi

DO YOU FULLY UNDERSTAND WHAT

it means to your house to possess the reputation of always being FIRST with all the latest news in pictures? Don't you realize that mercantile concerns spend millions to achieve such a reputation that YOU can acquire for your house simply by "being first" in showing THE BIG THREE,—International News, Universal Current Events and Hearst News, regularly every week.

Do You Know That the International

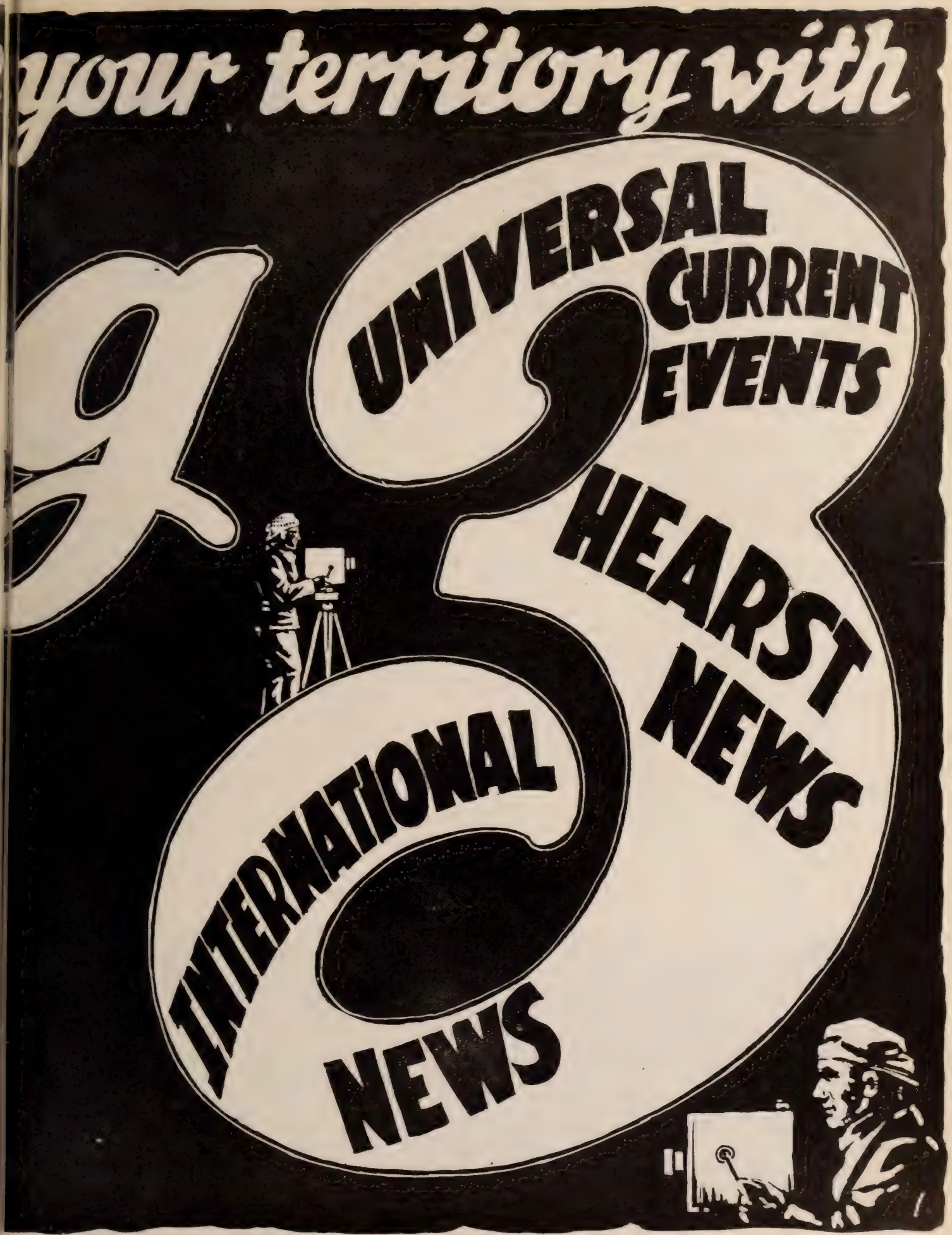
is disregarding all costs to bring to your house the latest news happenings of all the world with a constant succession of exclusive news "scoops" and "beats"? If you don't know it, it's high time you understood the facts and selected your news weeklies accordingly. You get ALL the world's news three times a week, bringing you pictures that no single weekly release under the sun could possibly bring you because with THE BIG THREE you get three reels of pictures as compared to others' one reel.

This big added FEATURE without extra cost

And Do You Also Appreciate the Box

office power of the extra added feature of T. A. Dorgan (TAD) and his famous cat and little Daffydil? Do you know that millions of people wait and watch for the laughs this feature brings every week? This feature you get every week in Hearst News without extra cost. Thus we repeat again—if you want to dominate your territory and be "first", book and show THE BIG THREE every week and tell your patrons about it in your newspaper ads.

Produced by International Released by Universal


your territory with
UNIVERSAL
CURRENT
EVENTS
HEARST
NEWS
INTERNATIONAL
NEWS

Lehrman Explains His Policy

Producer Clarifies his Statements About the Acceptability of Scenarios From Outside

HENRY LEHRMAN has issued the following statement regarding his policies with reference to scenarios submitted from outside sources.

"Scores of exhibitors are writing me daily asking for information about the production of my series of comedies for First National Exhibitor's Circuit.

"This flood of inquiries is coming to me, no doubt, on account of a recent announcement from my studios stating that at present no comedy scenarios were desired from outside contributors.

"For some reason, when this announcement reached some of the leading trade paper editors, as well as a number of photoplay editors, several of them deplored the fact that I should keep my comedy sources confined within the limits of my studio.

"This statement displays a singular ignorance of conditions on the part of a photoplay editor whose work should make him conversant with the fact that exactly the contrary is true, and that producers of motion pictures are now paying prices for stories (published and unpublished) which even a year ago would have been considered outside the range of possibility.

"If fewer unpublished stories are now being purchased from unknown writers, it is simply because the general average of submissions has for years been deplorably low, and some companies have despaired of securing suitable stories through this channel.

"But the creation of the type of material used in Lehrman Comedies has little in common with the writing of the ordinary photoplay, and requires special training almost impossible to secure outside the studio. A comedy, to be a laughing success, or a practically unbroken succession of laughs, cannot depend entirely upon its story for results, but must achieve its purpose through the introduction of incidental action or "gags" which may be entirely foreign to plot, but nevertheless have an important bearing on the reception accorded the completed picture.

"I would gladly pay a high price for a comedy scenario with a good story and sufficient novel "gags" to make two reels of fast and funny action. But many years' experience has served to show that it's almost too much to expect."

"Desert Gold" In Wells' Houses

Chain of Theatres Also Booked on "The Westerners" and Early Playing Dates Given

HARRY BERNSTEIN, general manager of Jake Wells Virginia enterprises, and Hugh L. Cardoza, general manager of Wells Atlanta interests, have simultaneously through two Hodkinson managers booked for immediate presentation in Norfolk, Richmond and Atlanta, the first Benjamin B. Hampton and Eltinge F. Warner presentation of Zane Grey's "Desert Gold." A triple booking of Mr. Hampton's first great author's picture, "The Westerners," also has been made, the two productions thereby obtaining six weeks of the playing time in three of the South's most important first run theatres.

The past week has been marked by the success of B. B. Hampton's two productions. In Des Moines last week A. H. Blank, the Iowa and Middle West magnate, played "The Westerners" for a week's run at his Palace Theatre against "The Miracle Man" in another Blank house a few doors away and established the fall record for the house. During the week also "The Westerners" drew capacity business to W. L. Myers' Majestic Theatre, Waterloo, where the Benjamin B. Hampton production equaled the mark set by "Sahara" earlier in the season. A. J. Diebold gave "Desert Gold" a week of powerful exploitation at his Strand Theatre, Cedar Rapids, Iowa, and a banner week's business resulted. Mr. Diebold staged a gorgeous prelude on the Zane Grey production and his newspaper advertising appropriation almost doubled that of any production shown at the Strand since his Fall opening.

Among the important first-run contracts on "Desert Gold" just announced are: The Hippodrome, Pottsville, Pa.; the Family, Elkhart, Ind.; the Princess, Ames, Iowa; the Opera House, Gloucester, N. J.; the Standard, Chicago; the La Salle, Chicago; the Theatarett, Fort Scott, Kans.; the Movieland, Las Cruces, N. M.; the Gould, Pittsburgh; the Crystal, Pittsburgh; the Majestic, Hibbing, Minn.; the "B" Theatre, Albuquerque, N. M.; the Eagle, Jeanette, Pa.; the Strand, Altoona, Pa.

Big bookings of "The Westerners" announced in the past few days include:

The Majestic, Chillicothe, Ohio; the Hippodrome, Pottsville, Ja.; the Elks, Mahoney City, Pa.; the Doan, Cleveland; the Main, Cleveland; the Opera House, Urichsville, Ohio; the Airdome, De Leon, Tex.; the Lincoln, Union Hill, N. J.; the Magnet, Claremont, N. H.; the O'Dowd, Florence, S. C.; the Colonial, Sioux Falls, S. D.; the Gould, Pittsburgh, Pa.; Proctor's, Plainfield, N. J.; the Regent, Billings, Mont.; the Majestic, New York City.

Arthur Jacobs Branches Out as a Player Specialist

Arthur H. Jacobs, prominently identified with the producing end of the motion picture industry for many years, has again engaged in business for himself and has opened a suite of offices on the ninth floor of 145 West 45th Street, New York.

Mr. Jacobs announces on his letter heads and business cards that he is a specialist in Motion Picture Players, Authors, Stars and Productions. He intends to manage stars and players of recognized ability and to institute a new sort of high class service to producers.

Vivian Martin in the Paramount-Artcraft picture "His Official Fiancee"

American Film in Foreign Deal

(*Continued from page* 3305)

tective stories had been the steady film diet of their patrons for the past two or three years.

In Copenhagen the firm of John Olsen and Company controls the American Film Company productions for the group of Scandinavian countries and Mr. Hutchinson, Jr., declares they are being warmly received by the exhibitors. This firm was also co-operating with the Scandinavian government in film propaganda during the World War and through its activities in that respect greatly increased its prestige among Scandinavian exhibitors so that today it unquestionably dominates the distribution field.

"We feel that the consummation of contracts providing for the distribution of the Minter, Russell, Fisher series of productions in the newly created countries like Poland, Finland and the Balkan States, with the others which have been closed for the balance of Europe, gives us reason to be mighty proud of our European connections," said Mr. Hutchinson. "I know of no American producer who is better represented abroad than we are at present. It is mighty gratifying to note that our reputation for making only the highest class of features — the kind of pictures that can be shown in the finest theatres on the continent, has won us such excellent connections, for all of the firms holding contracts with us are held in high esteem by exhibitors and assure the showing of 'Flying A' pictures in every nook and corner of Europe. With the aid and co-operation of such firms, you may be sure we can go enthusiastically about making still greater and better pictures for them next season."

Briggs Comedies Liked in the Metropolitan Centers

With bookings from the leading first-run houses all over the country, the Paramount-Briggs comedies it is declared in a statement from the Famous Players-Lasky Corporation, are proving that exhibitors want variety in the type of comedy fare which they serve their patrons. Last week two Paramount-Briggs comedies played in two leading Broadway houses, the Strand and the Rivioli, and in the new Strand Theatre in Brooklyn.

Special Service Section on
Anna Lehr in "The Open Door"

ABOUT THE STORY

THERE is a feature picture which presents a great opportunity for the exhibitor to get out of the beaten path, inasmuch as it is a decided novelty in construction, so far as the technique of making a picture is concerned.

The story is told almost without the use of subtitles. Clever methods of expressing lapses of time and like necessities in picture making are employed without words being used to inform the audience what can not be told in the scenes.

The picture itself is a mystery story and will hold interest although there is really so much mystery in the first few reels that no one is able to even guess what it is all about. Later sequences, however, explain fairly well the early scenes which have been meaningless up to this time and the picture will pass as a better than average offering of its kind.

We believe that every true showman is looking for opportunities for getting out of the exhibiting and advertising rut and we therefore have decided that we will recommend that those who book this picture should go about exploiting it not so much as a great dramatic picture, but as a novelty and we might say, an innovation in construction. We must admit that there has been mighty little improvement in the technique of the studios. Picture fans realize this too and they have been looking for something that is different and which could be termed an advance in the art of screen production.

It is now some years since Mr. Griffith introduced the closeup and the foreground into what is now common use. This marked an epoch in the history of the industry, is still talked of, and is generally known among picture fans as one of the big events in picturedom.

In the construction of "The Open Door" you have three things which by stretching a point or so that you could proclaim to your audience as a second epoch in motion picture events. First, the elimination of practically all titles, the injection of which has in many cases irritated many people who go to the picture houses. Second, is an improvement in camera work, the use of double and triple exposure, so that the scenes blend from one to the other with the entire elimination of the "snap" that always characterizes the projection of a closeup following a long distance shot where no resolve is used.

Third, photography that has never been surpassed and is seldom equalled, especially in a six-reel picture. There is not a scene which does not stand out like a cameo. So sharp and clear is it, that beads of perspiration can be seen trickling down the faces of some of the actors in foreground shots. We are not aware that any new methods have been employed in developing such high grade photography, and are presuming that the results obtained are only those which expert camera men and laboratory "sharks" such as the head camera man who is responsible for the negative of this picture, John K. Holbrook is capable of when given the authority to go ahead and do a job the best they know how. But the fact remains that this is a great piece of work in this connection and we don't think that you would be placing yourself outside the sphere of a good showman if you were to claim that this picture was a demonstration of a new process in photography which promises to revolutionize the business.

So here is what we would do with this picture:

Advertise it as presenting a great advance in studio technique as that presented by D. W. Griffith when he introduced the "close-up."

Advertise it as a film where the story is told almost entirely without subtitles.

Advertise it as the finest photographic gem you have ever seen and as an advance n the photographic art.

"The Open Door" was written by Garfield Thompson, directed by Dallas M. Fitzgerald, supervised by George M. Merrick and photographed by John K. Holbrook and James C. Hutchinson.

Although John P. Wade heads the cast, an unusually good one throughout, we believe that we would give Anna Lehr the best end of our billing if we wanted to mention anyone especially in the cast, as she is rather well known among picture fans and Mr. Wade's name will mean very little.

SYNOPSIS OF THE STORY

Horton and Evans are partners in business. Moore, a trusted bookkeeper for the firm, discovers a defalcation. It is learned that Owens has used the funds in a speculation and lost. In order to save the good name of the firm, and greatly in need of money himself, Moore signs an arrangement with the two men, whereby he will take the blame for the stolen money for a compensation. After serving fifteen years in prison he returns and demands his money. He has lost his copy of the agreement. Owens refuses to pay him and he seeks Horton. Horton has reared Moore's daughter as his own and further he promises to aid him to recover the money under this secret agreement. Owens in the meantime hires a crook to rob the safe of Horton in order to steal some securities and get a copy of the agreement. Horton is murdered but the criminal is discovered by Moore. The latter is injured by a passing automobile. Later Moore is accused of the murder of Horton. An attempt is made to blackmail the daughter of Horton. Finally the real criminal is caught, and

Moments in "The Open Door" Production

Characteristic scenes from "The Open Door," showing John P. Wade the star

Advertise as an Epoch in Film Construction

Owens' connection and complicity in the crime is discovered and he is sent to jail. Moore comes to claim his daughter but realizing her life might be clouded if she knew of his career, leaves. She never knows the sacrifice.

THE CAST

Joe Moore.....John P. Wade
Tom Burke.....Sam J. Ryan
James Horton.....Bob Broderick
Matthew Owens.....Frank Evans
Mary Burke.....Anna Lehr
Betty Horton.....Edith Stockton
Robert Blakemore.....Walter Miller
Alice Drake.....Diana Allen

John P. Wade will be remembered for his characterization in J. Stuart Blackton's "Safe for Democracy" and Anna Lehr has a good reputation as leading woman in numberless features. The other members of the cast are well known stage artists. Especially effective are the characterizations of Sam J. Ryan, Bob Broderick and Frank Evans.

COMPARISONS AND OPINIONS

THERE is hardly a feature which we remember with which this picture can be compared with justice. Not that in plot that it is so different than many other mystery-crook stories but that it has been handled very differently.

Since we have treated the story in our synopsis from the angle of telling you in the fewest number of words what the plot is about we think it best to advise you a bit farther concerning the construction.

This picture opens up with a fight between Horton and Owens which Burke sees. Then you see Moore leaving Sing Sing Prison and then come some scenes in which you guess that Moore has been doing time for a crime that he did not commit, that Owens is crooked and that the girl who is supposed to be Horton's daughter is really Moore's child. Then the plot centers on the solving of the murder mystery in the last reels.

It is our opinion that this feature will get by with audiences which like mystery stories and most people do and that doesn't mean just ordinary fans either.

At a Glance

Story — Mystery melodrama with love interest secondary in importance.

Star — John P. Wade credited with the lead. Practically an all star production with no one role predominating.

Support — Includes Anna Lehr and capable people who are correct types.

Author — Garfield Thompson.

Director — Dallas M. Fitzgerald — Supervised by George M. Merrick.

Length — Six reels.

Roosevelt confessed to liking the detective yarns, Wilson is said to fall for the Diamond Dick stuff and so on.

We would advise the exhibitors who book this feature to speed up their projection a bit on the first three reels. It would be fatal to let this story drag as it takes quite a while getting to the plot.

NEWSPAPER DISPLAY

WE have told you that we would announce this as something new in photoplay and therefore some advertising copy we will write for use in your newspapers and program will be framed to carry out this idea.

Here is what we would suggest in catch lines:

"Griffith Revolutionized the Photoplay with the 'close-up'"

"Have you been bored by pictures because of excessive titles?"

"Marking a new epoch in photoplay production."

For selling talk to be used with a good cut we offer the following:

"We announce the film sensation of the season in point of novelty. A picture which tells its story almost without the aid of titles: which contains some new ideas in scene construction that is as revolutionary as D. W. Griffith's first use of the "close-up": Photography which has never been equaled in any picture, something new and different in every way."

"As for the dramatic story of the picture, it is a mystery melodrama, the kind you all like, interesting and attention compelling in every sequence." "This feature marks an epoch in photoplay in three departments. First, because the story is told almost without the use of titles: Second, because some new ideas in scene construction which are as revolutionary as D. W. Griffith's first use of the "close-up," and third, because it will introduce to you a quality of photography you have never seen.

The dramatic quality of the story, a mystery melodrama the sort which keeps people guessing until the final sequence, will also commend itself to your good judgment on picture values. It is good entertainment and a decided novelty. We want your opinion on the new technique. Come and let us know what you think about it."

"This picture promises something new. First, the story is told, practically without the aid of titles, clever means being employed to convey what is usually stated in words. Second, new and revolutionary ideas put to test in camera work. Third, photography which has never been equaled and concerning which we are not able to make announcement further than that it is a big advance in the art.

Dramatically this is a good story, an interesting well-knit tale of the crook-mystery type, the kind you like best because you can't see the end until the end is reached."

NEWSPAPER READER

"THE OPEN DOOR" a new and novel feature photoplay, enacted by an all star cast will be the photoplay offering at the ——— theatre for an ——— day engagement beginning ———.

This film has been acclaimed by everyone as an astonishing production from it's technical side in that it is a wide departure from the usual in many of it's angles. To those who have deplored the ever increasing tendency to make the picture an animated novel by the use of excessive subtitles this feature will be welcomed. It is said that it contains less than a half dozen short titles, the whole story being told by the pantomime of the players or by clever camera work which eliminates the necessity of words in the unfolding of the plot.

Another feature of the picture which brings it into the novelty class, is some new ideas in scene construction and the most wonderful photography ever produced.

HE was the Champion Pugilist of his weight ·

Ready to enter the ring *there came a call from outside* —

It was the girl he idolized · She implored him to be the victor *that night* ·

He frowned, shrugged his shoulders and *left her with outstretched arms and tear filled eyes* ·

Boiling inwardly with rage he met his opponent · Followed a fight that kept the excited thousands in the hall on their feet cheering wildly · At last he had his opponent at his mercy — And then the champion suddenly **dropped and took the full count of ten —**

He had QUIT purposely

What was his reason? See **SHOULD A HUSBAND FORGIVE ?**

Presented by William Fox *Staged by* R·A·Walsh
With Miriam Cooper in the leading role ·

Greater Pathe Sales Activities

Big Increase in Sales Volume Makes Necessary Reorganization of Sales Department

BECAUSE of the tremendous increase in business recorded in every branch during the last six months, Mr. Paul Brunet, Vice-President and General Manager of Pathe Exchange, Inc., has been obliged to reorganize the executive force of the Sales Department to provide for further specialization in sales activities. The Short Subjects Sales Department has been abolished, and in its stead are three divisions which will handle all short subjects sales. These are classed as Division 1, Serials; Division 2, Comedies; Division 3, Pathe News, Pathe Review, Topics of the Day, and Miscellaneous.

Frank Duffy, who for some time past has been engaged visiting the Pathe Exchanges as Special Representative of the General Manager, has been appointed Assistant Director of Exchanges, and will spend most of his time in the Home Office. Mr. Duffy has been with Pathe for years, and is familiar with exchange work in its every phase. He will relieve Fred C. Quimby, Director of Exchanges, of much of the department detail, and his first-hand knowledge of conditions and men in the sales force, will be invaluable.

Walter Wessling, Short Subject Sales Manager, at his own request, was relieved of the multitudinous duties of that office, and has been appointed Manager of the Southern Division. He is already in the field. Mr. Wessling has been with Pathe for more than five years and has held almost every office in the exchange system —posterman, shipper, booker, cashier, assistant branch manager and district manager. His territory will embrace the Charlotte, Atlanta, New Orleans, Little Rock, Dallas, Oklahoma City, Kansas City, St. Louis and Cincinnati offices.

Jack Storey, whose work as a manager of the Kansas City exchange was most effective, has been promoted to District Manager of the Pacific Coast territory. His district comprises the Denver, Salt Lake City, Seattle, Spokane, Portland, San Francisco and Los Angeles offices. Storey has been with Pathe about a year and a half, and in that time brought the Kansas City exchange from a position where it had only once earned a bonus, to a consistent winner of prize money.

Edgar O. Brooks, who for some time has been Exploitation Manager of Pathe, is appointed Manager of the Serial Sales. Mr. Brooks' energetic work as Exploitation Manager, which has resulted in big returns, was responsible for his promotion. He is thoroughly familiar with the sale as well as exploitation of motion pictures, for, in his long career in the motion picture field, he has been thoroughly trained in the direction of sales.

No selection has been made of the men who will command the other two short subjects divisions, and until they are selected all matters pertaining to the product of these divisions will be handled by Mr. Duffy.

The duties of the Exploitation Department have been assumed by Victor M. Shapiro, who joined the Pathe Publicity Department soon after receiving his discharge from the Camp Upton hospital, where he spent several months after returning from active service in France as a lieutenant with the 77th, Metropolitan Division. Mr. Shapiro is a thoroughly drilled exploitation man, and before joining the army handled several big features.

L. S. Diamond has been appointed Secretary to the Director of Exchanges, and in addition will retain his position as head of the Sales Statistics Department.

Several weeks ago Frank Rogers was named Manager of the Central Division, which includes the offices in Chicago, Detroit, Minneapolis, Indianapolis, Milwaukee, Des Moines, and Omaha, and is now actively engaged in his work.

United Feature A Costume Show

"The Corsican Brothers" Marks Return to Costume Productions and Romantic Style

THAT Dustin Farnum and his management, the United Picture Theatres Inc., are convinced that the time is ripe for a return of the costume play to the screen is indicated by the reported magnitude of the production of "The Corsican Brothers" which United has almost completed for the star at the Astra studios. Another enthusiastic advocate of the plan, and incidentally one who predicts great success for it, is L. J. Gasnier under whose personal supervision the big feature spectacle is being made. Mr. Berst, Mr. Farnum and Mr. Gasnier put themselves on record as prognosticating success for their costume production, basing their opinion on the need of diversity of offering, and pointing out as they are reported to do, the fact that there has been so frequent a repetition of the monotony of modern dress plays and of modern plots that the motion picture public has grown rather weary in that line and is ready to welcome a return of the romantic style of the early part of the last century with its courtly environment and wealth of investiture.

Manifestly "The Corsican Brothers" lends itself well to massive and elaborate production, and this is promised with marked assurance by the United producers. Stills of the major portion of the offering already completed have reached the East and are said to bear out by their depicted "action," and by the massiveness and beauty of the scenes they show forth, the large claims made for the forthcoming six-reel feature.

The acclaim with which patrons of the silent screen have accorded the productions in which Sessue Hayakawa is the central figure will, it is said, be emphasized in his latest picture, "The Illustrious Prince" produced for Robertson-Cole by the Haworth studios.

Dalton Closes Deal; Organizes a New Company

Emmett Dalton, President and General Manager of the Southern Feature Film Corporation recently sold his Ohio Territory on his famous feature "Beyond The Law" to Sol. Lesser. During his recent trip to New York City Mr. Lesser bought these state rights for his Masterpiece Film Corporation of Cleveland, Ohio.

Mr. Dalton also closed out the states of Illinois and Indiana to the Doll-Van Co. of Chicago and Indianapolis, also to Mr. J. F. Cubberly of the First National Exhibitors Circuit of Minneapolis the states of Minnesota, Wisconsin, North and South Dakota, and to A. H. Blank, of Des Moines the states of Iowa and Nebraska.

Mr. E. H. Hulsey of The First National Exhibitors Circuit of Dallas, Tex., purchased the rights to Texas, Oklahoma and Arkansas on this great production.

With these big deals closed Mr. Dalton has done the unusual thing of disposing of the entire territory over his desk in his New York office.

Mr. Dalton also desires it to be announced that he has recently completed the organization of The Great Western Pictures Corporation with headquarters in New York City, and he will leave for the west shortly with a company of screen artists to take a series of two and five reel western productions.

A. S. Dworsky Completes Film Machine

A visitor in New York City is A. S. Dworsky, inventor of machines that clean and renovate film. He is proprietor of Twin City Film Renovating Company of Minneapolis and receives film cleansing orders from distances as far as New York and Seattle.

From eight to ten years have been spent by Mr. Dworsky in experimenting and he has had large machines of his own invention in operation for many years. As he has just perfected a machine four feet high by four feet long and only two feet wide, which is small enough to be installed in any exchange he is demonstrating it in New York City for the next few weeks.

Without the aid of chemicals Mr. Dworsky declares that his machine absolutely cleans and buffs old film and that it can also buff the emulsion side as well as the celleloid side of new film. The American Film Renovating Company with headquarters in the Consumers Building, Chicago, has been established by Mr. Dworsky and those allied with him to demonstrate the new small machine.

Night Scenes of Shipwreck Form Feature of New Metro Film

Alice Lake, Jack Mulhall and Frank Currier head the company that is picturizing "Should a Woman Tell?" for the Screen Classics, Inc. The drama is from the pen of Finis Fox of the Metro scenario staff and is directed by John E. Ince. A company of 100 players spent 10 days at the Laguna Beach location on the Pacific Coast where night scenes of a shipwreck were filmed for the production.

Special Service Section on
FOUR CHRISTIE COMEDIES

INNOVATION IN SPECIAL SERVICE

IN preparing a special service for Christie comedies, an innovation in this department, we have been induced to render this service for the reason that we have noted the continued increase in attention that the smaller numbers on the programs are receiving at the hands of progressive exhibitors.

We are selecting the last four releases of the Christie Specials, "Shades of Shakespeare," "Dangerous Nan McGrew," "He Married His Wife" and "Wild and Western."

All of these pictures are in two reels, each has a definite plot to which the sequences adhere and each picture is entirely different from the others. Releases are monthly through the usual channels of the Christie films.

SYNOPSIS OF "SHADES OF SHAKESPEARE"

DIRECTION AL E. CHRISTIE.

Story by W. Scott Darling.

Cast: Alice Lake, Earl Rodney, Gene Corey, Eddie Barry.

Gene and Earl were in love with Alice and when they decided to put on a war play, they both wanted to be the hero. Alice had written the love scenes for Earl and herself, but as Gene said his father wouldn't let them play in the opera house if he wasn't the hero they had to let him be the American officer, while Earl was the Hun captain.

Everything apparently went well until Gene quarreled with the property man. In order to get even, the property man tied Gene's uniform to the scenery just before his cue, thus preventing Gene from making a heroic entrance and rescuing Alice and the Belgian girls. They quarreled again, knocking some of the scenery down.

In his villainous effort to sandbag Earl, Gene was knocked unconscious. Then Alice was struck by the brilliant idea of Earl changing uniforms and playing the hero. This was done and just before the entrance of the German army, Gene bribed them into not going on. So the show waited while the property man was sent out for a new German army. He persuaded the fire department to come and act and, as there hadn't been a fire in three months, they consented.

This gave the villainous Gene another chance. He hurried to the fire house and in the most dramatic scene rang the fire bell. The fire chief, posed majestically upon the edge of the trench, cried, "Brady's Planing Mill; back to the fire house!" And again the show was left flat.

Arriving at the fire house, they saw what the trouble was and chased Gene away and went back to the theatre. But Gene's resources were not at an end. He purchased some sneezing powder and installed himself in the gallery, distributing the powder over the audience.

The audience sneezed, the orchestra sneezed, the actors sneezed, and even the dead soldiers rose up to sneeze. Of course this cooked the performance. The audience walked out and the actors stopped acting. Alice commenced to cry, but Earl comforted her with a proposal and a diamond ring, so she counted it not such a bad night after all.

EXPLOITATION ANGLES

IN as much as this is a burlesque on acting, your advertising should be couched in the same vein. For instance, "kid" in your newspaper display. Use one of the burlesque melodramatic cuts furnished by the producers and tack a good catch line in the same vein along side it. Here are some which occur to us as appropriate:

"The German Army Goes on a Strike."

"Firemen Take the Place of the German Army."

"The Villain's 'Pa' Owned the 'Opery House.'"

For a paragraph of selling talk we would use something written in this vein, "The shero wrote the play, all about the brave doughboy, and the despicable German officer. They presented it in the 'opry house.' Presented is correct because lots of things happened, the funniest things you ever saw and reminiscent of that home talent show you took part in once on a time. Remember how everything went wrong?

"We can't tell you any more about this comedy for it would spoil your fun to know what is coming, but believe us it is funny."

"'Shades of Shakespeare' is right. The immortal bard probably turned over in his grave at the travesty this comedy makes of his great art. It is all about the home talent show that the shero wrote mostly for herself and hero and which is presented at the "opry house." Ever see a home talent show? Or better yet, did you ever play in one? Well, this comedy is the real thing. See it."

The producers have prepared two very appropriate posters for this show. We would be liberal with both as they will suggest that a lot of fun is ahead for the patrons of your house.

Number four of Volume 1 of "Film Follies" published by the producers of Christie comedies, will tell you about "Shades of Shakespeare."

SYNOPSIS OF "DANGEROUS NAN McGREW"

Nan McGrew, proprietress of the ice cream parlor in a Western town, is in love with Billy. They plan to marry as soon as Nan receives a legacy from a rich uncle in the East who has just died. A letter from the uncle's lawyer states that the will provides that Nan and Cousin Hezeziah were to share jointly under the condition that they marry, either party defaulting, the other would get the money. Their bubble bursted, Nan tried to think of some way to sidestep Hezekiah, who was arriving on the next train.

She had the happy idea of bringing to life the Western town of Dead Dog in which they lived and which was as dead as its name. The temperance hall was turned into the Golden Nugget Saloon, a few cactus planted for atmosphere and the whole population turned into dance hall girls, Indians and cowpunchers. The cowpunchers went to greet Hezekiah, escorted him to the saloon, forced him to drink and generally shocked him when in rode Nan. The customers in the saloon ducked under tables and chairs and Hezekiah

(*Continued on next page*)

Two views of Fay Tincher in her latest Christie release "Wild and Western"

Three strong moments, depicting plenty of action, in Fay Tincher's latest Christie release "Wild and Western."

was informed that she was DANGEROUS NAN McGREW.

After drinking the bar dry, killing a few citizens and acting tough, Nan thot she had Hezekiah sufficiently scared and went with Billy to her ice cream parlor to drink a toast to their victory.

BUT, Hezekiah wasn't so easily lost. He decided to marry her after all, having both eyes on the inheritance. Then Billy took a hand. He told Hezekiah that to flirt with his girl was to flirt with death. In vain did Hezekiah protest that he only wanted the money and would secure a divorce as soon as they were married, and all the threats couldn't move him.

Nan and Hezekiah accordingly went to the minister's and as Hezekiah was about to say "I do," Billy started to shoot up the place. It was then that Hezekiah ran and didn't stop till he was safe on the train, while Nan and Billy were made one and happy by the minister.

ADVERTISING POSSIBILITIES OF "DANGEROUS NAN McGREW"

THIS film is another burlesque in which what would have passed as a straight Western melodrama in the old days is given broad treatment with excellent comedy results. If you have played the Dorothy Gish feature "Nugget Nell" you will know about what to expect as this is a two reeler along the same lines.

In advertising this we would recommend the use of the two-column cut prepared by the producers which is typical of the fun the film contains, and gives the star, Fay Tincher, recognition as the foremost figure in the illustration. There are also two one-column cuts available, both of which will advertise the production in the right vien. A good one and three-sheet poster are also available, as well as some excellent scene stills. On this production the stills will be especially effective in your advertising.

For catch lines on this picture we would suggest something like these:

"The Parson Drank It Down," but (explain what he drank).
"Dead Dog Came to Life."
"Sounds Like a Rip Roaring Westerner."

SYNOPSIS OF "WILD AND WESTERN."

AL E. CHRISTIE.

Story by W. Scott Darling and Frank Roland Conklin.

Cast: Fay Tincher, Eddie Barry, Neal Burns, Gene Corey, Earl Rodney.

Rosie is a Y. W. C. A. gym. instructor in the east. Coincident with her getting a little too rough with one of the girls, knocking her out and being fired from her job as athletic director, Rosie is advised of the fact that she has acquired a piece of real property in the form of the Rough Neck Rancho. There is nothing for her to do but go west, going Horace Greely one better by setting out for the Rough Neck Rancho with the idea of bringing it up right and proper with deft feminine touches. These touches turned out to be deft, but scarcely feminine, inasmuch as they were blows from Rosie's husky mit. Naturally, a bunch of bewhiskered and devil-may-care cowboys resented the innovation of a woman manager, and when Rosie ordered the foreman and all the rest of them to shave their moustaches, it was a little too much for hard boiled Bill and his gang of leather-necked cowboys. Rosie imported a bunch of strikebreakers, some of her own girl pals, who were nicely settled in the ranch house. Bad Bill hit upon the brilliant idea of hiring a bunch of Indians to attack the ranch house, scare the wits out of the eastern young ladies and otherwise maintain the morale of the men folks around Rough Neck Rancho. It was a bad day for the Indians and a worse day for the cowboys, as it turned out, for after Rosie and her cohort of Sure-Shot Susies finished mopping off the Indians out of the barricades of windows, and after three or four Indians had bitten the dust after good old-fashioned melodramatic style, the redskins turned around and licked the tar out of all the cowboys for putting them up to such a hazardous undertaking. By this time one or two of the cowboys had fallen for the lure of the women folks and had sacrificed their flowing whiskers, their sole pride and joy, under the telling fire of Cupid's darts. Red Bill, the burly foreman, was finally vanquished by Rough Neck Rosie in a fist fight which was not exactly fair but thoroughly effective. Bill got the final wallop when he wasn't looking by one of Rosie's pals planted behind a carpet before which the fight took place.

At the end of the second reel of desperate milling Rosie and her pals are victorious and the Rough Neck Rancho settles down to peace and quiet and every clean-shaven cowboy has a little milkmaid on his arm.

ADVERTISING "WILD AND WESTERN"

IF the other Christie specials have gone over for you, especially "Dangerous Nan McGrew," then you will have your patrons looking for the Christie's and you won't need to go into too much detail.

We would tell people that this is a fitting successor of "Nan McGrew." Say that it is even better than the other burlesque Western which they have seen. Give them a little hint of the plot if you want to in this, enough so they will get the humor possibilities of the offering. Use the cuts which have been prepared and can be obtained from the exchange and also bill with the one and three sheet lithographs which are prepared on each release.

For catch lines for your newspaper display try this kind of stuff:

"She was a little rough for the effete East so she went West"—

"As a Gym instructor she was a lemon but when it came to putting cowboys in trim she was there"—

"Rosie was her name. She took Greeley's advice"—

SYNOPSIS OF "HE MARRIED HIS WIFE"

DIRECTION AL E. CHRISTIE.

Story by Neal Burns.

Cast: Edith Roberts, Neal Burns, Eddie Barry.

Edith and Neal have just been divorced and the judge ordered Neal to pay $300 a week alimony. Neal tried to slip out of the country on the first alimony day, but was caught in an aeroplane chase. Then next alimony day he got what he thought was a brilliant idea.

He left his clothes on the beach and pretended to have killed himself. So Edith took possession of the house and the judge started courting her. Then Neal was informed by his lawyer that he was legally dead and his wife automatically inherited everything and in order to get his money back he would have to marry her again.

So Neal disguised himself with whiskers and had a couple of thugs accost Edith so he could play the hero with her. But in the sham fight one of the thugs apologized to Edith for hitting her husband so hard and spilled the beans generally. So Edith took him in the house and nursed him back to health and he proposed.

After telling him how like her poor, dear, dead husband he was, she consented, and he had to wear a suit of her supposed dead husband's to get married in. The "guests" were all detectives, the minister himself being a detective. Just as Edith was about to say "I do," she said "I don't" instead and disclosed Neal's identity. The lawyer arrived just then and said in reading over the old will he found a clause saying that quarrels in the family would have to be patched up or the money would go to charity. So they were married all over again — by the judge of the divorce court.

ADVERTISING FOR "HE MARRIED HIS WIFE"

THIS picture is a straight farce comedy and not burlesque. It is, however, broad in the scope of its plot and has plenty of action.

In advertising this film we would follow the same course that we have recommended for the two preceding releases, give the picture space in your newspaper display, use the lithographs prepared by the producers and obtain plenty of scene stills.

Some excellent exhibitor aids have been prepared for this comedy. Get the September copy of *Film Follies* published by the Christie Film Co. of Los Angeles. It will tell you all about "He Married His Wife," and prove interesting in other ways too

For your newspaper display we suggest the following for catch lines:

"She said he had eyes like her poor dead husband."
"The bridegroom heard the wedding march twice in the same place.
"He courts his divorced wife."

We would give Edith Roberts the headlines in our advertising as she has quite a reputation as a leading woman.

F. P.-Lasky Gets New Studio for Its Educational Department

Because of the rapid growth of the production activities of the Educational Department of Famous Players-Lasky Corporation, under the general management of Nathan H. Friend, it has become necessary to engage new studio space. The offices, formerly occupied by the B. S. Moss Company at 110 West 42d Street, have been taken over by the Educational Department for the art and scenario departments of the Paramount Magazine and other productions made by Mr. Friend's staff.

The studio space at 120 West 41st Street, which has been the home of the scenario and art departments of the Paramount Magazine, is now being devoted to the use of directors and other production forces of the Magazine and other branches of the Educational Department's activities.

"Poor Relations," Study in Contrasts, Released Soon

The latest Brentwood production directed by King W. Vidor will be released under the title "Poor Relations." As suggested by its title, "Poor Relations" presents two phases of social American life and the contact between the counter-currents snobbery and sophistication and honest and primitive feelings. The charm and simplicity of the situations it is expected will hold the attention of hardened fans.

The cast is said to include a carefully selected company. Florence Vidor as the talented Dorothy of the Perkins family is stated to be appealing, while ZaSa Pitts in the part of sister Daisy, the romantic and novel-loving maiden, is given full scope to inject those quaint touches of eccentric comedy which have won Miss Pitts considerable popularity.

First National Makes Presentation to Robert Lieber

In appreciation and admiration for the work of Robert Lieber, president of First National Exhibitors' Circuit, Inc., which had brought the Circuit to such a gratifying state of prosperity, stockholders of the Circuit at a meeting at Hotel Astor presented Mr. Lieber with a signed tribute of esteem and appreciation and an order for a Pierce-Arrow limousine.

W. H. Gordon, owner of the First National Franchise for Boston, in a speech of presentation declared that Mr. Lieber's work for the Circuit was of a nature that would stand out in the history of the motion picture industry.

Reports Favorable Progress on "The Corsican Brothers"

At the Gasnier studios at Glendale, Director Colin Campbell is well along with the latest of United Picture Theatres features, "The Corsican Brothers," starring Dustin Farnum.

President J. A. Berst, of United, returned recently to New York City after expressing his satisfaction over the manner in which the celebrated story by Dumas is being staged. Mr. Berst stated that from every standpoint the production promised to be exceptional.

Anna Q. Nilsson, appearing in "Soldiers of Fortune," a Realart release.

First National's Home Office Undergoes Renovations

As a result of the growth in business of First National Exhibitors" Exchange, Inc., and the increased responsibilities on the home office, the entire seventh floor of the building at 6 West 48th Street is being remodeled for the expansion of the various departments connected with the home office.

Among those offices which will be located on the second floor is the accessory department in charge of S. F. Clark. Part of the floor will be utilized for a shipping room, declared to be one of the most up-to-date in the film industry. The new arrangement will also provide for the need of space by the publicity department. C. L. Yearsley, director of publicity and advertising for the Circuit will move into a new office, and his present quarters will be taken by other members of First National's staff.

In addition to the stock room, shipping room and accessory department, First National's art department will occupy space which is being appropriately designed for that work.

"A Woman of Pleasure" Gets Special Exploitation

According to reports, advertising aids with a special character and originality, in that they are said to combine beauty and sales value, will be the treat in store for exhibitors on J. D. Hampton's production "A Woman of Pleasure," featuring Blanche Sweet, Pathe Special release.

All the matter on this feature from the twenty-four sheet to the slide is reported to have been given particular attention and the money-making help it will render the exhibitor has been the main motive in the creation of the advertising.

Irvin S. Cobb Story for Morey

"The Adventures of Bill," a story by Irvin S. Cobb, is being put into picture form for Vitagraph by Lucien Hubbard, who has just returned from a vacation. It will be filmed during the winter with Harry T. Morey in the leading role.

Exhibitors Make Records on "Back to God's Country"

The public's appreciation for "something different" in screen entertainment, and an indication to producers of the financial values to be found in divergences from the conventional in productions, are two outstanding results of trade interest following first run engagements of "Back to God's Country," the Curwood-Carver production adapted from the story by James Oliver Curwood and released by First National Exhibitors' Circuit.

A two weeks' presentation at Tom Moore's Garden Theatre in Washington, D. C., established a new box office record for that house, and a new high mark for paid admissions for engagements of similar length.

At the Madison Theatre, Detroit, owned by John H. Kunsky, the special feature played to a gross of $3,210 on the first day of a seven days' run, and this record top for an opening day was exceeded by several hundred dollars on the sixth and seventh days of the season.

Hobart Henley Leases a Studio

Owing to the growing demand for his pictures Hobart Henley has leased a studio at 361-363 West 125th Street, for the next year. Screen fans and exhibitors need no introduction to Henley for he has given to the picture world realistic, strong and vital subjects, told not to secure tremendous profit but to give them a better and a bigger understanding of life and its problems.

In speaking of his plan for his new company yesterday, Henley said, "The main thing in pictures is to present a truthful picture of life as the public knows it and not foster false ideals in the minds of the younger generation. I do not mean by this that I intend producing morality plays."

The second picture to be released as a "Hobart Henley Production" will be "Skin Deep" which is now ready for work. The picture is another of Mrs. Drew's adaptations. He has also purchased other plays.

Hall Room Boys Booked for the Loew Circuit

Jack and Harry Cohn, sponsors for the new series of two reel comedies entitled the "Hall Room Boys," stated this week that the pictures had been booked for the entire Loew Circuit in New York and Brooklyn. The booking arrangements were consummated by H. A. Chadwick, who controls the series of eight two reel comedies for New York State. The films have been evolved from the cartoons of H. A. MacGill, and the characters of Percie and Ferdie are being interpreted by Flanagan and Edwards, well known for their vaudeville appearances in "On and Off."

"Black Gate" Set for Release

Earle Williams has finished his new Vitagraph feature, a play with Japanese atmosphere as yet without a title, and with "The Black Gate," a mystery play by Hilliard Booth, now has two pictures awaiting release by Vitagraph.

Katherine MacDonald's First

Katherine MacDonald's Offering "The Thunderbolt" Announced as her First Production for First National

THE initial photoplay starring Katherine MacDonald, which will be released through the exchanges of the First National Exhibitors Circuit, has been titled "The Thunderbolt," and will be shown at the leading first run theatres throughout the country, commencing the third week in October.

The production was directed by Colin Campbell, who also staged "The Spoilers," "The Still Alarm" and several other notable screen successes, and employs a cast of exceptional strength. Thomas Meighan, whose work in "The Miracle Man" has received the highest praise from the public and critics everywhere, plays the leading role opposite Miss MacDonald. Spottiswoode Aitken, one of the best known character actors of the legitimate as well as on the screen, plays an important part in "The Thunderbolt." Forest Stanley, also well known on the speaking stage as well as in the silent drama, plays a mild heavy, while Adda Gleason and Master Breezy Reeves, the clever child actor, complete the cast.

Unusual punch and dramatic power are said to feature the story of "The Thunderbolt." It is the story of pre-natal influence, a marriage consummated under possibly the most peculiar circumstances ever recorded, a husband who married his wife to avenge the death of his father at the hands of a member of her family, and the final working out of what seems an inextricable tangle by a series of exceedingly tense situations.

In the opening scenes of the production there are shown what are said to be the most remarkable storm and lightning scenes ever shown on the screen. Bolts of lightning are seen to strike a tree, and it crumbles visibly. Another bolt is seen to strike the side of a house, and the very bricks and masonry fall to ruins, while the characters are in the same room. Technically, "The Thunderbolt" is said to set a new mark for realism and effects that have never before been satisfactorily shown on the screen.

The settings of the picture are also said to be exceedingly lavish, furnishing a background entirely befitting the remarkable beauty of the star. Miss MacDonald is declared to have exceeded by far any of her previous efforts in this production, and it is prophesied that her work in it will do a great deal to enhance her already enviable reputation as a really big star with the motion picture theatre patrons.

Banner Week For Realart Firm

New Features Completed; Exploitation Campaign Under Way; Bookings Heavy

LAST week is described to have been a banner week for Realart Picture Corporation.

"Soldiers of Fortune," an Allan Dwan production, was reviewed and announced as the first release of the new corporation.

"Anne of Green Gables," a Mary Miles Minter picture, was completed and reported to President Arthur S. Kane as not only the best production Miss Minter has made but that it is especially notable for persistent action and fine photography.

"The Girl in the Swing," Realart's big electric sign at Times Square, was lighted for the first time and brought a flood of compliments to President Kane.

Announcement was made by the contractor that Realart's permanent offices, on the fourth floor of the Winfield Building, Fifth Avenue at Fortieth Street, will be ready for occupancy by November 1.

The largest number of signed contracts for Realart productions in any week was reported, it is said, by Lewis W. Kniskern, supervisor of contracts.

Henry E. Wilkinson, manager of the Realart branch at Buffalo, visited General Manager John S. Woody, bringing reports of big business in his territory.

The only bitterness in Realart's cup of joy for the week was the inability, because of the pressmen's strike, to publish its color inserts in the trade magazines.

Coincident with the release of the first Realart production there will come the opening of a campaign of special exploitation, it is said, to be conducted by prominent men of the industry and newspaper men. It is planned that these specialists will aid theatre men who have booked Realart films in putting on the pictures and securing publicity.

H. B. Warner to Appear Shortly as a Light-Comedy Artist

H. B. Warner is putting the finishing touches on the fifth of the series of superior picture produced for Robertson-Cole and which will be released through their exchanges in November. Previous stories in which this star has appeared before the camera have had for their setting the romantic background of the Orient and the melodrama fashioned from the conflict of sex and strong wills.

The news now comes that he will essay a role with light comedy touches as the central figure in a purely American comedy-drama, which promises to give him free play to exploit his art as a comedian and player of intensely dramatic and absorbing episodes.

The title, "A Fugitive from Matrimony," of this latest screen story, hints of sweeping movement and topical interest, and is a society drama, having for its locale a fashionable colony on the Hudson.

New Select Head in Chicago

General Manager Sam E. Morris announces the appointment of Ben W. Beadell as manager of Select Pictures Corporation's Chicago exchange, following the resignation of former manager Fred C. Aiken.

REALART'S BOW

REALART announces that its first release will be an Allan Dwan production "Soldiers of Fortune."

Officials of the company are as one in predicting this subject will prove a knockout and give an idea of the pretentiousness of the productions which will in future be released under the Realart banner. Norman Kerry, Ward Crane, Frank Wally, Fred Kohler and Philo McCullough, Wallace Beery and Anna Q. Nillson are a few of the well known players in the all star cast.

And by way of emphasizing his faith in the value of the production, President Kane has announced materially larger exploitation plans than had first been completed. "Realart will back 'Soldiers of Fortune' to the limit," he declares.

Lesser to Finance Producers to Get Better Films

Los Angeles must already be well aware of the presence of Sol Lesser, as since his departure several weeks ago the wires have been steadily humming to the New York offices with reference to the closing of many important deals.

Word has just been received here that Mr. Lesser will finance producers in order to obtain better pictures for his various exchanges throughout the country. Before leaving New York Mr. Lesser expanded his views on the project.

"I am tired of waiting for a really big picture which can be bought on a national state-right basis. The scarcity of pictures is so great that a producer besides establishing an immediate release on his product, can in many cases get an advance on the production. Naturally under these circumstances he cannot be expected to turn over his film on a state-right sale."

Mr. Lesser has promised to announce very shortly the method of distribution he will use on the George Beban production, to which he bought the world rights. This picture is now in the process of completion in California and at present untitled.

Sol Lesser Buys World Rights to New Beban Production

A wire was received from Los Angeles at the New York Office of Sol Lesser to the effect that Mr. Lesser has purchased the world rights for the next George Beban production, now in process of completion in California, and up to the present time untitled. Plans for distribution will be announced soon.

Branton in New York

Among the influx of Mid Northwest visitors in New York recently was G. Ralph Branton, of *Amusements,* a Minneapolis publication.

Mr. Branton declares that the motion picture business in his territory was never so good as it is at present and reports a wonderful growth in the district.

Biggest Organ Placed In Biggest Theatre

The Estey Organ Company puts up its largest organ in the Capitol Theatre amidst the confusion of bustling workmen and rehearsing chorus girls

THE huge cavern that will be called the auditorium of the Capitol Theatre may some day resemble that, but the morning we saw it, it looked like somebody's backyard along house-cleaning time. And this, we scurry to add, because the management, anxious to satisfy the tiptoed public and stick a pin in the elusive opening date, is trying to do everything at once — erect the physical building, set in a few million seats, paint it all pretty-like, stick up a real pipe-organ — and rehearse the big opening show that is going to stun the world, take it from the press agent!

We really came to see what the biggest theatre pipe-organ in the world looks like — but first we saw — and heard —

Confusion? Pandemonium.

We sat dumb from admiration, blind from excitement, deaf from noise. Crashes of blows on steel, the same on brick, ditto on wood. Shouts — not polite requests, but real he-man shouts — of foremen to their busy workmen. Streams of somebodies ply up and down the planks that make a runway from auditorium to stage, jostle other somebodies off and outshout each other. Workmen swing long planks across their shoulders, make their way swiftly through the busybodies — when a single swerve of said planks would precipitate a whizzing Sennett comedy. Man at piano tries to make his tempo heard above the uproar — two rows of chorus girls learn new steps from Ned Wayburn — he stands four feet away posed like a football coach and yells his orders through cupped hands. White-clad workmen carry hods of caramel paste, (or whatever it is they paste walls together with) stumble among the rows of girls and earn a few Wayburn orders for themselves. Huge gobs of brilliant white light thrown on the chorus reveal a pepper-hash of color — practice clothes of every hue and kind — bathing suit and gingham, evening gowns and sables — all in the hard morning light. Bursts of blinding light and puffs of smoke — flashlights are snapped.

White-clad workmen high upon the scaffolding at the right, apply little leaves of silver, inch by inch, to the huge-fluted columns — while the columns to the left, gilded and naked, await their clothing of the shining metal. Below in the pit, stands the case containing the organ console. Behind that, acres of floor space are spiked with chair-supports like slim trees in a field — seats piled hill-high, waiting. Over all, a cloud of dust from cement and brick and wood, and chilling drafts of air that draw a shiver from even the bathing girl. And the camera-man, hardened to all such, grinds calmly on — and in — these scenes that for once in his career are not set and rehearsed but are a real picture of confusion at its height — in this attempt to complete the biggest theatre in the world and its opening show at the same time.

The first time, perhaps, that a pipe organ was ever set up to piano music! The biggest theatre naturally must install the biggest theatre organ in the world, so this Estey organ has been arriving for weeks in instalments of car-load lots. Now, the console stands in the pit, still encased, awaiting its release and the sensitive fingers of the celebrated organist engaged to bring forth its wonders.

They were unpacking bellows when we arrived, so we persuaded them to swing up some pipes to make a more interesting picture — and so we could see how they ever got 'em way up there anyhow. Down one side of the theatre, long, narrow boxes are piled — long as the caskets of giants. Top ones are torn open and the organ pipes lifted — so slowly and so carefully. Strong ropes and pulleys are attached. A man places himself at each crosspiece of the scaffolding that reaches from the floor to the top of the theatre, in front of the boxes. Slowly, each pipe is swung into the air and steadied by each man as it passes him. It reaches the top. It is placed in the space indicated for it . . . and

(*Continued on page 3322*)

First view of the new Capitol theatre, 51st street and Broadway, New York, which opened its doors to the public October 22. This is the largest theatre in the world. It has been equipped with the famous Estey organ

Cannibal Islands in New Series

Ten One-Reelers are Scheduled for Early November Release by Robertson–Cole

ROBERTSON-COLE COMPANY announces the release of "On the Borderland of Civilization," a series of ten single-reel adventure productions, photographed by Martin Johnson among the Cannibal Islands of the South Seas.

The ten pictures will be released at the rate of one every two weeks, the first, "Tulagi" being scheduled for issue early in November.

A feature of the exploitation campaign is that co-incident with the release of the pictures, Martin Johnson's own story of his travels in the South Sea Islands will start serially in newspapers throughout the country. Two hundred and eighteen daily newspapers throughout the country are said to have contracted for the story, and it will appear in weekly installments.

The thought and a motive which characterizes the ten reels is well suggested by the title of the series. The effort has been made to bring to the screen living-pictures of a people of whom little is known and whose very existence is veiled from the civilized world by a mysterious haze, the customs, the habits, the strange conditions under which they live.

Besides the interest that is fostered by their novelty, the films bring a message to our civilization which as yet has had its only answer in the missions which stand out like white spots in a great black land. Educators and churchmen everywhere will be interested in this opportunity of bringing to the public in picture, things which considerable study would not impress nearly as well. The activities of the missions of all denominations among the Cannibals tell their own story of the light that Christianity is bringing to these dark places. And it is hoped that the people who have made them possible will see their worth more clearly than ever.

Much effort is said to have been made to produce material which will help the exhibitor exploit these novel productions in addition to the press campaign already described.

Martin Johnson

Exhibitor Interest in New Fox

"Should a Husband Forgive" said to be Attracting Attention all Over the Country

FOLLOWING in scheduled order the three big special screen productions by William Fox, "Checkers," Evangeline" and "Kathleen Mavourneen," the fourth mammoth Fox special, "Should a Husband Forgive?" promises, according to the reports issued from the home office of Fox Film Corporations to surpass even the tremendous popularity of "Checkers"—judging from the bulk of booking applications arriving in advance of the release.

"Should a Husband Forgive?" branded as the Fox 1920 cinemelodramatic sensation, according to announcement offers to the followers of motion picture classics a pulsating, throbbing pictureization of the problem of the ages reduced to terms of modern life and developed in a multiple reel feature which is heralded as the most magnificent screen attraction of a decade.

Approximately every state in the Union is already represented in the contracts recorded by Fox on this feature, beginning with many New York theatres including houses in the Borough of Brooklyn.

In Brooklyn, the Mardi Gras Theatre has closed for three days, the Sunset for three days, and the Happy Hour for three days.

New Jersey has the picture in Newark at the New Amsterdam for three days, and for a similar period at the Bayonne Opera House and at the Strand in New Brunswick.

Up through New York State, where "Checkers" particularly has created a positive sensation of the season, the theatre men have flocked for "Should a Husband Forgive?" at big prices, taking the picture without question. The Broadway in Saratoga Springs, has closed for it, as has the Hippodrome at Carthage, Canandaigua has it at the Fisher Theatre, and many others are arranging dates to allow their playing of the attraction soon after its release.

At the Steinway Theatre, in Astoria, L. I., where "Checkers," "Evangeline" and "Kathleeen" drew packed houses for the entire length of their runs, this forthcoming Fox special has been booked for a run with the possibility of a return date.

The Southern territory is represented already by exceptional time bookings in Lexington, Kentucky, at the Ada Meade Theatre; in Memphis, Tenn., at the Daisy Theatre; in Charlotte, N. C., at the Broadway; in Newport News, Va., at the Palace.

In each case where exhibitors have reaped the harvest from the big Fox specials already released, "Should a Husband Forgive?" goes in as a matter of course,—as in the case of the entire Ohio territory. Nothing thus far this season has hit Ohio as "Checkers" has done; it is said and with the opening of the campaign on "Should a Husband Forgive?" in Ohio, business was found waiting for the Fox branch managers.

George Byrnes Made Director of Non-Theatrical Department

Following the inauguration of a special drive to develop business along the lines controlled by the Non-Theatrical Department of the Educational Film Corporation of America, Mr. George Byrnes has been appointed as the director of this department. Coincident with this announcement, comes the notice that it is the intention of the company to maintain an educational department in every exchange for the purpose of exploiting and exhibiting those short subjects which have been produced with this eventual market in view.

The Biggest Organ

(*Continued from page* 3321)

other pipes are swung to stand, erect and straight, beside it. Thousands of them. Pipes of zinc, pipes of tin, pipes of wood, of whichever metal and timber their use requires. Tiny pipes—some as small as a lead pencil. Huge pipes, that would contain 135,000 of the little fellows. On each side of the first boxes, this host of organ pipes is placed. And between them spanning the width of the huge theatre, is the greatest sounding-board that any theatre organ has ever owned—a sounding-board of a hundred feet! The music that shall pour down through its delicate grillwork will fill the immense auditorium with a golden flood of music that no theatre organ has ever produced.

This is the largest theatre organ ever made by the Estey Organ Company. It is an achievement in the musical world, in the development of the theatre, in the motion picture industry.

But here were strikers! Real, live ones! Of course, we'd read about them, and stepped out of the way of two or three in the wholesale district, but we'd never beheld a real live striker who yelled while he struck. Here he was. And of all people, the contractor himself! Poor fellow—the opening date is on his mind too—the theatre must be finished whether Mr. Wayburn has any show ready to exhibit or not—a promise is a promise—his word and reputation, etc. Breathless, he stops a minute—and his loyal workmen, anticipating his wish, pick Ned Wayburn bodily and carry him on their shoulders in a triumphal (?) exit from the stage—his show can't appear till the theatre is finished—so why not finish the theatre?

But we have a hankering to hear that pipe-organ, and so for once we sympathize with the strikers—we're already mentally standing in line on the opening night waiting to ooze into a seat well back of that sounding-board.—*Anne Hirst Curry.*

"Blind Husbands" at Exchanges, Available for Screening

Universal announces that its production, entitled "Blind Husbands," is now at its various local exchanges where it is available for private showing. The picture has already received considerable advertising, and exchanges in different parts of the country have been receiving a great number of telegrams and other communications, according to the reports received, containing inquiries about this new Universal feature, and desiring to know when it would be available for release.

The picture which was directed by Eric Stroheim is expected to be a record breaker by the Universal officials. The advertising and publicity campaigns on "Blind Husbands" are well under way. The picture has been announced, it is claimed, in all the leading publications throughout the country, and according to reports, no star or director has ever received so much publicity in so short a time as has Eric Stroheim, Universal's new director.

"Fatal Fortune" Serial Reported Big Drawing Card

The Helen Holmes Serial, "The Fatal Fortune," has hit the trail and according to reports of enthusiastic exhibitors, from all parts of the country, the S.R.O. sign is very much in evidence whenever an episode of "Fatal Fortune" is shown.

After an absence of two years, the fearless Miss Holmes returns to the screen, being featured in a story that is said to have the elements of mystery, romance and adventure.

An idea of the popularity of Helen Holmes, may be judged by a letter from C. R. Beachman, manager of the First National Exchange of Atlanta, Ga., which state she is a box office asset everywhere.

Dorothy Philips in "Ambition" Shows Seven Phases of Life

Like Shakespeare's seven ages, Dorothy Phillips appears in seven distinct phases of life in her new feature, "Ambition," now being produced by Universal under Allen Holubar's direction.

At the opening of the story Miss Phillips appears as a small-town school girl of fourteen. She is next seen as a girl of sixteen who possesses a promising voice and is taking lessons from the village music teacher. Three years later finds her in Italy, studying with one of the masters and hoping for an operatic career, which she eventually realizes as the soprano of a Chinese grand opera, "Hong Mong Foo," in the Metropolitan Opera House.

Walk Leaves Universal Joining Robertson-Cole

Don Walk who has for some time been Director of Publicity for the Educational and Industrial Department of Universal, has severed his connection with that concern and joined the Exploitation Bureau of Robertson-Cole.

Three prominent Pathe officials. At left, John F. Story, Pacific Coast District Manager, center, Walter Wessling, Southern District Manager, and right, Frank Duffy, assistant director of exchanges

Cardinals See "The Confession"

Cardinals Mercier and Gibbons on Witnessing an Exhibition of Film Express Approval

A SHORT time ago at the invitation of the National Film Corporation of America, extended through Joe Brandt, the general representative, Cardinals Mercier of Belgium and Gibbons of America reviewed a motion-picture film and offered its producers their hearty approval, it is said.

The film was "The Confession," in which Henry B. Walthall, is starred. Both primates thoroughly enjoyed the production, and according to reports have offered its producers their approval in writing. The film deals with a great religious theme, in a delicate and straightforward manner. The handling of the theme and the fine scenic effects throughout the production drew considerable praise from the two churchmen, it is asserted.

"The Confession," sales and exploitation for which is being handled by George H. Davis, of San Francisco, deals with a religious theme that also contains unusual moral significance. So much did its producers think of the play as a great moral force, that advantage was taken of the presence in this country of the heroic Belgian primate, Mercier; and with the American Cardinal Gibbons, he was asked to review the picture.

One of the prized possessions of Hal Reid, author of the story, is an autographed portrait of Cardinal Gibbons, and a letter from Cardinal Mercier. On the margin of his portrait Cardinal Gibbons inscribed: "This is the first time I have ever offered my approval of a work of this kind."

Cardinal Mercier's statement is an enthusiastic approval of the picture, and the masterful way in which its theme had been presented.

"The Confession" will be given its New York premier showing within a few weeks.

"Should Woman Tell?" Started

Metro Puts Melodramatic Subject Into Production With Cast Headed by Alice Lake

SCREEN Classics, Inc., has begun production of "Should A Woman Tell?" a big melodramatic special and another of the "fewer and better" pictures. Alice Lake, Jack Mulhall and Frank Currier are featured at the head of an all-star cast and work is now well under way at the company's studios in Hollywood, Cal. These facts became known from an announcement this week by Metro Pictures Corporation, which controls the exclusive rights of distribution of Screen Classics, Inc., productions.

The story of the picture deals with the struggle in a girl's soul upon reaching the point of deciding whether to reveal her past to the man she loves and so risk losing him; or to remain silent, and takes no chances on trying his love too far. Both the story and continuity of "Should A Woman Tell?" are by Finis Fox, of the Screen Classics, Inc., scenario staff. John E. Ince is directing the production, with Sol Polito at the camera.

Special art effects for the setting of the story, which takes place for the most part in a fishing village on the rock-bound New England coast, have been designed and executed by Amos Myers. The entire production is being made under the personal supervision of Maxwell Karger, Director General of Screen Classics, Inc.

Alice Lake's highly commendable work as leading woman for Bert Lytell in the Screen Classics, Inc., special, "Lombardi, Ltd.," in which she was seen as Norah Blake; and in "Blackie's Redemption" and in "The Lion's Den," Metro all-star series productions, undoubtedly led to her being chosen for the principal feminine role in "Should A Woman Tell?"

Big Concern Expands Interests

Cibrario and Company at Same Time Change Name to Transatlantic Film Company of America

CIBRARIO and Company, importers and exporters of films, have issued an interesting announcement to the effect that in the future the Film Department of this company will be known as the Transatlantic Film Company of America, Inc. The policy of this company is to buy and sell pictures for the entire world.

At present, extensive plans are being laid out by Mr. Louis Roach, the president of this new organization. Heretofore Cibrario and Company have devoted their time in the exploitation of American films on the European market. The new policy, however, extends to the American market not only the best output in this country but of productions of merit regardless where they are made. Mr. Roach steps into the distributing organization fresh with new ideas, and plans to accomplish something that was never before attempted by any American distributor. Mr. Roach is not in a position to say definitely what his plans are but assures the industry of periodical announcements so as to keep those interested fully informed, it is said.

The offices of the Transatlantic Film Company of America, which are located at 729 Seventh Avenue present a busy scene, as the duties of organizing an efficient, descriptive organization are by no means a simple matter.

For the past few weeks the purchasing staff of the Transatlantic Film Company of America, Inc., has been kept busy reviewing pictures which it intends shortly to offer. At present great efforts are being made to secure the finest productions which the independent market has to offer.

C. Y. Harrison, formerly associated with successful motion picture enterprises has been appointed American sales manager. His duties will be to buy and sell pictures for American consumption.

The Transatlantic Film Company of America, Inc., announces a whirlwind campaign commencing November 1st. It is declared it will be to the advantage of exhibitors and State Right buyers, independent exchangemen and all people interested in efficient and effective distribution of first rate pictures to watch the future announcements of this newly organized company.

Metro Head on Inspection Tour

Richard Rowland Pays a Visit to Western Coast to Inspect New Studios in Hollywood

PLANNING, among other things, a complete inspection of the new million dollar Metro studios in Hollywood, Richard A. Rowland, president of Metro Pictures Corporation, left New York last week for California. He expected to remain on the west coast for about a month, inclusive of the ten days required to make the long rail journey both ways. As a traveling companion Mr. Rowland had J. Frank Brockliss, the English motion picture magnate.

Something like two weeks prior to Mr. Rowland's departure for the west he was preceded by W. E. Atkinson, Metro's general manager. The latter has now completed his brief visit to the Metro plant and is en route for New York. Mr. Rowland expected to meet him coming east, in Chicago, where Mr. Rowland, headed west, will make a stop-off of a day or so.

Viola Dana's favorite recreation is eating ice cream cones. Her latest picture is "Please Get Married," under the banner of Screen Classics, Inc.

In addition to his inspection of the new Metro studios, where the big Screen Classics, Inc., "fewer and better" pictures are made Mr. Rowland will confer with Maxwell Karger, Director General in charge of all production at the huge modern plant, with a view to increasing further scope of the company's producing activities.

Since Mr. Rowland's last visit to the studios eight or nine months ago, a number of enlargements and improvements have been made at the plant, and the Metro president is particularly anxious to see what has been done. Among the additions to the big establishment are a spacious dark stage, two huge open stages for daylight shooting and a tripling of the lighting equipment, which necessitated the construction of a reinforced concrete power-house with large dynamos and electrical transformers.

"Sahara" Scores in Long Awaited Baltimore Presentation

Baltimore had its first view of J. Parker Read, Jr.'s Louise Glaum production, "Sahara," at the Parkway, and to judge by the outpouring of Oriole City fans the W. W. Hodkinson release lived up to all the praises sung about it by Managing Director Bernard Depkin, Jr., who booked it early in the summer following its successful presentation at Tom Moore's Rialto, Washington.

French Outlook Good, But Yankee Methods Needed — Capellani

Albert Capellani has returned from France and will begin work at once on a series of pictures, starring Marjorie Rambeau which will be released by Pathe as specials. The first, it is expected, will be a great emotional play, which is reputed to have had a phenomenal success on both sides of the ocean.

Mr. Capellani declares that while conditions in France are not very good they are improving. The picture companies there realize that it is impossible to make pictures without American methods.

Mr. Capellani said: "I visited nearly all the studios while I was in France, and I found they lacked such important equipment as electricity, carpenter shops, properties and men to take charge of these various departments.

Continuing, Mr. Capellani added: "Censorship has just been organized in France two months ago. By the French plan, a picture will be censored in the manuscript so that after thousands of dollars have been spent on a scene it will not be necessary to cut out hundreds of feet of film as happens here with frequency.

"French motion pictures will have a big field now. They have the Russian market, the German market and all other markets which were shut out by the war. That will enable the French directors to invest more money in their pictures and make better ones."

Early Christie Release Titled "Mary's Nightmare"

Billie Rhodes, with Cullen Landis, is featured in a Christie Comedy which is scheduled by the Christie Company for early release. The picture, entitled "Mary's Nightmare," which was produced under the direction of Scott Sidney, has never before been shown and although Billie Rhodes has for some time not been connected with the Christie Company, the picture is in no sense a re-issue. It is declared to be one of the best one-reel subjects in which Billie Rhodes appeared and is typical of the comedies in which Billie Rhodes was first presented on the screen.

Playing in support of her in "Mary's Nightmare" is Cullen Landis who has recently been playing leads with Mabel Normand and Madge Kennedy of Goldwyn.

"Infatuation" Starring Gaby Deslys Again in Demand

Following the national publicity accorded Gaby Deslys upon her recent return to the United States, there has been created a renewed demand, it is said, for "Infatuation," the Pathe special in which she was starred.

"Infatuation" is probably the best work of director Louis Mercanton, who produced "Mothers of France" and "Queen Elizabeth" with Sarah Bernhardt. The story is from the work of Marcel L'Herbier and the production is by the Eclipse Film Company.

Pathe announces that it is prepared to furnish a full line of publicity aids on "Infatuation," which include some artistic posters and lobby displays.

NATIONAL FILM HEAD

HARRY M. RUBEY, who has been elected to succeed the late "Smiling Billy" Parsons as president of the National Film Corporation, arrived in New York Friday, October 17th, to get in touch with matters of business through the New York office of the concern. Mr. Rubey plans to stay in New York several days, during which time he will assist in plans for the premiere of "The Confession," featuring Henry Walthall, a production of his company, and for which George H. Davis, San Francisco, is supervising sales and exploitation.

Mr. Rubey has been in charge of affairs for the National on the coast, and reports that Western film producers are watching with interest the rapid development of that company.

National Film Announces the Stage Hit, "The Confession"

"The Confession" from the famous stage-play of the same name is the latest production of the National Film Corporation. Originality of plot is the outstanding feature of the work. A French Canadian kills the supposed betrayer of his sister and confesses the crime to a priest. The man, falsely accused of the crime and sentenced to be hung, turns out to be the brother of the priest. Despite the impending fate hanging over his brother's head, the priest maintains silence rather than violate the sanctity of the confessional seal.

Henry Walthall in the role of Father Bartlett is given an opportunity for some of the most intense emotional acting of his career, it is said. The rest of the cast, including Francis McDonald in the part of the accused brother, have been, according to reports, carefully selected.

Horace Judge Transfers His Allegiance to Universal

Horace Judge, who directed the advertising and publicity for United Picture Teatres the past year, has left that organization for an appointment on the advertising staff of Universal. Mr. Judge, who came to United following an extended experience as manager of the Charles Dillingham, Klaw & Erlanger and George C. Tyler and other companies for whom he handled the tours of stars such as Frank Daniels, Fritzi Scheff, Elsie Janis, Alexandra Carlisle and George Arliss among others, turned out some notable "insert" and other advertising for United and was notably successful in the general publicity work.

Rivoli Again Presents "Blue Bird" at Children's Show

"The Blue Bird", Maurice Tourneur's production was again screened at the children's performance at the Rivoli theatre. The presentation was made possible through the cooperation of Adolph Zukor who is interested in this series of performances.

United Artists Stand on Policy

Hiram Abrams on Trip Finds Evidence of Record Season; Reaffirms Production and Distribution Plans

ON his return from a series of conferences on production matters, held in California by the artists and officials of United Artists Corporation some days ago, Hiram Abrams visited a number of the company's Distributing Depots, and also had several of his field Sales Managers in New York for a business meeting.

Mr. Abrams said that a great many theatre men had met him while on his trip and the outlook for business during the coming seasons was splendid. The theatres are looking for months of capacity houses, and the necessity for long runs on big productions was thoroughly appreciated and provided for in the calculations of the exhibitors.

"Our production plans," said Mr. Abrams, "are all set, enabling us to know just how we can contribute to the big business that the theatres of the country are going to handle during the coming Fall and Winter. And with our producing arrangements so well in hand, and with our artists working as never before in order to co-operate with the theatre men, I was glad to find that our distributing machinery is running like any well-cared for engine should run.

"It is perhaps significant, as an indication of the solidity on which our distributing plans were originally laid out, to know that not in a single particular have we found it necessary, through exhibitor demand, to alter or shift our policies. When we laid our plans and policies at the outset, they were the result of many months of investigation seeking to determine just what changes in then-existing methods would bring about the most equitable and harmonious relations between producers and exhibitors.

"We have now put two big productions on the market under our original plans, the Fairbanks picture, "His Majesty, the American" and Mr. Griffith's "Broken Blossoms." The results, viewed from both the exhibitors and the producer's standpoint, have been thoroughly satisfied, and we shall continue as we have begun.

"It is perhaps unusual in this business of constant shifts and changes, to find an organization that is thoroughly satisfied, honestly satisfied, with the progress of its operation. But to this we must plead guilty. We are satisfied that we are dealing fairly with our exhibitors, and in return they are dealing fairly with us. And the result, both ways, is profitable. That is what the theatres and the producers are in business for.

"We shall continue to rent our productions on a single-picture basis only, so that theatre men may handle each picture individually, on its own merits, and absolutely without bearing on any other production. And we shall continue to deal exclusively with individual theatres. No arrangements whatsoever will be made with booking agencies, circuits or distributing organizations that will in even the remotest way, take the control of our productions out of the hands of either this organization or the theatres that book our pictures. At all times, each individual theatre can feel that its dealings on our productions will be free and unhindered by any consideration outside of that particular theatre's problems.

Motion-Picture Is Stage's Peer

Briton Bush of The World Film Says Recent Strike Proved Worth of Film

MR. BRITON BUSCH, who for the last five years has been Treasurer of the World Film Corporation, on October 1st assumed the duties of General Manager of the organization. He has given to the motion picture business considerable study and believes that the future of the industry has yet to reach its zenith. In describing the present day conditions and the chances for improvement, Mr. Busch spoke of the way in which the public filled the various picture-houses during the recent stage actors' strike and of the very favorable returns that were made to exhibitors during that period of dramatic inactivity. Mr. Busch said, speaking of the strike:

"While all this was going on the picture houses offered entertainment to the thousands who could not get into the so-called legitimate theatres. The motion picture theatres thrived and prospered. But bigger still than the profits of the motion picture emporiums was the effect on the industry of the halt in the theatrical business as it proved that pictures gave satisfaction to thousands whose visits to the 'movies' were few and infrequent. These people will come again and often. It demonstrated that motion picture is a national institution that will be as permanent as our country itself.

"The picture manager need no longer be apologetic in stating his calling. He has a place in the sun as luminous and important as any Erlanger or Shubert. The store show methods are gone. They belong to the dust covered and archaic ideas of business getting of the past. A new era has arrived. From now on the alert and creative manager will reap the reward that goes to those who lead instead of to those who follow."

John J. Iris Made Sales Manager for Entire New York State

The sales and distribution of the products of the Educational Film Corporation of America for the entire State of New York has been intrusted to John J. Iris, who hitherto has been acting as sales-manager for New York City. S. B. Brunecke will be Mr. Iris's first assistant.

The enormous sign, said to be the biggest of its kind, which attracts attention to the splendid Rothacker plant in Chicago.

Hearst Cartoons In Pictographs

Goldwyn–Bray Pictures Secure the Comedy Characters of Some Noted Comic Artists

JUDGE RUMHAUSER, Happy Hooligan, Krazy Kat, Jerry on the Job, the Shennanigan Kids, all famous characters that appear in the Hearst newspapers throughout the country, are moving to the Bray Studios to ally themselves with J. R. Bray's comedy creations. Through a deal consummated last week between Bray Pictures Corporation and the International Film Co., the screen versions of the popular newspaper personalities in the Hearst family will hereafter reach the public via Goldwyn-Bray Pictographs and other Bray releases, which are handled by the Goldwyn Distributing Corporation. This alliance gives Goldwyn a monopoly of the most widely known comedy cartoon creations in the country.

The cartoons made at the Bray Studios and those of the International Film Service, the cartoon department of which is headed by George Gregory LaCava, are without question the most popular of all the funny little black and white people who come to life on the screens of motion picture theatres. Millions of people now follow the antics of these interesting products of the brains of ingenious comic artists. When it was first attempted to give animation to the pen and ink drawings, the motion of the figures was jerky and uneven; but hundreds of experiments conducted in the Bray Studios have resulted in a process that gives absolute smoothness and life-likeness to the odd little characters.

The Bray Corporation will continue to make all of its series of cartoons which for several years have delighted the picture-going public. These include the humorous adventures of Colonel Heeza Liar, Dud and Us Fellers, and the Out of the Inkwell creations by Max Fleischer.

Not content with having assembled the most popular of comedy characters, Mr. Bray, in accord with his policy of expansion following the alliance with Goldwyn, is perfecting the world's first cartoon in color. This will resemble the colored supplement of a Sunday newspaper, except, of course, it will have the advantage of giving animation to the figures. Another novelty already a part of the Goldwyn-Bray Pictograph, is the animated fantasy, a highly imaginative creation that combines romance and humor.

"The Sporting Duchess" on Way

Famous Drury Lane Play, Alice Joyce in the Lead, Begun at Vitagraph Studio

ALICE JOYCE began active work this week on "The Sporting Duchess," the English melodrama with race track atmosphere, which is to be her next Vitagraph special production. This famous Drury Lane spectacle, which was such a success in London, Canada and the United States will form one of the twelve features based on famous stage plays which Vitagraph will produce as a series. Those already announced include "The Fortune Hunter," in which Earle Williams will play the role created by John Barrymore; "The Climbers," by Clyde Fitch, with Corinne Griffith in the role made famous by Amelia Bingham; "The Great Divide," "The Great Ruby," another Drury Lane spectacle, in which Rose Coghlan starred in this country, and several others equally as famous.

"The Sporting Duchess" as a play is sporting without being sporty. The same distinction also applies to the character of Muriel, Duchess of Densborough, the leading role, which will be played by Miss Joyce. The big scene, of course, is the running of the Derby, and here Vitagraph promises to stage one of the most realistic races ever shown on the screen. All the scenes are laid in London's aristocratic circles, and it follows naturally that there is a splendid display of gowns.

Not alone does the famous melodrama require palatial halls, ball rooms, hunt rooms, stables, race tracks, shooting traps, and city and town houses with extensive grounds, but, it is said, there is an unusually large cast. Actually hundreds of extra people will be required according to reports, in the racing, court room and other scenes, and besides there will be a lengthy cast of principles. "The Sporting Duchess" will be staged by George Terwilliger.

Art of Suggestion Exemplified in "The Hellion," American Film

In a statement just issued in connection with the production of "The Hellion," President S. S. Hutchinson, of the American Film Company, Inc., has undertaken to discuss the art of suggestion as it is related to the turning out of a motion-picture production.

"Rightly employed," says Mr. Hutchinson, "the art of suggestion can create a subtle atmosphere for a picture which makes itself an inherent part of the production as a whole. In the case of an individual scene or setting, suggestion may be used to paint impressions on the spectator's mind that are not actually in the photograph."

As an illustration of his point, Mr. Hutchinson points out the cafe scene of "The Hellion" which is a brilliant dive, containing much of the action in the early part of the picture. You see the inhabitues of the dive, for instance, fingering wine glasses and toying with cigarettes; yet neither drinking nor smoking on the part of the women is actually recorded. Swinging doors lead from the big dance-hall into a bar; yet, practically speaking, the bar is out of the scene. You feel it is there, but it is the art of suggestion that has conveyed that impression to you."

Margarita Fisher, as "Mazie Del Mar," is supported by a cast that does uniformly strong work. George Periolat, as Signor Enrico, the "Hellion" of the title, has been compared in his finished portrayal of the part of the hypnotist to Wilton Lackaye, the Svengali of "Trilby." Emory Johnson is Miss Fisher's leading man. Other prominent members of the cast are George Periolat, Henry Barrows, Lillian Langdon, Charles Spere, Frank Clark and "Bull" Montana.

Cohen Finishes Two Stories for Production by Goldwyn

Octavus Roy Cohen has completed his first two stories for Goldwyn. They are both mystery melodramas, and the author is waiting for the completion of a number of productions before his first story is begun. While both stories are completed, only one continuity has been finished. The other is in the hands of the Goldwyn scenario staff, and will be ready soon. The first story by this nationally known writer will be started within two weeks. Goldwyn's location man, Ray Moore, has already arranged for several unusual exteriors.

Dorothy Dalton Deserts Screen for Stage Temporarily

Dorothy Dalton, Thomas H. Ince's star in Paramount-Artcraft pictures, will play the principal role in Comstock & Gest's spectacular production, "Aphrodite," which opens at the Century Theatre, New York, the latter part of November.

Lost Shipment Causes Fox to Make Delivery by Plane

The Chicago exchange of the Fox Film Corporation delivered a copy of the film, "The Spendid Sun", starring Madlaine Traverse, to the Rialto Theatre in Champaign, Illinois, under unusual conditions, according to reports received from that company.

The reported incident took place as a result of the failure of a consigned print to reach the theatre on time. No train facilities could be used to convey a new print to Champaign from Chicago in time for the performance at which the feature was scheduled to be shown, and it was found necessary, according to the reports received about the incident, to resort to the assistance of the Shelby Air Service at Shelbyville, Ill., in the emergency.

An airplane was dispatched to Chicago with Lieut. Eugene Cecil in the driving seat. Meanwhile the Fox plant in the big city, aware of the arrangement that had been effected hastily prepared a new print of the feature for delivery and hurried it by automobile to the point prearranged for the landing of the plane. The return trip to Champaign is reported to have been made in about an hour and a half.

Tyrad Pictures Have Rights to Bernhardt Feature

Madame Sarah Bernhardt presents Madame Yorska and W. Lawson Butt in her own version of Mme. Bernhardt's "It Happened In Paris." This feature is in five reels, and was made in the Brunton studios in Hollywood, directed by Jack Cunningham under the personal supervision of Mme. Bernhardt. M. Matzene officiated at the camera. World rights are obtainable through Tyrad Pictures, Inc., No. 729 Seventh avenue, New York. Matthias Radin, president and general manager of Tyrad, announces also a complete line of paper on this photoplay.

The one and only Will Rogers, and Pauline Frederick, both Goldwyn stars, staging a "goodbye" for the benefit of the camera at the Culver City studio.

Sid Chaplin Finds Studio Home

Takes Over Unit of Jasper Studios; Seeking Leading Woman for First Paramount–Artcraft Comedy

SIDNEY Chaplin, producer and star of the Famous-Players Lasky Corporation, who recently returned from abroad after having spent eight weeks in Paris filming scenes for his first Paramount-Artcraft picture, resumed work on his production, last week.

The first unit of the Jasper Hollywood studios, Santa Monica Boulevard, has been taken over by Mr. Chaplin and this will be the future home of the company.

Simultaneously with the renewal of his activities before the camera here, the star received the thirty thousand feet of material gathered in France for his picture, this having been turned over by the customs authorities who will inspect the films as soon as it is printed.

The task of finding a leading woman of the type called for in his story has been without result, despite the fact that more than two hundred screen actresses have been interviewed by the star during the past ten days. Although several young women have measured up close to the requirements Mr. Chaplin is emphatic in his desire to get the exact one.

"If I have to search every department store, shop, factory and even go into the high schools, I will not stop until I find the girl suited for this part," said Mr. Chaplin, "There is such a girl and I am going to locate her."

The part over which the producer star is so particular calls for a girl about 17 years of age; she is blonde in hair and with a pretty face. As for her ability to perform under the critical eye of Mr. Chaplin, the star has stated that the right girl is made for the part and the rest will come naturally.

Gradually an organization is being perfected to be known as the Sidney Chaplin Film Company. The general management comes under the supervision of the producer, with Carlyle R. Robinson, studio manager and personal representative of Mr. Chaplin.

Among the other heads of departments are Henry Clive, art director; John Meighan, purchasing department; Dick Johnson, master of properties and Danny Hall, technical director.

It is estimated that six to eight weeks will be required to complete the production, it being the first of a series of four five-reel comedy dramas for which one million dollars will be paid by the Famous Players-Lasky Corporation.

Goldwyn Expands Exploitation

Ralph Block Appointed to Dual Position of Director of Publicity and Advertising

FOLLOWING a meeting of the board of directors of the Goldwyn Producing and Distributing Corporation, last week, Samuel Goldwyn announced that Ralph Block, for the past six months the company's director of publicity, had been appointed Director of Advertising and Publicity, which means that Mr. Block is to have supervision of all matters relative to the advertising and exploitation of Goldwyn pictures, including the direction of the press and service men in Goldwyn's twenty-two exchanges.

The appointment of Mr. Block to a post in which his ability as an executive and an organizer may be utilized to the full, is in accord with Goldwyn's policy of co-ordination of all departments made more necessary than ever by the growth of the company and the broadening of its plans, which now include national advertising on a large scale, a more extensive world distribution of the Goldwyn product, a producing organization in London and studios near New York, in addition to the Culver City plant.

Under the direction of Mr. Block all of the departments concerned with the publicizing of Goldwyn pictures and assistant exhibitors in presenting them to the best advantage, will be kept in close co-operation. The reorganization plan, now being worked out, calls for department heads for the advertising, publicity and exploitation branches of the organization, the work of each to be outlined according to the general policy adopted by the advertising and publicity director.

Through this focusing of effort at one definite point, clearly comprehended by all branches of Goldwyn's exploitation forces, it will be possible to do away with the wastage in effort that is bound to occur in a big organization where the work of interlocking departments is not thoroughly unified. The enlargement of the Goldwyn Corporation during the past six months has been so great, and the scope of its publicity activities has become so broad, in consequence, that the appointment of one executive familiar with all phases of the plans to bring Goldwyn pictures to the attention of a world-wide public, became imperative.

Next Mary Pickford Vehicle is "Heart of the Hills"

The next release of Mary Pickford through First National Exhibitors' Circuit, will be "Heart of the Hills," adapted from the story by John Fox Jr., has been completed and is now receiving the finishing touches which will make it ready for release in the near future.

Among those who are supporting Miss Pickford in this release are: Harold Goodwin, Allan Sears, Fred W. Huntley, Clare McDowell, Sam De Grasse, William Bainridge, Jack Gilbert, Betty Bouton, Henry W. Herbert and Fred Warren.

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Management Edward Small

J. Stuart Blackton and His Ideal : : : :

WE believe it was Oscar Wilde who gave that delightful definition of Charm — that if a woman has it, she doesn't need anything else, and if she hasn't, nothing else will help her — and we couldn't help thinking of this when J. Stuart Blackton told us yesterday that Charm was the quality he was striving for in his pictures. Mr. Blackton has certainly set for himself a high ideal, the most elusive, the most indefinable and the most universal that we can think of. But then he has already proven that it is well within is powers of achievement, so perhaps he doesn't feel that way about it.

"It isn't the amount of money that is spent on a production, nor the popularity of the players in the cast, that make a picture worth seeing," the Commodore maintained in his quiet, even voice, "unless there is *charm* in the story or in one particular character or in the message the picture carries, the film, to my mind, loses the chief purpose of its being. I want my audience to go home feeling a little happier and a little more ready to take up the next day's work. If they do, I consider the picture a success, and if they don't, I deem it a failure, no matter how spectacular or magnificent it may have been."

"Pictures are *not* in their infancy," Mr. Blackton went on, "in spite of the frequency with which one hears the statement. The industry has made enormous strides and some really remarkable pictures have been produced, pictures quite worth anyone's enthusiastic praise. Of course there will always be room for improvement, there will be new developments and ideas, but it's absurd to say that the greatest strides have not been made. Picture making has become a distinct art, even more different from that of the theatre than is the art of painting. In fact I have found that a knowledge of the latter is an invaluable help in arranging objects that are to go under the studio lights, while the technique of the stage is altogether unlike that of the films."

Sculptor Frederick Laselles at work on the bust of J. Stuart Blackton.

J. Stuart Blackton, one of the standbys of the industry.

Mr. Blackton works very slowly, paying the greatest attention to details. After giving his players their positions on a set, he studies the scene from every angle, frequently making one or more changes again and again. He has the true artist's appreciation of the value of the smallest item with which he works. We were very much interested in some methods for gaining desired effects that we had never seen used before. They were "shooting" a scene before a huge open fireplace, in which a big fire was supposed to be blazing. But the fire itself was *not* big enough to cast shadows in the brilliance of the studio lights. To obtain the desired effect of firelight flickering on the walls and people, a shining reflector was placed on a line with the fire, just outside the camera's range, and on this was thrown a powerful spotlight. While action progressed some energetic individual waved a cloth in front of this reflector, and the shadows thus created rose and fell in just the proper manner.

"We have found this the only satisfactory way of getting a natural effect," the Commodore explained, "if the light itself is turned on and off, it is too spasmodic and jerky, and too strong. It must come from the reflector and the waving cloth seems to make it soft and shadowy."

Mr. Blackton had a very high tribute paid to his position in the film world not long ago, when the well-known artist, Frederick Lascelles, asked permission to do a sculpture of the Commodore's head, and include it in his collection of Americans, prominent in our representative industries. Just as he chose Carnegie and Schwab as the steel magnates, so he selected J. Stuart Blackton as a motion picture pioneer. The sculptured head is certainly well worth adding to any collection, and Mr. Blackton deserves the compliment. He was indisputably among the first to see the possibilities in the industry that has grown to such importance through the efforts of such men of talent and genius as himself. As is well known, he organized the Vitagraph Company in 1900, founded the Motion Picture Magazine in 1910 and was the first president of the Motion Picture Board of Trade of America in 1915. He made his first picture in 1897, and in spite of the twenty-two years that he has spent in the production of films, he is still enthusiastic about his profession. He enjoys his yachts and his painting, but he is happier in his Brooklyn studio creating stories and stars than anywhere else — *Marguerite Jones.*

Not An Interview — Just a Conversation

THIS is not an interview, but merely a conversation with Hampton Del Ruth. He was asked what he would consider a funny situation, and he came right back with the statement:

"Wouldn't you laugh if you saw a cripple run down by a hearse, especially so if the hearse had a flat tire?"

Just what the answer was is of no moment, because whether or not Del Ruth thought this was a funny situation does not matter, for we merely mention it in order to illustrate the trials of a comedy producing manager.

"The comedy producer and the maker of dramatic subjects as well must provide entertainment that will sink into the mentalities of the audience through the eye, and the situations must be so conceived that subtitles are almost unnecessary, because 10,000,000 people in this country cannot read the English language, and of that number five and a half million cannot read any language. And another thing might be added — the man who makes drums and horns for the children might not like them or want to play with them, but nevertheless there is a demand, and so he makes them. There are more people like slapstick comedy than straight comedy, and so it is being made. For my part I like comedy drama the best, but I believe I can make better slapstick comedies, and so I am doing it."

And then the conversation ended, because his cigar went out.

Henry King to Direct Warner

Henry King has joined the forces of the Hampton studios and will in the future direct the H. B. Warner pictures produced for Robertson-Cole. Mr. King has entered enthusiastically upon his new duties, and the reputation that has preceded him as a director in the film field hints of his successful handling of the new material selected for this popular star.

Ahead of the Game with Clift

DENISON CLIFT, in the forefront among writers for the screen, has recently gained prominence by his appointment as scenario editor of all feature productions to be made in California by William Fox, as recently announced in the MOTION PICTURE NEWS.

Clift, who is a young man, is a graduate of Stanford University, and before coming to the motion picture field he was well known as a novelist, short-story writer and dramatist.

"Just before entering upon work for the silver sheet," Clift says, "I was an advertising man, writing more newspaper copy than any other advertiser on the Pacific coast. No other training that I know of fits one better to write directly for the public than the advertising game.

"Advertising brings you directly in contact with your audience; you must study their likes and dislikes; their emotions and prejudices; and just in proportion as you understand your public can you deliver the message that will move them.

"But during my advertising years I had the irresistible desire to do the thing I liked best—write for the screen. Cecil de Mille had handled some of my dramatic work in New York, and I was fortunate in receiving an invitation from that master of screencraft to associate myself with the Lasky Company.

"Later I came in contact with Thomas H. Ince, truly one of the wizards of the screen, and there wrote 'Wolves of the Rail' for Hart, and a special feature, a drama of the police and Chinatown, 'The Midnight Patrol.'

Denison Clift, University Club, Los Angeles, Cal.

"One of the shortcomings of screen writers today, especially among men with a reputation in the literary field, is that they approach pictures with a sneer of contempt.

"That is a great mistake. Unless sincerity of purpose dominates a writer he can never do notable work. Far from being a medium below one's efforts, the very finest work of a writer is hardly good enough. The only philosophy that will put one at the top in the game tomorrow is to make every story one's supreme effort. In that way a writer can remain ahead of the game, which in the average case catches up with one quickly enough, and, unless you guard against it, passes you in the race."

Since entering the picture field Clift has written over twenty feature successes in a period of two years.

Short Notes

Ruth Clifford refuses to use any sort of safety devices when she leaps out of windows or climbs down the roof or is grabbed off a galloping horse into a flying motor car. Occasionally, while rehearsing, she wears a safety belt with a rope attached to some strong support, which would make things easier in case of a slip, but when the camera begins working, Miss Clifford leaves everything to Fate, and actually takes the chances that the audience believes she takes. Just now she is playing in "The Invisible Ray," a Guy McConnell story, with Jack Sherrill.

Helen Ferguson has completed work on the latest McManus picture, under the direction of Sidney Olcott, and has left for California, where she has been engaged to play in the Rex Beach picture "Going Some" at the Goldwyn studios in Culver City.

MR. ARTHUR H. JACOBS

WISHES TO ANNOUNCE THAT HE HAS OPENED A SUITE OF OFFICES AND WILL ACT AS THE PERSONAL MANAGER OF STARS AND PROMINENT PLAYERS

PRODUCERS
SELECT YOUR CAST AT

ARTISTS
CALL OR COMMUNICATE IMMEDIATELY WITH

ARTHUR H. JACOBS, INC.
145 WEST 45th STREET

NOEL MASON SMITH

Directing
Jimmy Aubrey

BIG V COMEDIES AT
VITAGRAPH

Current Release: "MATES AND MODELS."

A BAND OF CROOKS were plotting to ruin him in reputation and money –

He had turned against her – misjudged her.

In all fairness she should have despised him.

Yet *she risked life and even her good name as a woman* to save him.

What was his response?

Did he show gratitude

toward the girl he doubted?

See

SHOULD A HUSBAND FORGIVE?

Presented by William Fox
Staged by R. A. Walsh
With Miriam Cooper in the leading role.

Here and There

Claire Adams has finished several important parts for Zane Grey, and is still on the Coast at work on forthcoming productions for the same company.

Wyndham Standing has the leading role in Leonce Perret's picturization of his own story, entitled "A Modern Salome," which is being made at the Ideal Studio.

Constance Talmadge is said to have been gathering some interesting statistics on the subject of kissing. The Talmadge sisters have generally put a good deal or realism into their osculatory experiences on the screen. Constance's attitude being, "if you're going to do a thing at all, do it well," and Norma's, "the nearer you get to truth, the nearer you get to art." Now word arrives that the police of Japan do not like to see kissing in public, and Constance, upon investigation, finds that in the past eight months the censors removed 2,650 kisses from American films. Only one kiss was allowed to remain—one granted to Columbus by Queen Isabella, and even that was shown in Tokio only, and withheld from the provinces. Constance has eliminated Japan as a possible choice for her next vacation.

Wilfred Lytell says he likes the view from the Kalem Studio at Cliffside very much indeed. He can really enjoy that wonderful sky line that New York boasts about so much, but which very few New Yorkers ever get far enough away to know anything about.

Marguerite Clark's company, including Rod LaRoque, is at Loon Lake, N. Y., where the exteriors for "Easy to Get," the star's next feature, are being filmed.

Burton King seems able to direct anything, the only definite prophesy that one is safe in making with regard to a future undertaking of his, being that it will be successful. He produced "The Lost Battalion," which was shown at the Cohan Theatre, after which came the Hallmark production "Wit Wins," then "A Scream in the Night" for Selznick, and now he is busy with the serial "The Lurking Peril."

Elsie Janis is hard at work on the scenario for her next picture. It is said that the energetic little lady takes more interest in the production of her films than all the other people responsible for their success put together, and now, she is putting in the time before she begins work again, writing her next story.

"The Gray Wolf's Ghost," Railroad Tale of Southwest

N. B. Warner turns to the romance of the early railroad building days in the great Southwest in the "Gray Wolf's Ghost," the Robertson-Cole feature picture, to be distributed through their exchanges. Bret Harte's "Maruja" has furnished the basis of the screen version in which Mr. Warner displays his dramatic ability for the negotiation of intense emotional moments as well as electric and quick-fire melodrama.

"The Gray Wolf's Ghost" is the fourth of the series of the Superior brand of pictures made for Robertson-Cole by the Hampton studios. The supporting company, it is said, includes other favorites.

One of the best and most thrilling episodes in "The Gray Wolf's Ghost" concludes the big moment in this tense play, where in the midst of his commanding efforts to hang the hero, the Gray Wolf is diverted from his purpose by the shrieking whistle of the first train ever seen in isolated plains of the Southwest. Appalled at the sight of this monster, which to his distorted brain seems to be the God of the cursed foreigners, he madly challenges the Unknown and on plunging steed lassos the dread object and the inevitable happens!

Prizma Camera Inventor Honored

What has been described as one of the most signal honors ever paid to any man identified with the motion picture industry was accorded to William Van Daren Kelley, the inventor of the Prizma camera which made it possible to take pictures in nature's colors. A convention of the Society of Motion Picture Engineers this year was held in Pittsburgh, and on Monday evening last at the banquet given at the William Penn Hotel, Mr. Kelley was presented with a gold medal as an evidence of appreciation of his genius by this scientific body connected with motion pictures.

Pathe to Issue "All At Sea"

"All At Sea," the second of the Rolin Company's new series of one-reel comedies, will be released by Pathe on November 2nd. Original comic situations introduced by Hal Roach will be combined with a new type of under-sea photography, according to reports. "Snub" Pollard and Mildred Davis will officiate in the leading roles.

Short Shots

Roger Lytton has decided that he must be too realistic a *heavy*—otherwise he cannot account for an incident that occurred the other day at the entrance of one of the Fifth avenue shops. Mr. Lytton, it seems, was leaving at the same time that an unknown lady was entering. The matron glanced in Mr. Lytton's direction, her features suddenly became terror stricken, a horified exclamation slipped from her lips, and she fled wildly back to the street. Mr. Lytton's only surmise is that she must have seen one of his picturizations, and that he was so associated with crime in her mind that she unconsciously gave way to fear.

Sidney Franklin seems to be vying with Madge Kennedy in the number of his cross continental trips. Now he is back east directing Constance Talmadge. The leading man is Conway Tearle.

Stuart Holmes is working on a white marble bust of his mother, that he intends to have placed on her grave when it is finally completed. His talent as a sculptor is so generally known that it seems unnecessary to comment on the fact that his dressing-room is a veritable studio, and that his free hours are passed in working with a chisel.

Much mystery surrounds the making of lighting effects declared to be of a novel character, which will be used by Director Wallace Worsley in his production of "The Street Called Straight" by Basil King, for Goldwyn. The author and director are in daily consultation over the material being made from the book into picture form.

ALAN FORREST

Leading Man
Mary Miles Minter
Features
For Three Years

CONWAY TEARLE

MANAGEMENT EDWARD SMALL

Equipment Service

Well Known Cinematographer Writes from Africa Before Starting Inland

SOME time in June we commenced a series of articles by Earl W. Rossman on "The Making of a News Cameraman." Only one installment was printed, for the reason that soon after preparing it Mr. Rossman was sent to South Africa by Prizma, Inc., with which firm he was connected as a prizmatographer. Now we have received a letter from him written just before his start into the interior after natural color films. Because his letter is interesting it is printed below. It gives an excellent picture of some of the places at which the expedition stopped while on the way to Johannesburg.

JOHANNESBURG, S. AFRICA, *August* 28, 1919.

"DEAR BRAGDON:

"This is really my first opportunity to write to any one as things have kept me humming since leaving the States.

"From what little I have seen of Africa so far, it is a wonderland. The grandeur of its picturesque mountains — its colorful Karroos — its beautiful trees and flowers — the quaint old-fashioned customs of the natives. The beauty of some parts of this country is in a measure almost indescribable except by motion pictures in natural colors and as you know we Prizmatographers are on the job here too as elsewhere.

"Now a little about the trip enroute to Africa. It took us about 28 days from New York to Capetown. We only saw land once on the trip and that was about 11 or 12 days out. We made for the land and I learned we were heading for the Cape Verde Islands, Port of St. Vincent, which is a coaling station and situated in the South Atlantic about 500 miles off the coast of French West Africa. The Cape Verde Islands are a mountainous group, some of which are almost devoid of vegetation and a Portuguese possession.

Earl W. Rossons

"Upon reaching St. Vincent I readily discovered that it was practically the most perfectly *isolated* city in the world and for this reason there is no newspaper, no cars, no subways, *not even a Ford* nor a motorcycle nor even a bicycle and movies. Good Lord! everything here is primitive and with it all this place has a population of 2,000 inhabitants of which there are nearly 100 white people. The black or colored population is a mixture of half breed Portuguese, semi-civilized natives, mongrels and riff-raff.

"The native women who are only partly clothed do nearly all the manual labor on the islands. They carry heavy loads balanced on their heads, sometimes as much as 150 lbs., and in many instances also a baby clinging to their backs.

"However, it doesn't seem to bother them, nor do they grumble at their lot for they seem to take solace in smoking an old corn cob and chanting a native tune. Verily! I say one-half of the world knows not how the other half lives — Selah!

"For each load carried more than half mile these women receive the princely sum of one penny English money.

"The male species work at the coal dumps — that is some of them — they are a dirty, filthy, lazy-looking lot and their rate of pay for this work is two shillings daily. There is no coal mined on these islands but it is brought here from England and is owned by an English concern under grants of the Portuguese.

"We are not far from the Equator here and it is some hot. The most peculiar thing outside of native life and customs is the cloud formations about the mountain tops. Some of the peaks, here pierce the sky at an altitude of over 8,000 feet. Then with the clouds hanging like a murky pall over everything at noon and the scorching rays of the sun beating down unmercifully penetrating the cloud formation now and then — it gave one the impression that the breath of hell has surely been turned loose upon the universe. In spite of the low hanging clouds there is seldom rain.

"I had some novel and interesting experiences during the two days coaling here and to write about all of them now would take more than ten thousand words, because they were all humorous incidents and will keep.

"We crossed the Equator on August 3, 1919, and of course Father Neptune and his daughters (not Annette Kellerman) paid their respects or rather we did to them. It was great sport and I have to laugh every time I think of what happened to Neptune after he had finished with his victims. Did we pay him in his own coin? We did.

"We saw scores of schools of flying fishes, many schools of porpoises and a few spouting whales enroute but none were close enough to be photographed. I want to call your attention to something I noticed regarding the beautiful color of the ocean. At times it was distinctly a brilliant blue, at other times a very deep blue then again there were times when the water was green and now in the equatorial zone it is all olive green. Only once did I see what you would call green water and that was when nearing land at the Cape Verde Islands and at Capetown, S. Africa.

"At the present time we are preparing to leave in the morning for the interior and a gentle time for all is *not promised.* Well we are prepared to bring home the bacon and we will.

"My kindest regards to all my friends. More when I get out of the jungles. Here's hoping to see you by Xmas or New Year.

"Best Wishes, Cordially,

"EARL ROSSMAN.

"P. S.— Will you please call up Mr. Stokes at Prizma and say Hello to him for me. Thanks.

"E. W. R.

"'Scuse pencil, etc. You know how it is.

"E. W. R."

To Maintain Quality

Owing to the increased cost of all labor and material entering into the manufacture of our product we have been compelled to advance the list prices of our equipments.

New Prices

Effective October 6, 1919

6B Cameragraph - - $475

Motor Drive, for 110 Volt D. C. or 110 Volt 60 Cycle A. C., less rheostat

6A Cameragraph - - $425

Motor Drive, for 110 Volt D. C., or 110 Volt 60 Cycle A. C., less rheostat

Nicholas Power Company

(Incorporated)

Pioneers of Projection

90 Gold St. New York

Projection

A Few More Words on Exchanges

Technical Editor, Motion Picture News:

I have just finished reading this week's News and as I had ideas on some of the subjects that I've been holding in for some time, they just busted loose this time.

First, about the Fox Exchange. What I have to say on this matter is from no personal motive of malice or bad feeling. Mr. Fox is undoubtedly a first-class showman and he seems to believe in advertising. I've read the story of his rise in the game and that of his new building he is planning in New York City. What a wonderful section the News carried on these grand objects and how Mr. Fox has pressagented them. A magnificent studio to produce costly motion pictures with reading rooms, shower baths and lunch rooms and rest rooms for his employees. All because they contribute a few percent to their efficiency.

Oh, why can't a seemingly intelligent man get it through his head that his careless, inefficient, unbusinesslike and unworkmanlike Exchanges are ruining his productions, *not a few per cent* but 40 or 50 per cent or more to the majority of audiences.

Doesn't he realize that fans appreciate good projection and that good projection has been impossible many times with the sort of prints I have had from Fox Exchanges.

In his Philadelphia Exchange, four or five girls "inspect" an average of 150 to 170 reels a day and sometimes more. The "Mut and Jeff" cartoons are never inspected from the time they leave the laboratory until they hit the junk heap (except when the projectionist does it himself). Out of six weeks straight I had five cartoons with neither censor seal or end on them.

Co-operation is the keynote to success in any business and in the film industry which has so many component parts it is this lack of co-operation which is holding it back. Any man who permits such a lack of co-operation as Mr. Fox has absolutely no right to claim the progressiveness he claims. It isn't even good business.

I wish I could send this letter to him instead of to you but if he is like his representatives he would laugh and throw it in the waste basket. He wouldn't carry out my ideas (but the office boy would). Couldn't you send him a copy? Then he might pay a little attention to it then.

As regards Brother Garvin's complaint of us city workers, I would say that it isn't the fact of where a man works that makes him a projectionist or even an operator—it is *how* he works. Unfortunately we all have that evil—the punch hole artist—among us and running him a close second we find the kid "assistant" to whom the "operators" entrust their film repairing. Personally I would rather let my assistant watch the screen and machines a few minutes while I repair the film—and I do.

By the way, has anyone heard from Perry Sherman since the cyclone hit Corpus Christi, Texas. Let's hope his letters will continue to appear in the News.

Yours for the Projection Dept.,

Edward W. Large,

Collingswood, N. J. Local 307.

Comment:

It is seldom that a letter comes in to which we agree as completely as we do with this one by Large. One thing we are sure of and that is, that he waits too long between letters. In other words, he allows the pressure inside him to rise to the limit before he allows himself to "bust loose." Which means, in simple English, that we hope he writes again soon.

Although as head of the company that carries his name, Mr. Fox should know all the facts about his business. We do not believe that the present condition of inspections as carried out by Fox Exchanges can be laid at his desk. There is someone in his organization who is the lord of all Exchanges and there in the person of that individual you will find the reason for the decay of Fox films. We do not know who he is. It is difficult to get at the man. A letter sent to the Fox company some time ago on the subject of Film Inspection was probably opened by the secretary to the secretary to the secretary of the Exchange Superintendent and tossed by him into the basket.

One fact we have unearthed. We have discovered that as far as the producing company is concerned there is no such individual as a projectionist. The men in charge of the big concerns consider the Manager of the house as the ultimate user of films. This is the reason why protests from projectionists are never considered seriously. As long as the manager doesn't register a whole-hearted kick against the condition of films the producers are not worried. The latter look on the projectionist as "a born kicker anyway." If this is so there is but one way to make the heads of producing companies "see the light" and that is to interest the manager and urge him to do the *official* kicking.

Burns Holes in Condensers

C. T., Midland, Mich.:

I have just read your answer to my inquiry about condenser breakage and hope that it is not imposing on your good nature to write again so soon.

I would like your suggestion as to the combination you think would be best to remedy my trouble.

I am now using a 6½ and 7½ combination, plano convex.

I am sure my trouble is not caused by bad ventilation nor by draughts in the booth but by the flame from the carbon. It is a question of getting it back, I am sure.

I have to pull my arc close enough to get the proper spot and in doing this the flame strikes the upper edge of the back condenser. As long as I pull a very close arc and keep the flame at a medium length it seems to be better but if the arc is kept at the proper length the flame is too long, consequently the above result. I don't like the idea of almost "freezing" my carbons to keep the flames down.

I am never troubled with the front condenser. It is always the back ones. If left long enough the arc burns a hole completely through the condenser.

Answer:

A 7½-in. condenser lens in place of the 6½-in. lens you are now using would allow you to draw back your lamp from the front face of the glass. There would be a slight decrease in illumination on the screen due to a reduction in the cone of light intercepted by the condenser of longer focal length. But it may be worth while to accept this slight difference in screen illumination providing the condenser breakage is eliminated.

If the new combination does not work to your satisfaction try out the meniscus bi-convex layout. With the meniscus lens next to your arc you will be able to shorten the distance between the two and incidentally to include a larger cone of light. Many of our readers have tried out the menicus bi-convex condenser after all others have failed and found it to be the only remedy. That last sentence of your letter indicates that perhaps there is another cause of your condenser breakage. How about the carbons you are using for the current you are consuming. Too small carbons will cause a flare of the gas stream which might be enough to burn those holes in your condensers. Since you didn't tell us what current you were using nor your carbon trim we can only suggest this as one possibility which should be looked into before making extensive changes in your optical train.

Whatever your luck after following out our suggestions, please write in again so that others may learn from your dilemma.

Blemish on Screen

T. H. R., No. 1098:

What will remove "Spanish White" from the Gold Fibre Screen?

Reply:

Nothing. Whatever you use on a Gold Fibre Screen will make the affected spots look worse than before. The only remedy is to send it back to the factory and have it refinished there.

How About It, Westerners?

T. M. S. No. 390 is after information:

Am a reader of the Projection Department in the NEWS and I believe these columns are the best friend the projectionist has. Would like to ask a little information about a good locality for a projectionist. It has always been my desire to go West. Would like to know the chances for an operator out there. Have always heard that the chances for a young man was much better out West in other lines but not in the line of projection. "Reel" life has grown within me so I could never quit and would like to take the best chances. Am thanking you for any information in this line. I also wish to thank the NEWS for all the advice and pleasure I have received in reading the Projection Department.

Gilbert Heatwole, of Clifton Forge, writes as follows:

Just a few lines from an old league member. Am enclosing slip filled out from Mr. Jacobs, S. Boston, Va. So you see I am still doing a little missionary work. Am still on the job and getting along fine. Mr. Jacobs wishes to become a N. A. M. L. member. He saw one of my labels on a film-can and wrote me asking particulars of the League, so I sent him the pledge and slip, so he filled same out and I am sending it in hoping he will be accepted. He asked me in the letter what the MOVING PICTURE NEWS was, so I have written and told him, so please mail his membership card and button and also a sample copy of the News. And hope he will become subscriber. He has sure been in hard luck without it. In closing I wish you and the League best of luck.

Mr. Jacobs has wrote me about his equipment and probably we can get him to do so for the Projection Deptment. I wrote him asking what was the matter with the Virginia Boys in joining the League, but I see they are coming right to the front. I noticed two of my old friends' names on the Roll last week. Mr. Herring and Higgins from Harrisonburg. I was working there when I joined the League. Let us get together and make the League stronger yet. And I will do all I can to help. Best regards.

ANSWERS: Your friend's application has been received and passed. Many thanks for suggesting his name. The League is growing steadily and becoming stronger week by week.

Let us hope Mr. Jacobs writes the Projection Department a complete description of his equipment, just as he wrote it to you.

No, Mr. Large, the head of the Fox Company does not realize that good projection is impossible with present Fox Stuff because he keeps his eyes on the balance sheets. As long as your manager continues to book "Mutt and Jeff" cartoons in their present ragged condition, Mr. Fox has nothing to cause wrinkles in his forehead.

You never said a truer word than your statement that "it's *how* a man works that makes him a projectionist or an operator." There are too many men who fail to understand this fact. As we said in a reply to someone a few weeks ago, "there is as much damage done to film by highly paid but careless city projectionists as by the 'lowly' small towner."

It isn't the size of the town, nor the theatre, nor the equipment that counts. It's the MAN himself.

Watch and see if P. Sherman doesn't bob up soon. You can't keep a good man's head under water — even under a tidal wave.

N. R. N. of Opelika, Ala.: I will thank you to tell me how I may join the Operators' Union and where. I have been a projectionist for eight years.

REPLY: The nearest Local to Opelika is at . . . Write to the Secretary at that place and state your qualifications. Ask him for information on entrance requirements. These vary somewhat in different places and the only safe way is to get in touch with the local where you would eventually become a member.

Converter Overheats

F. J. C., No. 131:

What might cause the bearings of a Wagner Converter to overheat? The oil is new and bearings have just been cleaned with kerosene.

SUGGESTIONS:

Look for two possible causes; roughened or scored bearings and unequal air gaps between armature and field coils. The latter is caused by bearings wearing unequally due to soft spots.

TransVerteR

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The Motor-Generator that produces perfect arc for Picture Projection

You can make a perfect dissolve with two-arc Transverter

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EQUAL TO THE BEST

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NEW AND USED

200 ft. capacity U. S. Compact M. P. Camera. The Ideal camera for News Weeklies. Complete with Tessar F:3.5 lens. Slightly used..... $82.50

The latest Universal with International Shutter dissolve. Complete as listed at $512.00 for immediate delivery..... $467.00

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Everything for Motion Picture Making. Any camera shipped C. O. D. for examination

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Motion Picture Division

Eliminate Projection Room Hazards

Don't wait for a fire which will result in these devices being **required by law,** as they are in many cities. Our devices have been in use for many years and have given best of satisfaction.

Don't do as the man did who locked the barn door after his horse had been stolen. Be **wise,** investigate, and install Fulco Safety devices. Send for more complete information of the

Fulco Enclosed Fire Proof Rewind
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FULCO is the **Brand.** Sold the world over. Insist on them. It is your guarantee of the *Best.* If your dealer does not supply them, write

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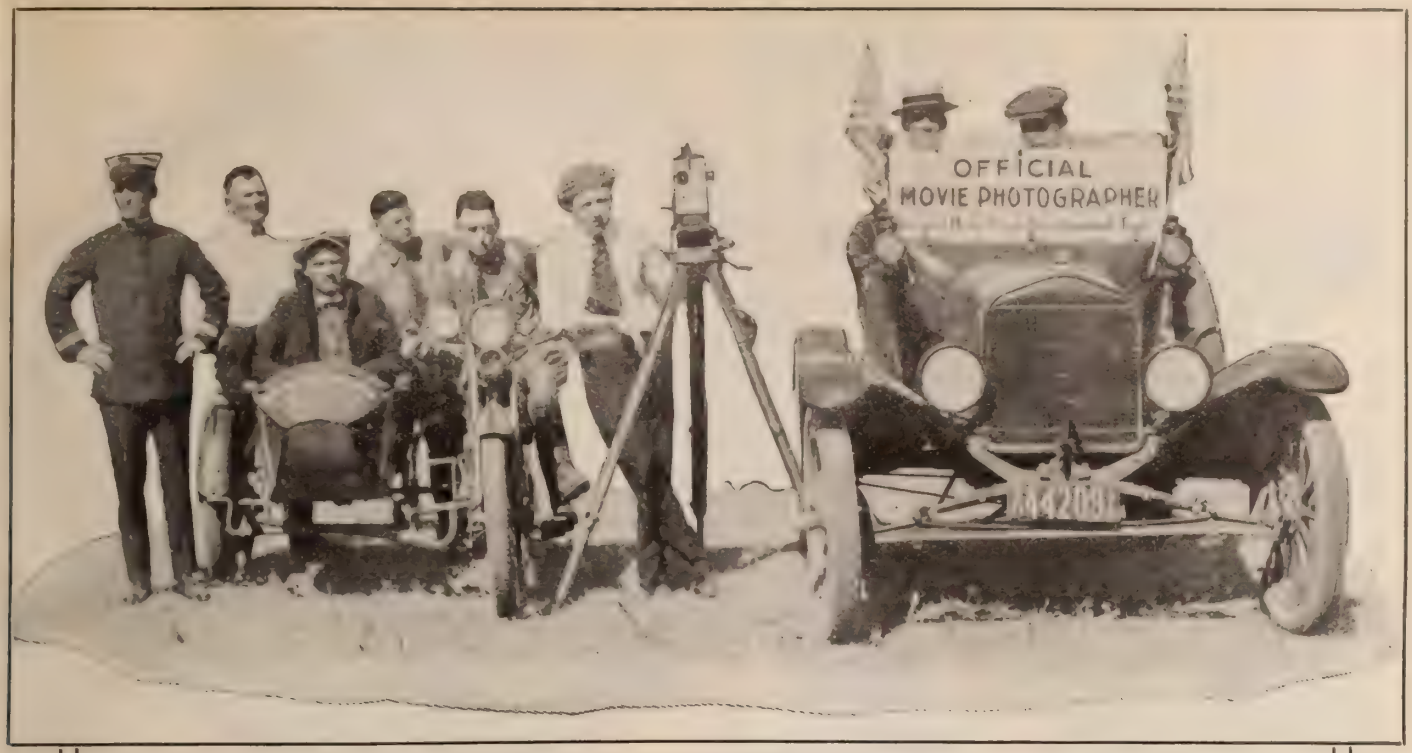
Not —Send for our new 16 page folder, illustrating and describing our complete line.



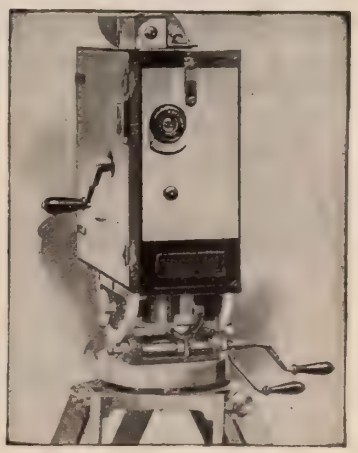
"The Only Camera That Stands Up"

The Official Movie Photographer of the Screen Sketching Service on the National Motor Truck Development Tour, covered 4,000 miles in all kinds of weather and over all kinds of roads; and made 10,000 feet of perfect film with his *Universal*. He had several cameras but the *Universal* was the only one that stood up under the hard work and rough usage.

This is only one of the reports we have had of the *Universal's* performance under the most unusual conditions. In fact, the *Universal* in addition to its reputation as an instrument of precision, has also gained a reputation for "camera strength." This is because it is built right—built to give the finest results all the time and any time. It is a camera on which you can depend.

Camera men, explorers, travelers, educators—people who use moving picture cameras for any purpose are according the *Universal "The Blue Ribbon" for Camera Performance.*

We have a booklet telling all about the *Universal* Motion Picture Camera, how it is made, what it will do and what it costs. Before you buy a camera you should investigate the claims of the *Universal* to be your camera.



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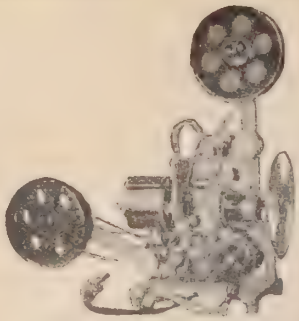

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THE NEW PREMIER
PATHESCOPE
Flickerless "Safety Standard"
Motion Picture Projector

After years of practical experience with commercial motion pictures and recent exhaustive tests and comparisons of all projectors in their own fully equipped Projection Department, the *National Cash Register Co.* has selected the NEW PREMIER PATHESCOPE, and placed an initial order for a large number of machines and sets of Pathéscope safety prints of their own film.

Other manufacturers using Industrial Films can safely accept the seal of approval set by National Cash Register Co.

Schools can follow the example of the *New York Board of Education* in selecting the NEW PREMIER PATHESCOPE after careful technical investigation of all other Projectors and Educational Film Service.

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Three-Wire Systems

R. R., No. 901, asks a set of questions:

1. If the throw is 119 feet 10 inches and the picture is 16 feet 10 inches wide, what is the E. F. of the projection lens and what diameter lens should be used for 40 amps. D. C., 75 amps. D. C. and 60 amps. A. C.?

2. If you were using the three-wire Edison system of lighting and one fuse blew out what would have to be done to still keep your light if you had no extra fuse?

3. What distance should the shutters be placed from the projection lens?

ANSWERS:

1. The formula for finding the E. F. of a lens is obtained by simple proportion. The picture on the screen will be as many times wider than the aperture as the distance from lens is greater than the e. f. of the lens. Since for all purposes the aperture is 1 inch in width the formula is commonly written

$$\text{throw} = \text{e.f} \times \text{width of picture}$$

all dimensions must be the same, i. e., in either feet or inches but it is usually simpler to reduce feet to inches. Therefore, since we know the throw to be 119 feet 10 (1,438 inches) and the screen width to be 16 feet 10 inches (202 inches) the formula reads:

$$1{,}438 = \text{e.f.} \times (202)$$

$$\text{or e.f.} = \frac{1{,}438}{202} = 7.1 \text{ inches equivalent focus.}$$

With a focal length of 7 inches you will want to get the largest diameter lens available which will probably be slightly overs 2 inches. It wont make any particular difference what amperage you use since your problem with a long focal length lens is to gather and use all possible light from your arc.

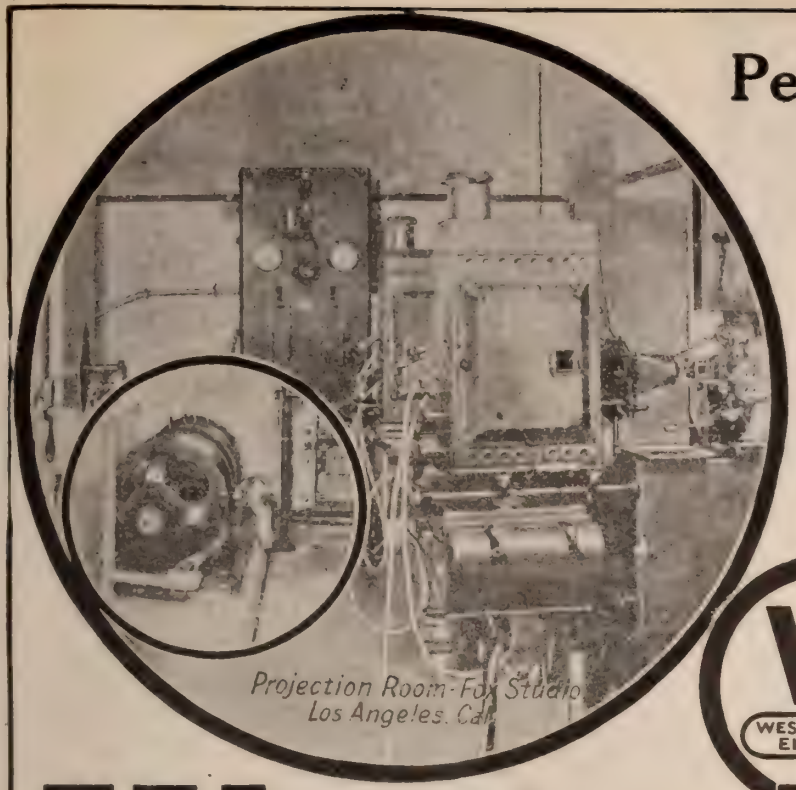
2. This question of yours, we take it, was based on the assumption that your machines are placed across the outside wires of the three-wire system. In communities where the light companies are careful of the balancing of their three-wire systems, it is not allowable to tap each of the machines across one leg of the system, that is, between one outside wire and the neutral.

Assuming then that your machine is across the outside wires when the fuse blows, with no other fuse to replace in the block, there is only one thing that could be done, and that is to connect your machine across the 110 volt leg, if this is permissible. But even here you may run up against additional trouble as very often the neutral wire is not run into the projection-room, because of the fear that the projectionist may do exactly what you would be likely to do in cases of emergency. If the ntutral is not accessible you are up against it. We do not advise "metalling" the fuse merely to continue the show. It is better for the projectionist to admit his guilt in not having spare fuses on hand than to run foul of inspectors by breaking city ordinances.

On the other hand, if your machines were connected each across one leg of the system and the fuse on one machine blew, it would be a simple matter to make emergency connections so as to run both machines (but not at the same time) off one leg. The circuits are unbalanced enough when one machine alone is run on a leg, but with two projectors drawing current from the same outside wire, and the neutral the voltage regulation in stores and other theatres that might also be taking current from your service would be so poor that they would undoubtedly make a vigorous kick.

3. The shutter should be placed at the point of convergence of the light ray if this is possible. Sometimes with an unusual optical system, the shutter shaft is not long enough to allow this. In that event, there are two alternatives, either get a shaft extension from the maker of the machine or set the shutter at the best possible location.

It may be that when the latter stunt is attempted the light beam is found to be too wide for the width of shutter blade. This would necessitate either a wide cut-off blade with a proportional decrease in light efficiency or the purchase of a longer shaft as mentioned heretofore.



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Pitted Condensers; Mazda Projection

C. W. CARSTANPHEN asks:

1.—How can back condensers be kept from pitting when using "Silver Tip" lowers?

2.—Give me a good formula for cement.

3.—Have you any data on Mazda Projection?

ANSWERS:

1.—As far as we know, there is no way to keep the rear lens from becoming pitted by particles of the coating from "Silver Tips." Carbon makers claim that tests of pitted condensers show that the pits have practically no effect on the efficiency of the optical train. Be that as it may, there is a way to keep the pitting down to a minimum and that is to clean the condenser surfaces after each show with a solution of acetic acid or just plain vinegar. This acid has the effect of eating off the tiny particles of the coating before the heat has driven them into the glass.

2.—A good formula for cement is: Equal parts of Collodion, Sulphuric Ether, Amyl Acetate, Aceytic Ether.

Why bother and fuss with a home made mixture when cement of an equal grade if not better can be purchased at any supply house. The success of the home made cement depends on your care in mixing the various ingredients and the truthfulness of the chemists scales in measuring them out. In cost, as well, we doubt if the commercial product can be duplicated by any "home made brew." However, we are giving you the secret prescription that has made others happy. Try it and see what luck you have.

3.—During the last six months there has been considerable matter in this department on the subject of Mazda projection. It is too big a subject and contains too many "ifs" and "buts" to discuss in detail here. Send in questions on Mazda Projection and they will be answered to the fullness of present knowledge. Or if you want to know if the incandescent lamp is suited to your theatre, give us all the necessary details and we will give you our opinion either in these columns or by personal letter.

Axial Chromatic Aberration

C. G. P. asks "Explain Chromatic Aberration." There are really two kinds of chromatic aberration, axial and oblique. Axial chromatic aberration is the one usually encountered in projection work.

If a ray of pure light such as A B strikes the lens as at B, the glass acts to a certain degree like a prism and breaks up the ray into the primary colors, red, orange, yellow, green, blue indigo and violet.

Each of these elements has a different wave length, red being longest and violet shortest. Red, therefore, is brought to a focus farthest from the lens as at the point C. The remaining components arrange themselves along the axis according to their wave lengths.

The amount of axial chromatic aberration depends on the dispersion of the glass and the focal length of the lens. By combining glasses of certain refractive indices and dispersions axial chromatic aberration is reduced to a minimum.

But sometimes when all the colors are brought to the same focusing point, the separate colors may have different equivalent focuses. This means that each color may give a different sized image which produces the color fringe. This is known as oblique chromatic aberration.

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2—They enable you to standardize to wood or machine screws in all material.

3—They are made of brass and will not rust under atmospheric or moisture conditions.

4—ECONOMY—They save more time value than the holes cost.

5—You get them for nothing and are paid for using them when you count time saved.

6—Screw holes have been needed ever since the first screw was used.

7—Special tools are NOT needed in using them in any material.

8—They can be used in any place a screw can be used.

9—By using screw holes, screws can be used in many places, and in many materials where it is impossible to use screws without them.

10—These are the only ready-made screw holes in the world.

11—No special screws are needed. These screw holes fit any wood screw or machine screw now in stock.

12—They make the neatest possible job in any material.

13—Every store where screws are sold must carry them in stock, because the line of screws is not complete without screw holes for them.

14—Every shop and factory where screws are used must also have these screw holes to fit the screws.

15—They are endorsed by all dealers in screws and by all users of screws.

16—Screw holes are entirely new and the world supply is yet to be furnished.

17—This is a progressive Old World of ours, and every active person in it must adopt all improved methods, and all new articles that will help him keep in the front line of progress.

18—Be among the first to stock up in screw holes if you are a dealer in screws.

19—Be among the first to install screw holes in your shop or factory, as you begin to save money soon as you use them.

20—In spite of the high cost of brass, screw holes are yet cheap.

21—We are letting the world know that screw holes can now be secured, by means of extensive advertising in all the principal Trade Journals that have the largest circulation among dealers in screws as well as users of screws.

22—Do not let your customer ask you for screw holes before you have them in stock. BE A LIVE WIRE.

23—They make everlasting holes in any material.

24—They mean "Plug-No-More" screw holes.

25—They are the result of Necessity being The Mother of Invention.

26—Anyone who can drive a nail can use screw holes.

27—Send for a sample and convince yourself.

28—Mechanics who see them say, "What do you think of that?"

29—In fact there are NO REASONS why screw holes should NOT be used.

Each of these reasons are enough to sell Screw Holes. There are many other reasons.

Write at once for our handsome **Color Card** showing screw holes in various materials which will be sent on request, together with samples and price list.

Mazda Cracks Condensers

M. C. S., No. 1050:

Why do condensers crack with a Powers Excelite Lamphouse? I am unable to move bulb any further back.

When bulb is set to extreme and lamp-house is back as far as possible, how can I reduce size of spot on aperture plate?

REPLY:

The absence of condenser breakage has been used as one of the arguments for the Mazda Lamp. But here you come along and tell us of a case of persistent breakage using the incandescent bulb.

Ordinarily the heat from the Mazda lamp is not great enough to crack the condenser lens unless as it probable in your case there is a draught of air blowing on the glass. Poor ventilation or clogged vent tubes might also cause the trouble. Also, examine the condenser mounts to be sure that the lenses fit loosely and evenly at all points of contact. It is seldom that the Power's condensers mounts have caused breakage but in your case the mounts may need attention.

Although we have given you all the possible causes we feel quite certain that the trouble is in the sudden cooling of the condensers by blasts of air.

There are two ways to reduce the size of spot on aperture plate: by getting longer lamp-house rods from the manufacturers or by changing your condenser combination.

Send us the data describing your installation that is, the e. f. of your objective, present distance from condenser to aperture plate, size of condensers, length of throw and size of picture. We will take the figures you send in and make suggestions that will better your projection. It is impossible to do so without knowing more about it.

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You Need Instruments

After carefully describing certain trouble he has been having with the electrical circuits in his projection room, a reader ends his letter with this sentence, "There isn't an ammeter or voltmeter in the whole town."

It is impossible for a man working under such conditions, *i. e.*, with no instruments to guide him, to produce a uniform show day after day. This fact has been emphasized before in these columns and we take this occasion to mention the fact again.

How many automobiles, for example, does one find today on which instruments for several purposes have not been installed?

They have not been placed there to ornament the cowl or dash, but because experience has proved them necessary. Thy do not make the engine run better, but they do indicate when the machine is running correctly, or conversely, when something is beginning to go wrong.

The same reasons hold with instruments in the projection room. When machines are running as sweetly as ever in their life and the screen shows a picture that is worth a million dollars to the box-office, the projectionist never thinks of an instrument.

But a day or two later, when the screen begins to grow dull, when carbons positively refuse to burn as their makers intended they should, when the motor generator set regulates like a model of 1899, THEN is the time when the instruments are sorely needed.

Every projection room, no matter how small, nor how many projectors it contains, should have an ammeter and voltmeter. If they were not purchased when the machines were ordered they should be bought now. In times of trouble there are no two devices that will be of more direct aid to the projectionist than two little meters such as those illustrated. They are of value in locating faults, grounds, and similar troubles; by their aid a man can eliminate certain possible sources of trouble and thus arrive at the real source so much sooner.

Ammeters and voltmeters can be purchased for as low as $10

(*Continued on next page*)

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to $15. With decent care instruments of this type will last for a considerable time.

If two meters of this type are secured it is advisable to connect them permanently into the machine circuit. In case but one set is provided for the two machines a double throw switch can be arranged to connect the instruments to either projector.

But besides connecting them into the machine circuits, some arrangement should be made so that when it is desired to test out circuits the meters may be disconnected from the machines and connected to flexible wire leads.

Ammeters and voltmeters are mighty important pieces of projection room equipment. When everything is serene your

manager may not believe you need them, but when you have trouble in your room, take the opportunity to tell him how much quicker, and oftentimes cheaper, you could find the trouble and fix it if you only had a pair of these small measuring instruments.

Formulae for Reversing Negatives

C. A. S. writes:

I understand that some time ago you published a formula for making positive from a negative film. Would you furnish me with this formula? If there is any cost to obtaining same would gladly pay for it.

A formula is hereby given which will do the trick together with working instructions.

In exposing negatives to be subsequently reversed more exposure time must be given to avoid extreme contrasts in the finished positive. With process here given half a point more time should be allowed. This, if normal exposures were f. 11, place the diaphragm indicator midway between f. 8 and f. 11.

The formulæ for the ensuing operations are given in small quantities as tests should be made on short lengths of film until you have gotten the process working satisfactorily.

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Potass. Metabisulphite	½ oz.
Water	20 oz.

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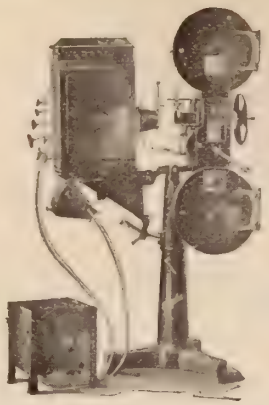

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813-823 Prospect Avenue
Cleveland, O.

(Continued from preceding page)

SOLUTION No. 2

Caustic Potash	1 oz.
Water	20 oz.

Use equal parts of solutions 1 and 2. Wash for one minute in running water. Immerse in a 10 per cent. solution of Ammonium Persulphate for one minute.

Having developed the film to good density, which does not take long in this solution, wash the film for a minute in running water and then place in a 10 per cent. solution of Ammonium Persulphate (in water) for a period of one minute. The film is again washed for a minute in running water and will be ready for reversal.

Reversal and all operations following must not be done in the dark room, but with the lights on, or in a daylight room preferably.

REVERSAL OF IMAGE (IN DAYLIGHT)

SOLUTION A

Potass. Permanganate	36 grains
Water	20 oz.

SOLUTION B

Sulphuric Acid	160 drops
Water	20 oz.

Use equal parts of Solutions A and B.

Place the film in this and let it remain until the images have entirely disappeared, which can be told by looking at the back or celluloid side of the film and noting when all the black has gone.

Now the film must be redeveloped in a solution compounded as follows:

REDEVELOPER

Sulphite of Soda	14 oz.
Water	10 oz.
Amidol (or Metol)	30 grains
Potass. Bromide (5 per cent. solution)	1¼ oz.

Fix in 20 per cent. Hypo solution and wash well.

The film is now redeveloped until good density is attained, which should not take long, allowance being made for the usual slight loss of density in fixing, and washed for about two minutes.

Now fix the film in a solution of 4 oz. of Hypo to 20 oz. of water or in other words a 20 per cent. Hypo solution. After the film has had a good washing such as is always given after fixing, it may be dried and is ready to be viewed. As with all reversed negatives the edges or sprocket holes will now be black instead of clear as in regular positive prints.

Reversed negatives cannot be expected to equal a good positive print, and most examples of such work show the whites badly veiled over. With sufficient practice the formulæ here given will, however, give reasonably clear highlights and yields positive of good projecting quality.

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For immediate delivery 700 mahogany veneered theatre chairs, condition as new. Also 500 in oak veneered. First order takes them. Theatre Equipment Company, 124 West 45th Street.

Organist that can handle orchestra wishes engagement. Six years in present situation. Can handle organs up to seventy-five speaking stops. Have large orchestral and organ libraries. Have had concert organ recital experience. Have good business, organizing, and executive ability. Can commence December 1st. Box 260 Motion Picture News, New York.

Wanted—An experienced film salesman for Indiana. Maurice Less Attractions, Terre Haute, Ind.

Moving picture theatrical Manager wants a position, will furnish satisfactory references. Inquire of Sofferman, 1493 B'way, New York City, Tel. Bryant 1069, Rm. 522.

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The Complete Plan Book

"Bullin the Bullsheviki"

(Eff and Eff Comedy-Four Reels)

THE first requisite in a comedy is an idea. And when it is found it should be satirized or burlesqued in as humorous way as possible. "Bullin the Bullsheviki" falls far short of the mark despite the sincerity back of the effort. Frank P. Donovan has striven to follow Carlyle's advice—"To countenance with Seriousness ridiculous Propositions Engenders danger—Better method is Laugh it out of existence"—One cannot, however, laugh this Russian Proposition out of existence insofar as it is visualized here.

There is nothing funny about Lenine and Trotsky. Editorials, cartoons, and other departments of the press have been used in concentrated propaganda to ridicule them into oblivion. And the press has failed. You can't laugh anything out of existence when you can't find anything to laugh at. In fact it appears that the Russian twins are laughing at other nations' attempts to laugh them out of existence.

So Mr. Donovan does not hit the mark with Carlyle's philosophy and he falls short even with the advice left out of consideration. Dressing a mob in Russian costumes and sending it helter-skelter in all directions is not productive of laughter. There is no comical character drawing discernible, nor any humorous foundation for the antics of the ensemble. The man who impersonates Trotsky cuts a sorry figure as a comedian. He orates and orates and orates. And Marguerite Clayton, as the girl, who eventually kills the Russian clown (he may go down in history as a sage) runs a poor second to Louise Fazenda as a mirth provoker.

Even if the idea to laugh 'em out of existence was conceived for its full humorous value it is doubtful if it could 'get over,' Because the proposition is too remote, too far away. And a local application CANNOT hope to reach the wound and heal it. "Bullin the Bullsheviki" carries a humorous title. That about lets it out. Decrepit horses, fake whiskers, trick cannon, and other devices are too antiquated in this day of ideas. Mr. Donavan deserves praise for being a disciple of Carlyle. He is sincere at least. Joe Farnham's titles are the redeeming features. And even they smack too much of Broadway, if the film is to be sent out in the hinterland.—*LAURENCE REID.*

"The Trail Of The Octopus"

(In Fifteen two reel episodes starring Ben Wilson and Neva Gerber Released by Hallmark exchanges)

If the first six episodes can be accepted as any criterion this can be branded a corking good serial. In other words it possesses the mystery element and the "bring-'em-back" punch at the end of each episode.

Not that this is one of the greatest serials ever made, but if your audience likes serials you can bank on this one pleasing them greatly and you can assuredly count on them coming back for more.

Of course there is a disappearance now and then and evidences of crime and stealth and also many fights. But these are all extremely essential in a serial and impart the necessary melodramatic thrills.

The plot is a good one and the "chase" factor is ushered in from the desire of two groups to possess themselves of every one of the daggers necessary to open a certain treasure vault. And the chase is international as at the end of the sixth episode the leading characters are on a steamship bound for China.

Ben Wilson shines effectively as the master criminologist and Neva Gerber is a pretty and active heroine.

If you need a serial you can bank on "The Trail Of The Octopus" being a safe and sane bet.—*TOM HAMLIN.*

"The Stream Of Life"

(Seven-Reel production of Plimpton Epic Pictures Inc. for Plymouth Film Corporation)

HERE we have a preachment in about seven thousand feet and the theme is applied Christianity.

It portrays the career of a child until his death at three score years and ten. The title is carried out as "The Stream Of Life" from the fact that every little while a flash is given of a babbling brook, or a larger stream, and then a roaring torrent, to the finale of a placid lake.

The boy is born on a farm with a Christian father and mother and a nice old grandfather. Blessings are said at every meal and the family bible reading and evening prayers are never neglected. The yearning to visit the large city is upon him in his youth and he goes with the blessings of his folks.

Becoming a successful business man and finally the possessor of a charming wife he is apparently very happy. When his old mother visits him she realizes that he has neglected many of his early religious habits. But when he loses his little child he almost becomes an infidel.

It is then that the wife enters a small church prayer meeting and becomes converted. After a long siege she finally wins him back to the church also. Through these good influences he sacrifices his entire fortune to repay the depositors in his bank who stood to lose their life savings through the radical speculating of one member of the board of directors.

The old couple then retire to the country and find contentment. He passes away at a ripe old age several years after the wife had preceded him.

The excellent direction and exceptional photography are handicapped by the fact that the picture naturally drags. For there is not a fight, an eternal triangle, a murder or a mystery in it. It is just a narrative and a preachment and commercially it will have no appeal to the regular motion picture fans. However it is a wholesome picture and an ideal production to show on Sundays where no Sunday shows are permitted. For it preaches the gospel and if properly exploited among the church people would draw many new faces into the theatre,—at least once.

It brought back memories to the reviewer of the days when he warbled in a little Methodist church choir.

So if an exhibitor books this picture he should use the church lists and also improve the presentation by securing a choir leader to lead the audience in community singing.

However as a regular picture this one will not register.—*TOM HAMLIN.*

"POOR RELATIONS"

(ROBERTSON-COLE)

Carries a Few Entertaining Moments

THERE is a human quality about this homespun tale of "plain folks" which will carry it by as a fairly satisfying entertainment regardless of its limited dramatic appeal. King Vidor, the sponsor of the piece, is keen for bringing out the frailties of the human family that would go by unnoticed with the majority of directors. He makes an effective plea for one's country relatives, that they are closer to humanity than their city cousins, and that their simplicity and sincerity are virtues which make them far more genuine than the residents of congested communities.

The story offers an unusually simple theme which does not contain a single dramatic situation or climax. It exudes sentiment and heart interest, and naturally, a wealth of local color. Of action and suspense it has none; but it does have considerable character drawing. And a lesson; don't forget that. What it loses in situation and climax is more than made up in the homespun quality of the theme, and the lifelike attitudes struck off by the director and the players.

This picture will not offer you any moving moments. It is exceedingly quiet. Yet it is true to life and its homely sketches and humorous touches should please those who do not ask for a great deal. The piece is well interpreted by Florence Vidor and a good supporting cast. Length, 5 reels.—*LAURENCE REID.*

THE CAST

Dorothy Perkins ..... Florence Vidor
Ma Perkins ..... Lillian Leighton
Pa Perkins ..... William Du Vaull
Henry Hubbard ..... Roscoe Kares
Daisy Perkins ..... ZaZu Pitts
Monte Rhodes ..... Charles Meredith

By King Vidor.
Directed by King Vidor.

PRESS NOTICE-STORY

"Poor Relations," a Robertson-Cole production starring Florence Vidor, will be the attraction at the ——— Theatre, on ——— of ——— week. This is a story which capitalizes the homespun people of the country. Honesty and sincerity are their virtues and which make them appreciated after one has grown accustomed to the artificial life of society. King Vidor, who wrote and staged this photoplay, has brought out admirably that one need not scoff at his poor relations despite their lack of refinement and breeding. Their hearts are always in the right place.

Florence Vidor is an ideal selection for the young wife who teaches her aristocratic husband how to choose the gold from the dross. As Dorothy Perkins, one would not pick her as an unsophisticated country girl. She is gifted with an adaptability for the ways of society and possessing a talent for drawing, it isn't long before her ambition drives her to the city and into an architect's office where she meets unbounded success. And after a short courtship she marries Monte Rhodes, who prides himself on his family tree. Dorothy's country relatives come to visit her and their homespun ways are a shock to her husband. So much so, that he upbraids her for being quite common.

Naturally she returns home where she is sure of a grand welcome. The simple customs of her own people bring solace to her troubled mind. And her absence makes Monte appreciate her virtues and those of her poor relations. The result is he seeks forgiveness and things are as they should be. The play abounds in local color and atmosphere and the moral is strongly established. An excellent cast supports Miss Vidor.

CATCH LINES

Suppose you were from the country and you married into society and all your poor relations called and presented themselves in their homespun mannerisms. Would you be embarrassed?. See how Florence Vidor conducts herself in "Poor Relations."

A picture of homely people—a picture of poor relations who are not gifted in deportment but whose hearts are simple and charitable. They don't measure up against their city cousins in refinement but you will like them better when you look into their hearts.

He ate with his knife and wore his hat in the house. And he gave cheap perfume to the girl of his heart. The city people scoffed at him but his honesty showed them up in all their hypocrisy. See "Poor Relations."

PROGRAM READER

A picture very close to the heart will appear at this theatre shortly. It is entitled "Poor Relations" and stars charming Florence Vidor. Now, every one is blessed with poor relations and occasionally one is ashamed of them. Dorothy Perkins had plenty of poor relations and they were always welcome at her house no matter whether they were dressed in their homespun clothes and didn't have the least conception of table manners. If she was embarrassed she didn't show it, but her husband upbraided her for having poor relations. However, her people were honest above everything. Life wasn't a sham to them.

Her husband didn't have any poor relations. He would have been more charitable otherwise. What happened? You must find out for yourself when the picture is shown. Rest assured it is a picture of genuine men and women and some who are not so genuine. You will see life revealed with admirable simplicity.

SUGGESTIONS

Since you have no outstanding situations to play upon here it would be best to concentrate upon the theme and outline it in brief arguments. Be sure to emphasize that it is a story of the heart—a simple story of a simple people. Bring out the value of the title in all your advertising and lay stress upon the simplicity of the theme. Play up the fact that

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"THE MOONSHINE TRAIL"

(BLACKTON-PATHE)

Will Entertain in Many Localities

WHILE this picture in the beginning is set among the moonshiners in the mountains of eastern Kentucky it quickly changes to New York City where the mother and daughter arrive after the husband and two brothers are killed by revenue officers. From then on it looks like prohibition propaganda, showing the youthful hero with the hereditary taint of strong drink. Some beautiful scenery is shown in the mountains.

The heroine is so strongly against liquor, owing to her own sad experience in losing her father and brothers, that she returns the youth's engagement ring. When the arch-plotter, who is the employer of the hero and heroine, finally becomes remorseful through the death of his beloved daughter who "has the mind of a child," he ceases his villainy. The "shadow" is an old drunkard, who proves to be the father of the hero, and the old man shoots himself.

This is the story in a nutshell. Many attempts have been made to inject the real human element and a little comedy to afford relief here and there and the director succeeded in several places. The film as a whole seems to have been produced in a former period, as the style of handling it appears to have been in vogue a few years back. An average picture that will register quite strangly in some districts and very weakly in others.—Length, 6 reels; released, October 19.—*TOM HAMLIN.*

THE CAST

Cynthia ..... Sylvia Breamer
Phillip Ashford ..... Robert Gordon
Mrs. Ashford ..... Julia Swayne Gordon
The Shadow ..... Vandyke Brooke
Cynthia's Mother ..... Margaret Barry
Cynthia's Father ..... Robert Milasch
Her Brothers, Slim Rube and Jay Strong .....
Roger Hampton ..... Louis Dean
Hampton's Secretary ..... Leo Delaney
Eddie Cassidy ..... Eddie Dunn
Lefty Jones ..... Gus Alexander
Maggie Jones ..... Fannie Rice
Bill Jones ..... Frank Hilton
Chubbie Jones ..... Charles Blackton
Katies Jones ..... Violet Blackton

Story by J. Stuart Blackton and Stanley Olmstead.
Directed by J. Stuart Blackton.

PRESS NOTICE-STORY

"The Moonshine Trail" is to appear at the ——— Theatre for a ——— day's run beginning ———.

This is the big six reel production made by J. Stuart Blackton for Pathe and reveals the situations created by the inherited taint of strong drink. While this is heralded as a melodramatic story it also has a strong love element and is described as being a thoroughly human picturization of the difficulties in the romance of a young couple whose engagement is broken many times because of the youth's futile battle against temptation.

Sylvia Breamer is the star and she has the role of a young mountain girl whose father and two brothers have been killed during a revenue raid against their illicit still. When she goes to New York City she meets a youth whose father has been a drunkard all his life.

A plotting scoundrel, who is the employer of the girl and the youth, is attracted by the girl's beauty and tempts the youth to drink whiskey, and the inherited desire soon gets the youth in difficulties. At the last moment the daughter of the villain dies and this brings him to a realization of just what is right and what is wrong.

He, therefore, helps the hero and heroine and the romance ends happily. Through all this is also pictured the obstacles against the curse of excess drinking that a large family of other persons have to overcome in the lower walks of life. And this family also conquers and overcomes the big handicap.

PROGRAM READER

Many persons would refer to the Johnston Flood in trying to remember certain dates. Other persons refresh their memories by stating that such and such an event occurred two years after the Civil War. Others revive their memories by referring to the Chicago Fire or the San Francisco Disaster.

The tidal wave at Galveston also serves as a reminder to some and the late armistice is more recently referred to in recalling later events.

But who will ever forget June 30, 1919?

Next week at this theatre comes a reminder of the days that were.

"The Moonshine Trail," by J. Stuart Blackton, a Pathe Picture, starring Sylvia Breamer.

It has a message and is a melodramatic romance.

SUGGESTIONS

When you look at this picture it is advisable that you mention the producer's name very prominently as J. Stuart Blackton's name has been attached to pictures that in the earlier days were shown in practically every theatre in the country and were generally considered big special productions. Sylvia Breamer's name as the star should be worth considerable in most locations.

Outside of this the theme is the handicap considered imposed upon a youth who has inherited the taste for strong drink. Use this according to the popularity of the anti's in your immediate neighborhood. But always bill it as a melodramatic romance so as to remove the impression of propaganda.

CATCH LINES

One youth is handicapped in life through a hereditary thirst which it took a great love to conquer.

"THE MYSTERY of the YELLOW ROOM"
(REALART)

Absorbing Mystery Melodrama Defies Solution

THE first Realart picture, "The Mystery of the Yellow Room," can be put down as excellent entertainment, thanks to the artistic hand of Emile Chautard. This director has been going forward until he has reached — what seems to us — his great achievement. There is no doubt about it — he knows how to build a mystery story so that it defies solution. Which is the prime requisite in this type of subject. The picture will unlimber one's deductive powers and at the same time keep him on the anxious seat with a strong measure of suspense.

Chautard has very skillfully woven the mysterious threads together and built up his case. A girl is attacked in a room and the criminal escapes even though there is no apparent means of exit. Complications develop until nearly every character falls under suspicion; and you would never suspect that the master detective is the criminal unless you are up on French mystery stories and appreciate that the man who is selected to solve the crime is usually the guilty character himself.

Mr. Chautard has intensified the action with an assortment of thrills and his photography aids in the scheme. Among the players whose work is conspicuous for its excellence are Lorin Baker, who as a reporter, solves the mystery, Ethel Gray Terry, and George Cowl. The picture may not be logical, but logic is not looked for in a mystery. Its aim is to keep the onlooker guessing and it succeeds beyond expectations. Length, 5 reels.— *LAURENCE REID.*

THE CAST

Professor Stangerson ..... William S. Walcott
Robert Darzac ..... Edmund Elton
Frederic Larsan ..... George Cowl
Mathilde Stangerson ..... Ethel Gray Terry
Rouletabille ("Joe-Jo") ..... Lorin Raker
Jean Sainclair ..... Jean Gauthier
Daddy Jaques ..... W. H. Burton
Bernier ..... Henry S. Koser
Mme. Bernier ..... Jean Ewing
Judge de Marquet ..... William Morrison
Monsieur Maleine ..... Louis Grisel
Mathieu ..... John McQuire
Mme. Mathieu ..... Catherine Ashley
The Green Man ..... Ivan Doubble

By Gaston Leroux.

Directed by Emile Chautard.

PRESS NOTICE-STORY

"The Mystery of the Yellow Room," the first of the Realart Pictures, will be the main attraction at the ———— theatre beginning ————. This photoplay, an adaptation of Gaston Leroux's famous novel of the same name, has been directed with infinite skill by Emile Chautard. As its title indicates, it is a mystery story which concerns the master criminal in France, The spectator is completely puzzled until the denouement is reached, for it is impossible to pick the GUILTY MAN among the characters. Each one seems to have indisputable evidence of his innocence.

When Mathilde Stangerson is strangely attacked and certain documents taken from her father's safe, the master detective, Frederick Larsan, is called to solve the crime. The assault takes place on the eve of the announcement of her engagement to Robert Darzac. And no one seems to be able to solve the mystery. The star reporter of "The Globe," Rouletabille, however, is persistent, and he follows down every clue. But even he is completely baffled, for this mystery is followed by another which concerns a murder. The gamekeeper, known as the Green Man, is the victim. Suspicion points so strongly at Darsac that he is arrested and placed on trial. But he remains silent.

When events loom up black for him, the reporter bursts into the courtroom with the mysteries solved. He refuses to give the name of the guilty man until the latter has had time to escape. After four hours, he tells the Court that Larsan, the detective, is the criminal. And as he unfolds his evidence the two mysteries are enacted by the characters. Truly, a remarkable mystery story and one which defies solution.

CATCH LINES

There was no apparent means of escape. The room had only a window and a door. Both were securely bolted from the outside. Yet the UNKNOWN QUANTITY got away. How? See "The Mystery of the Yellow Room."

You have seen baffling mystery stories on the screen, but you will never see the most baffling story of them all unless you come to the ———— next ————.

Who was this MYSTERIOUS MAN who committed crimes and vanished? Why couldn't he be caught? See the powerful mystery story, "The Mystery of the Yellow Room."

An amazing mystery is the identity of the UNKNOWN QUANTITY who killed the GREEN MAN and assaulted a beautiful girl. Can you solve it? See "The Mystery of the Yellow Room."

The first Realart picture, "The Mystery of the Yellow Room," will come to the ———— next ————. Don't miss it; you will see the best mystery story ever screened.

PROGRAM READER

Who was this MYSTERIOUS INDIVIDUAL who had all of France baffled? What was his motive in assaulting a beautiful girl and killing her father's gamekeeper? The master detective was called in to solve the

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"THE WINCHESTER WOMAN"
(VITAGRAPH)

Pleasing in Spite of Much Coincidence

ALICE Joyce is twice falsely accused of murder in this. The plot for the most part is along conventional paths, the philander viewing the innocent maid with evil intent and the heroine compromising herself to shield the ingenue. Director Ruggles has succeeded in making the feature entertaining.

The methods employed to accomplish this purpose are of A-1 variety. In the first few sequences your curiosity is aroused by the inference that something is to come from the deductions of an amateur handwriting expert. Then follows the information, via a newspaper clipping insert, that Miss Joyce has been acquitted of murdering her husband which suggests mystery. Finally you get to the place where the star induces the villian to write a letter and you begin to expect something from this sequence. Then bang! the villain falls out of the window and kills himself and Miss Joyce is again accused of murder.

The direction is excellent, the star appears to good advantage and the support is adequate. Length, 5 reels.— *J. S. DICKERSON.*

THE CAST

Anne Winchester Wharton ..... Alice Joyce
David Brinton ..... Percy Marmont
Alan Woodward ..... Robert Middlemass
Alma Fielder ..... Jean Armour
Julia Brinton ..... Lucy Fox
Simon Scudder ..... Joe Burke

Story by Charles Stokes Wayne.

Directed by Wesley Ruggles.

PRESS NOTICE-STORY

Alice Joyce will appear in her latest photoplay, "The Winchester Woman" at the ———— theatre beginning ————.

The feature is said to be one of the most entertaining this popular star has ever appeared in. The story concerns a young woman falsely accused of murdering her husband who attempts to hide in the country that she may escape the notoriety accruing from the trial. In her new home she finds true love, after fate has again brought her under suspicion as causing the death of another man with whom she has become associated in the effort to protect the young daughter of her lover.

Miss Joyce has a congenial role and the picture skillfully constructed is acted by a strong cast. With its locale in the country, much beautiful scenery has been secured as a photographic background and many great types have been introduced in roles good for hearty laughs.

Lucy Fox a pretty and talented ingenue plays the role of Julia Brinton, while Percy Marmont is Miss Joyce's leading man in the part of David Brinton, a middle aged widower with a young daughter of boarding school age.

Joe Burke a talented character man contributes to the success of the feature with some excellent comedy scenes.

SUGGESTIONS

We would bill this as an original and unusual story where fate is unkind enough to twice accuse an innocent woman of murder. Tell them that no one will be able to foresee the outcome of this feature until the very last sequences. Announce that some of the best rual scenes they have ever seen form the photographic background and then let everyone know that this is an Alice Joyce picture and that in it she has one of the best roles of her career.

You might give Wesley Ruggles a little of your billing as he has made quite a good showing in the capacity of director and some of your people will probably remember this fact.

We would not publish too much of the plot of this as it is peculiarily constructed, much that promises to be the unraveling of the mystery of the first murder leading to no particular end, being used to create suspense. It is this quality that carries the interest to the really important scenes of the story which concern the second death and the star's subsequent implication in it by circumstantial evidence and her clearance by a rather good twist.

PROGRAM READER

Coincidence might seem to be overworked when a photoplay brings about circumstances where a woman is accused falsely of committing two murders yet in "The Winchester Woman" starring popular Alice Joyce such is the case and the picture is still plausable and also intensely interesting. There is much mystery which has to be unraveled before the finale and you will find yourself deeply engrossed in the problem of freeing the star from the toils of the law for of course she is proven innocent in both instances.

You will like the romance which develops and when the feature closes you will feel sure that Mrs. Brinton nee Mrs. Winchester will live happy with her husband. We can't tell you much concerning the story for that would spoil your enjoyment of the picture. Take our word for it that this is a cleverly constructed photoplay and that you will like Miss Joyce in her role.

CATCH LINES

The heroine at last decided that she would confess her secret and thus pull the fangs of the scandal snake.

It is not possible to hide from the past but it is possible to confess it and still retain the respect and love of a true man.

The woman proved that by withstanding all the tests of character one may withstand all the evils of fate.

Accused of two murders, yet she lived to enjoy her life with a worthy husband.

"CRIMSON SHOALS"

(MONOPOL)

A Typical Francis Ford Melodrama

IF your audience fancies Francis Ford, this one runs true to form with fights and scuffles galore. Smugglers of coral off an island owned by the hero's family are finally thwarted. The star attempts protean characterizations in the three roles respectively of grandfather, father and son.

This is aided considerably by clever camera craft in double exposure, augmented by skillfully laboratory work. Continuity seems a trifle confusing at times because of the effort made to provide suspense but the final outcome is like an open book to the confirmed fan.

Of course in his three roles the star is almost the whole cast and at times the "three" are the only characters in a scene. This looks weird, as the personal resemblance is so marked. If your audience enjoys hand-to-hand gang fights, and a picture that the gallery gods of the old ten-twenty-thirty days would eat up greedily, this is the picture for you.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, less than average puller and not generally pleasing; Elite, ordinary puller and not pleasing; Family, less than average puller and not generally pleasing; Labor, average puller and fairly pleasing. Length, 5 reels; released November 2.—*TOM HAMLIN.*

THE CAST

Jack Quinn.....Francis Ford
Frederick Fielding.....Francis Ford
Thomas Fielding.....Francis Ford
William Quinn.....Pete Gerald
Marguerite Quinn.....Eda Emerson
Helen.....Martha Dean
Voberntz.....Edward Woren
Himler.....James Fitzer

Story and Direction
By Francis Ford

PRESS NOTICE-STORY

"Crimson Shoals" is scheduled for a ——— days' run at the ——— theatre beginning ———.

In this screen melodrama Francis Ford appears in a triple characterization, that of the grandfather and the father, and also the young son. In several scenes he appears in the three roles at the same time.

Crimson Shoals is an uncharted island rich in coral and owned by Thomas Fielding. His son Frederick determines to develop the hidden wealth and leaves the United States bound for the island. He has been married secretly to Marguerite Quinn who later dies after giving birth to a son. Her father named the boy Jack Quinn, not knowing that his daughter was married to the son of his old time enemy, Thomas Fielding.

As this son grew up he journeyed to the island with his old father, and was placed in charge of the concern. In the meantime Frederick Fielding had moved to the United States and was clearly satisfied with the wealth the island was now bringing him. He grieved for his wife, but never knew she had given birth to a child.

When the receipts from the island began to drop he suspicioned that all was not right and determined to discharge the young overseer, Jack Quinn. His father, Thomas Fielding, journeyed with him to the island and they ran afoul of a gang of coral smugglers. From then on there are many thrilling fights. A submarine and an airplane are utilized in the struggle.

Finally, with the aid of a beautiful young girl acting as a detective, young Jack Quinn succeeds in breaking up the ring of the smugglers. It is then that it is discovered that he is the legitimate son of Frederick Fielding.

PROGRAM READER

If your father owned an uncharted island somewhere in the far Pacific and you suspicioned it was rich in coral you would probably do just what Frederick Fielding did.

He developed the island and returned twenty years later to the United States to find the girl whom he had secretly married was dead.

How was he to know that the young man he had left in charge of the island was his son. Even his wife's own father did not know that she had married Fred Fielding.

When the receipts of the island fell down so quickly after he had left the island Fred Fielding determined that crooked work was being carried on and journeyed to the island again with the declared intention of discharging the young man in charge.

The many thrills in the final denoument are shown in a special feature coming to this theatre next week entitled "Crimson Shoals."

Francis Ford is the star and he appears in a triple characterization as he portrays the role of the grandfather, the father, and also the son in what is termed some of the most startling triple exposure camera work ever known.

SUGGESTIONS

After you have booked this picture the exploitation should center on the star, Francis Ford, as he has been in motion pictures so many years. And when you mention him you should not fail to call particular attention to his triple characterization and announce that he plays the part of the grandfather, the father, and the youthful son.

Then mention that this amazing triple characterization shows in many of the scenes the three men together at one and the same time. Pronounce it as one of the most amazing examples of triple exposure that the camera has ever accomplished.

CATCH LINES

"Who does this boy so remarkably resemble?" asked the grandfather.

"It's like looking into a mirror to look at you," declared the father.

When three generations met with one a stranger, although actually a chip off the old block.

"THE ARIZONA CAT CLAW"

Colorful Performance in Familiar Story

EDYTHE STERLING looms up in World's latest as another female Bill Hart. Her performance of a Western girl, who has been brought up to take care of herself, is the one high light in a story not conspicuous for its originality. In fact it presents the familiar formula of hard riding and straight shooting with a girl as the goddess of the machine. In the title role Miss Sterling won't stand for any nonsense from the lone rustler who is ignorant of her good right arm and left. And she befriends a pitiful figure of a girl who loves unwisely and too well.

The picture is mostly an exposition of the chase—with the star doing most of the chasing. Her ability to handle a gun like Annie Oakley and ride like Tom Mix are sufficient to tide the feature over as fairly satisfying. A thrill is furnished when the rustler is hurled over a steep canyon by the girl's cowboy lover. And there is a serial-like touch in the stunt which depicts a cable tram carrying her and the horse through space. A short cut to head off the villain. Shades of Helen Holmes!

The picture is obvious in regard to idea and execution, but its characterization is interesting. And it carries a picturesque appeal in its colorful backgrounds. William Bertram directed the picture from a story by Charles Mortimer Peck.—Length, 5 reels.—Released, October 27.—*LAURENCE REID.*

THE CAST

Blossom Ruggles.....Edythe Sterling
Hank Ruggles.....Gordon Sackville
Amelia Young.....Pauline Becker
Zappati.....Steve Clementi
Frank Stimpson.....William Quinn
Asa Harris.....Leo Maloney

Story by Charles Mortimer Peck.
Directed by William Bertram.

PRESS NOTICE-STORY

"The Arizona Cat Claw," a World picture, featuring Edythe Sterling and supported by a capable cast, will be the attraction at the ——— theatre on ——— of ——— week. It pictures the far west and is a drama of the cattle country with a cowgirl as the heroine.

Blossom is a typical girl of the cattle country. She rides and shoots as well as any of the cowboys. In many ways she is more man than woman but despite her manly traits has great sympathy for the unfortunate. Amelia Young, a half-witted girl, who lives near Blossom, has been deceived by a mining engineer named Stimpson. He is a suitor for Blossom's hand and a rival of a neighboring rancher, who is also in love with her. While riding with the rancher one day she encounters Amelia, who tells of her trouble with Stimpson. Blossom sends her escort back to the ranch for the men while she pursues Stimpson.

Stimpson makes for the nearest border. An exciting chase follows with Blossom steadily gaining on him. He is finally overtaken at a river bank, where the mud threatens to swallow both horse and rider. At this point the rancher and cowboys arrive and rescue both horse and rider.

At the point of a gun Blossom drives Stimpson back to the village and compels him to marry Amelia. This leaves the field clear for the rancher, who calls a minister to marry Blossom and himself.

CATCH LINES

They called her the Arizona Cat Claw because she could bite and scratch. "Look out for her," the boys said. When HE failed to follow the advice, what happened? See "The Arizona Cat Claw."

She could ride and she could handle a gun. And woe to the man who crossed her path. A cat claw is a plant not to be trifled with. A woman can be a cat claw, too.

Come to the ——— theatre next ——— and meet the Arizona Cat Claw. Whew! but she can fight! Ride? You bet!! Handle a gun like a Hart? You bet!!!

PROGRAM READER

"The Arizona Cat Claw," which comes to this theatre shortly with Edythe Sterling as the star, is a drama of the cattle country with a cowgirl as the heroine. The picture abounds with many thrilling situations enacted against a typical Arizona background. Miss Sterling is a noted equestrienne and is said to have won international fame for her skill on horseback. The story is that of a cowgirl whose "big heart" compels her to help a girl friend who is in trouble.

Amelia, a half-witted girl, has been deceived by a mining engineer. She tells her troubles to Blossom (Miss Sterling). The heroine is thoroughly aroused and sends for the cowboys, who pursue the villain, corner him and bring him back to the village.

At the point of a gun our heroine compels the scoundrel to marry the girl he wronged, and she is married to the man of her choice.

SUGGESTIONS

Here is a Western that presents a unique characterization. A girl takes the place of the familiar cowboy—a girl who is every bit as resourceful in taking care of herself. So bring out her personality in all your copy. Ask your feminine patrons to come and see how girls are raised in the West. And use catch lines in attracting them to the theatre. Tell them that they will have a chance to see a female Bill Hart in this picture. Tell them that this girl can shoot as straight and ride as hard as any cowboy actor on the screen.

You might get up some interesting copy how girls are proving every day that they are able to do the things that heretofore have been identified with the masculine sex. This is sure to arouse feminine interest. Feature the star and use stills of her in her cowboy regalia. Play up the title. A cat claw is a dangerous plant. And the heroine is called a cat claw because she is dangerous when aroused.

"FAIR AND WARMER"

(METRO)

Rollicking Farce Makes Satisfying Picture

"FAIR AND WARMER," the rollicking farce by Avery Hopwood which had the entire country laughing when it appeared upon the stage, has been made into a satisfying picture. Of course a gread deal of its vitality is naturally lost in the translation. Which is to be expected when the sparkling dialogue is eliminated. And there is nothing within the scope of the camera to furnish a worthy substitute.

The idea of a neglected wife and husband, whose respective spouses believe in cutting up capers, compromising themselves in order to teach the prodigals how to keep their marriage vows, is rich in its mirth-provoking possibilities. And the fun starts when the innocent bride and the guileless husband proceed to get intoxicated. This scene is deftly handled by the players, so that it will not offend the most sensitive prude. The picture travels along sending out a spray of humor here and there.

Yet the impression is gained that the farce could have been done a great deal better. It drags interminably at the start but once it hits its stride in the inebriated "business" and it finishes with plenty of nerve and vim. It may be that the players have not appreciated the farcical values, for their work is not wholly spontaneous. They seem to pause at times which is fatal for such a line of action. However May Allison is personable as the innocent spouse and does very well indeed with a difficult comedy role. Length, 5 reels.—*LAURENCE REID.*

THE CAST

"Blanny" Wheeler ..... May Allison
Jack Wheeler ..... Pell Trenton
Billy Bartlett ..... Eugene Pallette
Laura Bartlett ..... Christine Mayo
Philip Evans ..... William Buckley
Tessie, maid at the Bartletts' ..... Effie Conley

By Avery Hopwood.
Scenario by June Mathis and A. P. Younger.
Directed by Henry Otto.
Photographed by Arthur Martinelli.

PRESS NOTICE-STORY

"Fair and Warmer," a breezy farce-comedy, featuring May Allison, will be the main attraction at the ———— Theatre beginning ————. This is from the sparkling pen of Avery Hopwood, one of the most prominent playwrights in the business and affords the star a splendid chance to display her abilities as a comedienne. As "Blanny" Wheeler, the innocent wife who decides to play her husband's game, she enters upon an adventure which involves her in matrimonial difficulties, but which in the end brings about the reformation of her better half. "Blanny" has implicit faith in Jack and thinks him the most perfect husband in existence. Little does she know that he believes in the philosophy that to keep a wife guessing will insure marital happiness. And when he runs off to a poker party (the Mystic Shrine to her) "Blanny" is forced to while the evening away with Billy Bartlett, whose wife holds to the theory that husbands should be left at home when lovers are about. And Billy, in his stupid way, tells "Blanny" that he is going to play a game just like her husband. And so the truth dawns on her that Jack is not perfect. Not by a jugful!

And "Blanny" and Billy proceed to get uproariously drunk and when their respective better halves arrive home the scene that greets them is a compromising one to say the least. The result of the affair finds Jack thoroughly tamed and Laura content to remain a dutiful wife. The picture unfolds a plenitude of high-spirited action that is skilfully handled by the author and the scenes offer the players good opportunities to bring out their fun-making powers.

CATCH LINES

"And I thought him perfect and all the time he was running around having a glorious time"—with this remark the little bride decided that she could play her husband's game. And she played it so strongly that he became perfect in the end. See "Fair and Warmer."

The innocent bride and the guileless husband mixed a glorious cocktail, and they proceeded to compromise themselves. Why? Because their better halves were out having a gay time. "We'll show them that we can play their game." And so the fun started. See what comes of it.

See "Fair and Warmer"—the rip-roaring farce by Avery Hopwood, which had all New York laughing when it appeared on the stage. See it as a picture. It is rich, rare and racy.

The neglected wife and the forlorn husband put their heads together and decided to play the same game as their better halves. But where did it lead them? See "Fair and Warmer," with May Allison.

"So Jack thinks he is fooling me, does he?" Well, I'll show him that I can fool him, too!" What happened? You will find out when that delightful farce, "Fair and Warmer" comes to the ————. Ninety in the shade and getting hotter.

PROGRAM READER

"Fair and Warmer," the latest picture to feature May Allison, will be seen at the ———— Theatre in the near future. Written by Avery Hopwood, one of the most brilliant playwrights of contemporary drama, it presents a thoroughly amusing tale of a marital mix-up. Now, "Blanny" Wheeler thought her husband perfect, but in reality he held the theory that to keep a wife happy you must keep her guessing. So he proceeded to have a good time. Laura Bartlett, on the other hand, realized that she married a deadly bore, so she proceeded to have a good time with his knowledge.

"SHOULD A HUSBAND FORGIVE?"

(FOX)

Conglomeration of Plots Looks Like a Serial

HAVING profited by "Checkers," R. A. Walsh has been commissioned to try his skill in producing a picture as near like it as possible. The result is a curious mixture of plots and counterplots, incidents, conveniences and what not. He has resurrected material that has done yeoman service in melodramas of the past and among the assembled ideas nothing seems to have been forgotten. The inquisitive character of the title would lead one to suspect that the picture had something to do with sex.

The vital question, however, is a thing apart. It couldn't be anything else with the plethora of melodramatic scenes which are incorporated. The picture has all the earmarks of a serial for there is enough action unfolded for at least thirty reels. You will see a duel, a runaway wife and — what's the use — To outline the action further would be courting trouble. One would become lost in a maze of words. Mr. Walsh has strained at a gnat and swallowed a camel in several instances but particularly where his heroine is concerned.

There are no truths sounded. Instead you see a visualization of lurid action. Two incidents stand out among the conglomeration of ideas. These are a prize fight and a horse race. Miriam Cooper has a task to shine in such a maze of events. That she does it is proof of her ability. Percy Standing and Vincent Coleman are as natural as circumstances permit. Length, 6 reels.—*LAURENCE REID.*

THE CAST

Ruth Fulton, the girl ..... Miriam Cooper
Mary Carroll, the wife who was afraid ..... Mrs. James K. Hackett
John Carroll, the husband who would not forgive ..... Eric Mayne
John Carroll, Jr., the boy who did forgive ..... Vincent Coleman
The man who ruined the woman's life ..... Lyster Chambers
Rex Burleigh, the millionaire sportsman ..... Percy Standing
A human jackal, suited for Burleigh's dirty work ..... Charles Craig
The girl who was cast aside ..... Martha Mansfield
Uncle Jim, the dusky servitor ..... James Marcus
Kid Dugan, the pugilist ..... Johnny Ries
Josephus McCarthy, the kindly boarder ..... Tom Brooke

By R. A. Walsh.
Directed by R. A. Walsh.
Photographed by J. D. Jennings.

PRESS NOTICE-STORY

"Should a Husband Forgive?" the much-heralded William Fox special, written and directed by R. A. Walsh and starring Mignon Cooper, will appear at the ———— Theatre beginning ————. This is a spectacular production if one takes into consideration the plentitude of scenes and yet there is a real, human interest story woven into it which keeps pace with its scenic investiture. It may be best described as a problem play cast along lines of melodrama. But nowhere does it lose its entertainment values through any message that might be indicated in the title.

A shadow is cast across some lives and over the threshold of others because a good wife elects to remain silent concerning her past assuming that husbands do not forgive. The shadow lengthens when years later the woman's son gives up the girl he loves because of appearances against her. And though the title sustains itself in the drama one sees unfolded a plethora of dramatic scenes. Ruth Fulton has been brought up amid racing people and horses, and despite her associations she is completely ignorant of the ways of the world. Left alone, she is beset by evil men, but Fate guides her into safe channels when she falls in love with a Southern boy, and the very son of the man who refused to forgive his wife.

He eventually forsakes her when gossip tells him that she has a past. Despite this she saves him from financial ruin by riding his horse to victory, after learning a plot which would have reduced him to poverty. The picture is a gripping one and it makes a universal appeal because of its many angles. The scenes of sporting life include a sensational horse race and a boxing match.

CATCH LINES

Would you forgive your wife if she failed to reveal her past? You may condemn her but what about yourself? Are you perfectly innocent? See how it is answered in the 1920 cinemelodrama, "Should A Husband Forgive?"

See "Should A Husband Forgive?"—a thrilling drama, answering the great problem of the ages, now presented in terms of modern life. Don't miss it.

"Should A Husband Forgive?" You'll never forgive yourself if you miss this thrilling, absorbing, vital, vivid picture. A picture of heart interest and spectacular scenes. See the sensational horse race and the boxing match. Sixty minutes of rich entertainment.

Come and see the quality picture "Should A Husband Forgive?" You will be thrilled, you will be amused, you will be entertained. A picture for every man and wife, sister and brother, lover and sweetheart.

Adventure and romance — thrills and sensations — sentiment and pathos — action and suspense — and humor, too. You will find all these things in "Should A Husband Forgive?"

PROGRAM READER

"Should A Husband Forgive?" has been termed the perfect cinemelodrama by those who have seen it. Surely it is a spectacular picture insofar as its scenic investiture is concerned, yet it contains a vital theme which is unfolded with a wealth of heart interest.

"WHAT EVERY WOMAN LEARNS"
(PARAMOUNT-ARTCRAFT)

Picturization of an Average Drama

WHILE the reviewer protests that he is not hard boiled he somehow or other could not enthuse over this one. The girl was advised by her grandfather on his death bed to live only for the joy that may be had out of life and so she refuses to wed an ambitious young attorney because of his staid habits and marries a parlor cut-up.

Her choice soon shows that he is of the shallow and worthless type and finally tricks the young attorney into their home where in a drunken spell he shoots him and is later dramatically shot and killed by his wife. The young attorney recovers and after the wife is acquitted of her husband's murder he claims her for his own. The star's role carries no appeal and the murder cannot be justified.

The settings are correct and nearly all interiors. Cast just about measures up to the story. The women may like this picture better than the men. A picturization of an average drama.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, good puller and fairly pleasing; Elite, good puller and fairly pleasing; Family, average puller and quite pleasing; Labor, average puller and partly pleasing. Length, 5 reels; released, November 9.—*TOM HAMLIN.*

THE CAST

Amy Fortesque ..... Enid Bennett
Walter Melrose ..... Milton Sills
Dick Gaylord ..... Irving Cummings
John Matson ..... William Conklin
Aunt Charlotte ..... Lydia Knott
Peter Fortesque ..... Theodore Roberts

Story by Eugene B. Lewis.
Directed by Fred Niblo.
Photographed by George Barnes.

PRESS NOTICE-STORY

Enid Bennett in "What Every Woman Learns" is the Paramount-Artcraft picture produced by Thomas H. Ince that comes to the ———— Theatre for a ——— days' engagement beginning ————.

This is heralded as a dramatic story of a disillusioned bride who happens to choose the parlor cut-up in preference to the staid youth who was practicing law.

When the girl's grandfather died he admonished her to get all the joys possible out of life and thus she refuses to wed a young man who had just been admitted to the bar. He was too staid and was continually talking about his first case instead of trying to amuse her.

But she marries a young breezy sort of chap who is funny, it seems, all the time; a regular parlor clown. He begs her to allow him to amuse her all through life and she marries him.

The girl is disillusioned a few months after, but bravely bears up. She finds that her husband's comedy was a thin veneer and that he was really a worthless fellow. And he loved to gloat over the attorney because he had won the girl.

In a drunken spell one day he tricks the young attorney into his home and shoots him. Then comes the dramatic situation that the young bride took such a prominent part in. The husband was telephoning the police to tell them that he had discovered the attorney with his wife and had shot him.

But a bullet from the direction of his wife cut short his speech. This is described as being one of the most dramatic productions that Enid Bennett has appeared in for some time.

PROGRAM READER

She refused to wed the staid youth because he bored her at times. The girl felt that she wanted a man who would continually amuse her.

But she drew one that continually abused her instead.

There's a moral here, girls. Beware of the lounge lizard and the parlor clown.

He may have just a thin veneer. When the honeymoon was over one girl knew she made a fatal mistake.

At this theatre next week "What Every Woman Learns" will be shown with Enid Bennett in the star role.

It is a Thomas H. Ince production — a Paramount Artcraft special.

SUGGESTIONS

After you have booked this one the star, producer and brand should of course be emphasized in every announcement. Then use as many catch lines with the title for sniping and throw aways. An invitation mailed to "the lady of the house" may have a special appeal if you "urgently call their attention to the fact that they should give their young unmarried lady friends a treat and help them along in life to make the right choice if they will accompany the lady of the house to see 'What Every Woman Learns,'" etc.

CATCH LINES

Girls should put on their armor and guard against the encroachments of the lounge lizard.

Young women should beware of "geaks" who come bearing smiles because this may be but a thin veneer.

One susceptible debutante actually chooses the parlor clown in preference to the staid but sterling youth.

Every girl has a problem and if she does not decide upon the right man she has a whole lifetime to repent.

"THE BLACK CIRCLE"
(WORLD)

Fast Moving Melodrama Will Please Majority

FRANK REICHER, the director of the World picture, has kept everyone in the cast on their toes every minute and as a result we have a very swift moving melodrama with the essential romance and many pleasant light comedy touches.

Many of the incidents have the fight and escape punches generally found in serials, and being melodrama, it is entitled to become rather far-fetched in spots, especially where a star with a feather weight physique is able to carelessly topple a big brutal heavyweight.

But this is a good story with a pretty love sentiment and is well directed. It is capably enacted and has a clear continuity. Scenically, and for settings, photography and laboratory work, it is up to standard. The hero and heroine, discharged from a big city daily, take charge of a small newspaper in a mountain town and clean up a gang of whiskey runners. A fast-moving melodrama that will entertain the majority.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, average puller and generally pleasing; Elite, less than average puller and fairly pleasing; Family, good puller and very pleasing; Labor, big puller and entirely pleasing. Length, 5 reels; released, Oct. 19.—*TOM HAMLIN.*

THE CAST

Andrew Mac Tavish Ferguson ..... Creighton Hale
Lucy Baird ..... Virginia Valli
Daniel Baird ..... Jack Drumier
Philip Parker ..... Walter Horton
Janet Ferguson ..... Clarette Clare
Al Garvin ..... Edwin Denison
Jim Garvin ..... John Davidson
Jacob Ackerman ..... Carl Sauerson
Eva Parker ..... Eva Gordon
Jeff Pollard ..... Adolph Millar

Directed by Frank Reicher.
Photographed by Max Schneider.

PRESS NOTICE-STORY

Creighton Hale and Virginia Valli are featured in the World picture which comes to the ———— Theatre for a ——— day's engagement beginning ————.

Mr. Hale appears as a young cub reported on a big daily and Miss Valli has the role of a young woman reporter from a small city newspaper trying to get the big city atmosphere by reporting for the metropolitan publication.

When they trade assignments and she is called upon the carpet for the angle of the story the young cub promptly confesses that he wrote the offending story and they are both discharged. As her father is going to run for Sheriff in the mountain district town he wants a bright young man to run his newspaper during the campaign and the young couple go to the small town where they run into all sort of difficulties.

For there is a battle on between the whiskey runners and the good people of the district. Very melodramatic incidents occur in fast succession and there are plenty of fights between the contending elements.

Finally the girl's father is elected and the gang rounded up. And many former officials are exposed. The hero and heroine are then ready to start housekeeping in a clarified atmosphere.

PROGRAM READER

He was only a cub reporter and she was a cubbess reporteress on a big city daily.

When they traded assignments she got in trouble about the story he wrote for her.

City editors are just horrible things anyway and this ambitious young couple quit because they were discharged.

When they visited her father's home town in the mountains and started to run his paper things happened. And they happened fast. They were melodramatically thrown against a gang of whiskey runners with rifles and all sort of exciting things happened to the hero and heroine.

"The Black Circle" comes to this theatre next week and is cleverly enacted by Creighton Hale, Virginia Valli and a notable cast. It is a World production.

SUGGESTIONS

After you have booked this picture you should exploit it as a melodrama of newspaper people and whiskey runners in a mountain district. Creighton Hale and Virginia Valli should be mentioned to secure whatever pulling qualities they have for your box office.

For a striking advertising stunt a black circle in which is merely inserted the words: "At The ———— Theatre ————" you have an attractive appeal without even naming the feature. Just print the theatre name and date of showing inside the black circle.

CATCH LINES

Here's where a "Cub" puts the "Rep" into "Reporter" which wins him an editorship and troubles innumerable.

"Oh, for the life of a newspaperman," he cried — and he many times escaped losing his own life on the job.

Thrills and romance in the life of a live newspaper editor in the mountains where whiskey runners operated.

"CROOKED STRAIGHT"

(PARAMOUNT-ARTCRAFT)

Will Suitably Entertain Majority

THIS is a little more dramatic than the general run of Charles Ray offerings. The quaint comedy touches are not so frequent although the pathos and human elements are present and have their appeal.

There are some highly melodramatic incidents portrayed here, and a slight love sentiment. Mr. Ray again proves that he is an accomplished actor and his followers will undoubtedly enjoy this picture.

The country boy is robbed of his life savings when he arrives in the big city and then turns crook until his partner is shot when he goes into the country again to take care of his pal's children.

Although this cannot truthfully be branded as a great picture it possesses charm and will suitably entertain the majority. Direction, continuity and cast are up to present day standards.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, good puller and generally pleasing; Elite, good puller and generally pleasing; Family, good puller and entirely pleasing; Labor, average puller and fairy pleasing. Length, 5 reels; released November 9.—*TOM HAMLIN.*

THE CAST

Ben Trimble.....Charles Ray
"Spark" Nelson.....Wade Butler
Vera Owen.....Margery Wilson
"Chick" Larrabee.....Gordon Mullen
Lucious Owen.....Otto Hoffman

Story by Julien Josephson.
Directed by Jerome Storm.
Photographed by Chester Lyons.

PRESS NOTICE-STORY

Charles Ray in "Crooked Straight" is the attraction billed at the ———— theatre for a ———— days' run beginning ————.

This is a Thomas H. Ince picture produced for Paramount-Artcraft and the author of this story also wrote "The Egg Crate Wallop" and "Bill Henry," recent screen successes of Mr. Ray.

The star appears as the country youth who has saved a thousand dollars and is going to the city to make good. He is gathered in by a confidence team and the money is taken away from him on the day of his arrival.

Hungry and discouraged, he is driven to become a partner to an expert safe blower, and for several years this strange partnership lasts. One night the youth catches sight of the confidence man who had robbed him and a fight occurs. This same man hears the youth and his partner planning a safe burglary that same night and tips the police.

When the house is raided the partner is shot and by a series of thrilling escapes and encounters the youth succeeds in getting the body of his wounded partner through the cordon of police and escapes.

After his pal passes away the youth goes to the country to take care of the two children of his late partner. It is then that romance enters his life.

But his past rises up to confront him again when the county fair brings city crooks, one of them the confidence man, who is trying to swindle the father of his sweetheart.

There is said to be pathos and thrills with romance in this latest Charles Ray picture, "Crooked Straight."

PROGRAM READER

He was standing out in a terrific rainstorm without a friend in the great city — and stone broke.

The youth from the country town was hungry.

It was night and he was gazing eagerly into the lighted window of a lunch room where a tempting array of pastry was displayed.

This boy was straight — and then,

Temptation entered his life and he grasped the dangling line in desperation. For a long time he was "Crooked Straight" until a piece of cold lead cut off his pal.

And then a girl appeared.

"Crooked Straight" is the title of the Thomas H. Ince picture coming to this theatre next week.

It is a Paramount-Artcraft and it stars Charles Ray.

SUGGESTIONS

When you have booked this picture the appeal is, as every exhibitor knows, on keeping the star's name prominent, as Mr. Ray is reputed to have a very large following. An then mention of course that this is a Paramount-Artcraft and produced by Thomas H. Ince, all familiar names.

Your next best bet is announcing some of the former pictures in which Charles Ray appeared, such as "Bill Henry," "The Egg Crate Wallop," "Hay Foot, Straw Foot," etc. Tell them that "Crooked Straight" is the story of a country boy who came to the city, went wrong, and then — "came back."

CATCH LINES

A country boy runs against the hard knocks of the big city and then deal around a few knocks himself.

When you are hungry and friendless in a rainstorm on a dark night,— well, that's no place for a respectable bakery window.

A piece of cold lead took lodging in the torso of his pal and this set the youth thinking,— but it took a girl to save him.

(*POOR RELATIONS*)

Ask your patrons to come to your theatre and learn how to solve a difficult problem. Emphasize that it is a heart story — a story of the country and its simple ways.

Make mention that it is written and staged by King Vidor, the man responsible for "The Other Half." Mention that Florence Vidor takes the leading role. As there are no dramatic moments it would be best to concentrate upon the title and bring out its value in catch lines. But make much of the theme and its homely character. You might advertise it as a picture of the heart and home.

"THE TREMBLING HOUR"

(UNIVERSAL)

Well Knit Drama of Crooks and Mystery

THIS is the mystery crook story at its best with an excellently developed continuity of an unusually original plot.

There is a reason for everything and everything is within reason. Romance is relegated to second place in so far as devoting much footage to love scenes is concerned, most of the six reels being given over to the story of what happens when a gang of confidence workers attempt to put over a job that is complicated by the murder of the man selected for the "gyp."

The plot begins with the hero in prison for a major crime of which he is guilty and moves steadily forward with absorbing interest due to the fact that the element of mystery is carried along to the climax and because a logical reason is shown for each step in the story's unfolding, including the hero's reform. We don't believe any audience will be sure of its "guess" concerning the outcome of this one. Therefore we can but label "The Trembling Hour" a success. It holds interest and its outcome is is unfathomable.

The acting of the entire cast is good. The direction is excellent the staging is faultless and the titles used sparingly, are in good taste. Length, 6 reels.—*J. S. DICKERSON.*

THE CAST

Major Ralph Dunstan.....Kenneth Harlan
George Belding.....Henry Barrows
Bull Barnes.....Willis Marks
John Belding.....Clyde Hopkins
Alice Belding.....Edna Shipman
Margy Webb.....Helen Jerome Eddy
Mrs. Byrnie.....Gertrude Astor
Pauline.....Anna May Walthall

Story by Kenneth Clark.
Scenario by Doris Schroeder.
Directed by George Seigmann.

SUGGESTIONS

In view of the fact that this is an unusually absorbing story with no great name in the cast we would get out in the open and advertise this as an example of "fewer and better pictures" and a proof that "the play's the thing."

We believe that this picture will make good with any audience which likes mystery stories, which most people do.

We would bill this as a dramatic gem, one of the few features which will hold water when the acid test for logic is applied. We would say that it is as good as "Under Cover," "Through the Wall," an old Vitagraph, or any other good mystery picture you have played which pleased. Compare this with some picture which did please so you won't have to base all your appeal just on your say so. You shouldn't tell them the story of this picture or any other mystery production, because that kills interest.

If you go in for personal guarantees or wish to begin, this is a good feature to work on. We wouldn't use too many scene stills that tended in any way to give away the plot. It is a good subject for a "teaser" campaign, providing you think this method of advertising is good stuff, especially on a serious picture.

PRESS NOTICE-STORY

"The Trembling Hour," an example of what may be expected of "fewer and better" pictures, has been booked for showing at the ———— theatre beginning ————.

The management believes it is offering a photoplay in this new special production which will please every person who enjoys the mystery picture at its best. Especially will it recommend itself to those who like pictures where the outcome is difficult to foresee and where there is a logical reason for everything which is done in building to a picture climax. The management will personally guarantee that this one will "hold water." In fact we will defy any person to guess who committed the murder which is the big question in "The Trembling Hour." This is an all star cast production with perfect types playing each of the several big roles in the feature. In fact we have labelled this as one of the banner productions of the season. Those who do not see it will miss a rare dramatic treat. Don't think "The Trembling Hour" is melodramatic. It is mystery drama at it's best with no heroics injected to spoil it's true to life flavor.

CATCH LINES

"A man is murdered. Any one of several persons might have committed the crime including the hero who would have been exonerated because he is suffering from shell shock. We can't tell you more about this plot without spoiling your enjoyment if you see the picture. Just take our word for it that it is a worthwhile production."

"This is an entertaining and absorbing mystery photoplay which will please every lover of well-constructed screen stories. A crime is committed. Who is guilty? That is the principal theme of this picture. There is a romance too. You will like this production."

(*MYSTERY OF THE YELLOW ROOM*)

identity of the master criminal. But did he succeed? Did the girl recover? And what of her fiance; was he under suspicion? Clue after clue was offered to untangle the web. What came of them? Were they punctured and found to contain no evidence to solve the crime? These questions will be answered next ————, when the first Realart picture, "The Mystery of the Yellow Room," is shown. We consider this the best mystery story ever screened. It completely baffles solution. You think you can place your hand on the GUILTY ONE, and, lo and behold! you are wrong. Come and see this wonderful picture — a picture directed by Emile Chautard.

SUGGESTIONS

You can bill this picture and feature it in the columns of your paper as the best mystery photoplay ever made. You can't go too strong on this.

SIMPLEX DISTRIBUTORS

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LUCAS THEATRE SUPPLY CO. 1816 Main St. DALLAS, TEX.	TEXAS SOUTHERN ARKANSAS
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Simplex

The Hours a Man Spends Alone With His Projector

DURING the hours when the show is on, when the projectionist is alone with his machine, he finds plenty of reasons for appreciating its good qualities and quickly learns of its bad ones. If the machine causes him to spend unnecessary time in adjustments and leaves him in a perpetual state of "expecting something to go wrong," it renders him fretful—nervous and upset.

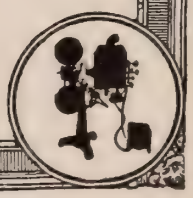
WHICH MEANS LESS EFFICIENCY
IN THE PROJECTION ROOM

This condition will generally cause a loss of interest in his machine and a constant desire to "try something else." It is well to remember that the average man will always do his best when he is equipped to do so.

The Simplex is so constructed as to meet every projection room requirement and our claim of universal satisfaction is based on the fact that the men who use Simplex never change, for it is built as they themselves would build it.

When again you learn of a man who contemplates changing his old machine, ask him what he intends installing.

THE ANSWER INVARIABLY WILL BE
"SIMPLEX"



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NOVEMBER 8, 1919

Motion Picture News

Reg. U. S. Patent Office

Additional Service—

Exhibitors, and the entire industry, gain a new service—a valuable and interesting one—with this issue of *Motion Picture News.*

A new department—With First Run Theatres—makes its appearance. Week by week it will grow, to take its place with other *News* services that means money to our readers.

This new department is an addition to the Exhibitor Services Bureau.

XX No. 20. *Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y. under the Act of March 3, 1879*

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A HALLMARK PICTURE
"STAMPED WITH THE HALL-MARK OF QUALITY"

Charles Miller
presents

"The Heart of a Gypsy"

An absorbing story of an extraordinary

"THROWBACK"

A beautiful society woman whose response to the

"CALL of the WILD"

leads to a remarkable romance and a baffling murder mystery-

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FLORENCE BILLINGS
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HALLMARK PICTURES CORPORATION

C.S.

JESSE L. LASKY *Presents*

CECIL B. DeMILLE'S

PRODUCTION

"MALE AND FEMALE"

FOUNDED ON J. M. BARRIE'S FAMOUS PLAY
"THE ADMIRABLE CRICHTON"
ADAPTED FOR THE SCREEN BY JEANIE MACPHERSON

A Paramount-Artcraft Picture

YOU'LL NEVER FORGET "MALE AND FEMALE"!

A romance that searches deep into human hearts. A mighty picture, vigorous, powerful, tremendous in scope, superb in artistry, luxurious in settings and gowns, heart-gripping in story, unsurpassed in entertainment value—destined to rank as a thrilling climax to "Old Wives for New," "Don't Change Your Husband," "We Can't Have Everything," "For Better, For Worse" and all the other great exhibitor-money-making achievements of Cecil B. De Mille.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

Shipwreck, terror, despair and thrills of heroic rescue.
Opulent scenes of a life of ease among the titled rich.
Love and strife in a primitive land where conventions are forgot.
Splendor of gowns in the drawing rooms of ultra-fashionable sets.
Costumes of grass and skins in savage jungles of the tropics.
Bevies of beautiful women; pomp of power in a profligate court.
Intimate pictures of below-stairs life in a wealthy British household.
A love story that is absolutely absorbing in the power of its portrayal.
All the passions and yearnings of the race, fused into an inspiring story that beats with red blood.

And *that's* "MALE AND FEMALE"!

The Sinews of the Industry

A reliable, dependable supply of product embracing every desirable type of subject.

AND—

Produced far in advance of release date to preclude any possibility of the exhibitor ever finding himself without available material to present to his patrons.

An expensive but *necessary* policy if the exhibitor's welfare is to be properly safeguarded.

That is FAMOUS-PLAYERS LASKY CORPORATION POLICY.

For the month of November we offer:

Eleven (11) big feature productions of from five to eight thousand foot lengths.

One SUPER-SPECIAL, "Male and Female" the master-work of CECIL B. DE MILLE.

One Paramount-Arbuckle comedy.
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Thirty-six subjects!
THIS is Exhibitor-Insurance.
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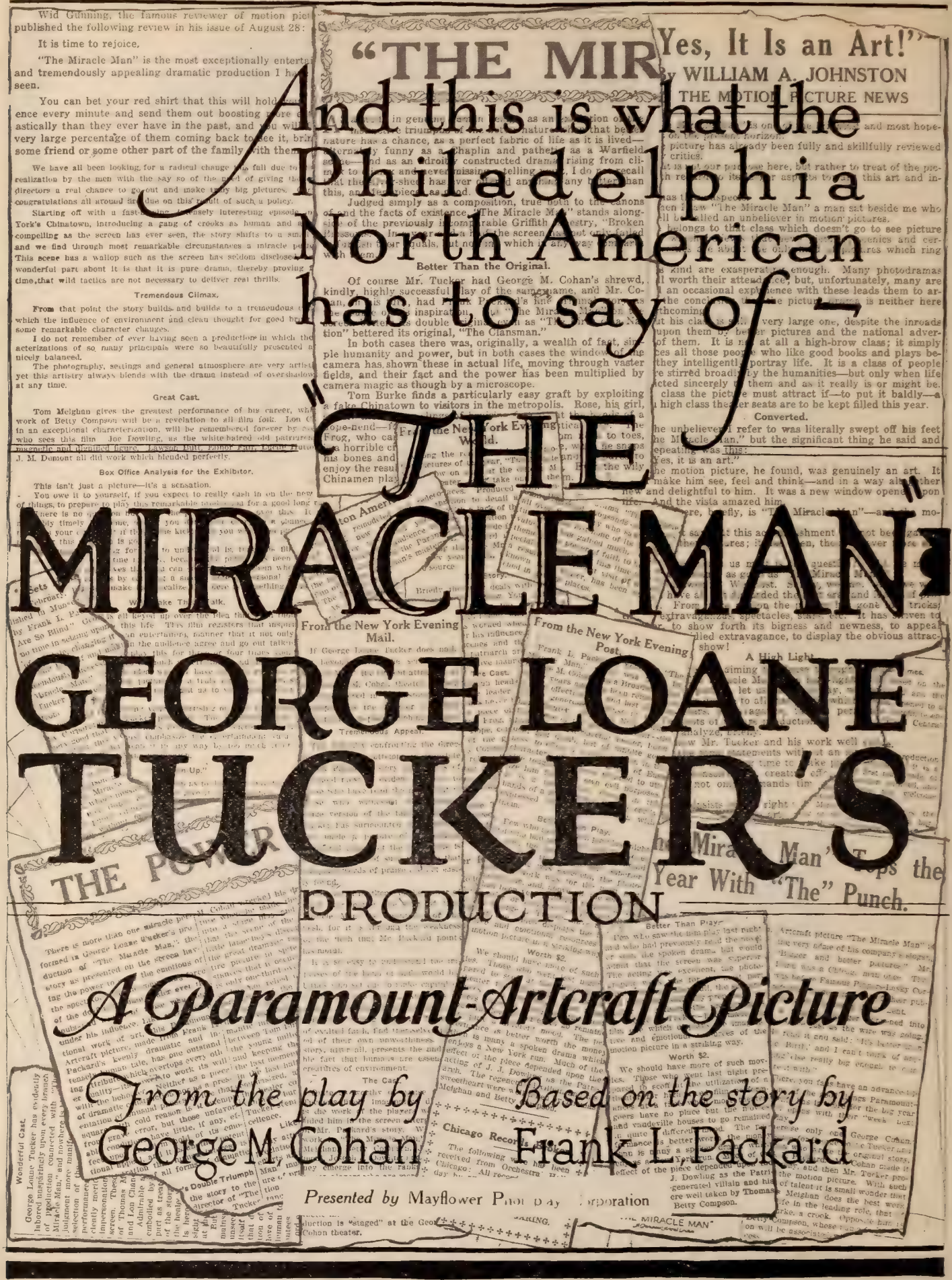
And this is what the Philadelphia North American has to say of—
"THE MIRACLE MAN"
GEORGE LOANE TUCKER'S
PRODUCTION
A Paramount-Artcraft Picture
From the play by George M. Cohan
Based on the story by Frank L. Packard
Presented by Mayflower Photoplay Corporation
"Yes, It Is an Art!"
By WILLIAM A. JOHNSTON
THE MOTION PICTURE NEWS
From the New York Evening Mail.
From the New York Evening Post.
Chicago Record-Herald.
"The Miracle Man" Tops the Year With "The" Punch.

THE NORTH AMERICAN.

PHILADELPHIA, MONDAY, OCTOBER 20, 1919

AMERICAN
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...YLVANIA ...
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AMERICAN BUILDING
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...OCTOBER 20

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A MIRACLE PICTURE

IN THE largest auditorium in the city, on Saturday afternoon, a great crowd of men and women watched in silence the last scenes of a pictured drama. The music of an orchestra died away, the paling vision on the screen faded into darkness, and there breathed from the still throng a half-suppressed sigh. It lasted but a moment. Then the spectators streamed out into the sunlight, in a strange quietude, but with eyes that shone. Curious effects, one would say, to follow what is called an entertainment—at best, no more than a fancied tale, told thru the cunning combination of human and photographic mimicry. Yet the mood was something finer than the mere exhilaration or contentment that may be created by any appealing exhibition of artistry. These people were not only impressed; they were genuinely moved. None of them, we think, will deem it strange that we turn for a day from the stirring or momentous or tragical themes of material existence to glance at this unique product of imagination. For it has the distinction of being an artistic and moral achievement. The photoplay is called "The Miracle Man." It is a miracle picture.

Its elusive yet unforgettable quality is revealed in the fact that the story may be told in two sentences, yet might not be conveyed in words filling as many pages. A gang of tenderloin criminals hear of the strange powers of a "patriarch" in a remote village, whose beauty of life and faith have helped to bring health and peace of mind to the suffering; assuming innocence and belief, they surround him, and stage a pretended "miracle," thru which they plan to exploit the sightless healer as a business enterprise. Their cunning succeeds beyond all their hopes. But unconsciously they fall under the spell which they had sought to use—they are themselves transformed, lifted by faith from depravity to a cleansed, ennobled manhood and womanhood.

That is all. A theme of elemental simplicity, yet as complex as the human heart; as modern as yesterday's news, yet as old as the hills of Galilee. It is the simplicity of the story and its telling that makes the picture's success so striking. It has none of the magnificent settings and ingenious theatrical illusions of those spectacles which have evoked acclaim and wonderment. Its subtle power is comparable only to that of one other production, "Broken Blossoms." And that searching drama has the special appeal of an idealized foreign atmosphere, of a suggestion of livid horror which stirs by sheer pain the depths of feeling. But the magnetism of this story lies in its scenes of beauty and tranquillity no less than in those of sordidness and ferocity. Its passion is masterful, but its quietude is irresistible. It steals into the heart like an exquisite poem, lives in the memory like a haunting song.

Artistic photography is today no exceptional thing. Acting which the magic of the camera can translate into visualized emotion is not unusual. But here the arts of human and mechanical representation have been blended by genius into a new accomplishment. The makers of this picture have all but photographed human thought. One sees portrayed upon the screen the spiritual conflict between good and evil which is the essential drama of the soul and of all human existence.

Thus the magic of the camera produces effects for the description of which words alone provide no effective medium of expression. There are episodes in the Chinatown dens which would be memorable by reason of their appalling realism. Like glimpses of a dehumanized world are

those contortions of the pretended cripple, whereby he preys upon the mercy of passersby; the cold villainy and rapacity of the leading criminal, who plans to debauch goodness itself; the feral cunning and depravity of the girl who is the lure. Yet these things pass from the mind as the panorama carries the vision to scenes of gentleness and innocence.

Masking their purpose with studied similitude of meekness and appealing need, the four creatures from the underworld insinuate themselves into the life of the "patriarch." Speech and hearing and sight gone, his spirit is already half withdrawn from the world, and he is easily made the instrument of their design, altho even thru the silence and darkness that envelop him there reaches his soul some haunting sense of the evil that envelops him. He has no armor against it save his purity, no weapon save his faith. Yet with these he overcomes.

The pretended "miracle," adroitly wrought before the eyes of a bewildered crowd, is a triumph of spectacular falsehood; as the loathsome "cripple" crawls painfully up the cottage path to the motionless figure of the old man, then slowly wrenches himself, with feigned convulsions of anguish, into human shape, one thrills to the emotions of the rapt throng.

But even while the creature fawns in a simulation of gratitude his face stiffens in lines of amazement and terror. He sees toiling toward him another victim, not listed in the criminals' drama of deception—a tiny village child, with twisted limbs and crutched arms that can barely support the frail little body. He has seen the "miracle," and believes. Faith touches his childish soul and draws him forward. His gaze fixed upon the uplifted face of the patriarch, he drags himself, like a wounded bird, up the narrow path. The pitiful little figure falters, lurches on, halts again; drops one tiny crutch and all but topples over—then see! the other crutch falls, the child stumbles, rights himself and runs forward with wavering steps to clasp the outstretched hand. A mere trick of clever stage play when told in words, the pictured scene is reality itself to the spectators; thru the darkened theater there runs the thrill as of a soundless prayer of thanksgiving.

Here might easily have been fashioned a climax from which the succeeding episodes would drop away in fatally diminishing conviction and appeal. The triumph of the story is that what follows seems to give authenticity and still deeper significance to the audacious conception. To those under the spell of the picture the incredible has become real—they have seen physical infirmity yield to the power of faith; yet no less enthralling, no less miraculous, is what they witness now in the sway of that power over minds diseased and natures perverted by criminality. The supreme heights of the drama are reached as it portrays the silent conquering of hardened wills, the physical and spiritual regeneration of those who had thought to debase and exploit the loftiest instincts of humanity.

Those who contributed to the creation of this miracle picture have earned all the rewards it may bring them, for they have revealed potential values in the photoplay which only genius might develop. The acting itself could have no higher praise than the statement that it gives reality to scenes which might easily have been made ludicrous or offensive. Thomas Meighan as the master criminal, Lon Chaney as the repulsive "cripple" and Joseph Dowling as the patriarch give portrayals that realize the very spirit of the theme. One would like to know the name of the boy whose lameness was reflected, as one sees it in real life, even in his drawn, smiling face. But perhaps the most appealing bit of portraiture is that of Betty Compson. The transformation which she shows—from the feline creature of the tenderloin to the awakened and purified woman at the end—is far more than a trick of make-up and manner; she suggests

mon was pre[illegible]ced Kitto and an ad- Frederick Gilli[illegible]er, from reconstru[illegible]on

?s and Comment

The latest addition to the cas alty list is Barney Baruch; now if Albert S dney Burleson lleaks down the country is doomed

idea of Thanks[illegible]iving o sidestep a slice of

complain that alighting e their crops, but wait makes a flying Lizzie will have its hanger.

ard says the pay- ins, but we imagine , as generally, the who helped from-

sold 2,000,000 pounds sugar to Fran[illegible]e, we rs; we can make our by sweet and tender e's happiness.

bitterly complains the head of the steel is wrong, as usual. here he is.

says he still thinks n wise for An erica t of the war, ca[illegible]g victory. This[illegible]s but you have [illegible] tor's abil ty to [illegible] dministratio[illegible]s s[illegible]

the cleansing of the girl's whole being. The subtleties of pantomimic art have had few finer manifestations than that which appears in the fleeting changes of her expression; one sees the mask of innocence, assumed at first in mocking masquerade, become the outward sign of a veritable transfiguration within.

Yet to give expression to the admirable work of these artists there was needed the creative genius of a master direction. This was the contribution of George Loane Tucker. Its most striking evidence is the investing of a tale of daring fancy with the searching power of verity—the literal picturization of the miraculous. But hardly less notable is the restraint and discrimination with which the subject is handled. There is no false idealization of vice, no mawkish pretense that it is not essentially cruel and corrupt and treacherous. Nor are the episodes of regeneration made offensive by degrading sacred themes to the uses of theatrical interpolation.

It is precisely because of this spirit of high-minded artistic endeavor on the part of the producer that one must deplore the marring of the harmony by a stupid censorship. Not only have scenes of vital significance been cut to satisfy arbitrary rules, but titles which expressed essential characteristics have been altered so as to obscure the story they are supposed to illuminate. Having seen the picture in its first public state, before it passed under the heavy-handed editing in this state, we can affirm that except for one picture—shown only momentarily and later eliminated, we believe, by the producer himself—there was not a single episode or line to detract from the wholesomeness of the story. Not the least proof of the genius of the production is that its beauty and power shine even thru the disfigurements perpetrated by official ineptitude.

When this picture was first shown in New York one newspaper critic made the profound observation that it might interest immature minds but would have no appeal for "the sophisticated audiences of Broadway." Yet it filled a theater on that highly intellectual thorofare for three weeks at $2 a seat, and is still being shown at cheaper houses in the same cultured territory. The picture derives its reality from the fact that it expresses unuttered feelings and aspirations of the multitudes who witness it, emotions and sentiments which lie deep in the hearts of men and women everywhere. Its appeal is sentimental; but so is the human mind.

It has been shown that thru the magic of the motion picture the people can be dazzled by pageantry, thrilled by magnificent spectacles and the simulation of dramatic perils. But they become sated with these mechanical ingenuities and extravagances. It is when the secret places of the heart are opened to them that the response is greatest, as to this revelation of the silent power of faith and purity, in a story unfolding in the beauty and fragrance of a flower.

We would not envy the man or woman, however intellectual, who could see this simple drama unmoved, who would not confess deriving from it a new sense of kinship with humanity and a deeper understanding of the spiritual forces of existence.

A Paramount-Artcraft Picture

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

Thos. H. Ince
presents

William S. HART
in
"JOHN PETTICOATS"

By C. GARDNER SULLIVAN
DIRECTED by LAMBERT HILLYER
A THOS. H. INCE PRODUCTION
A Paramount-Artcraft Picture

HART AT HIGH SPEED

Hart-interest, humor and heart-interest mixed up with a plentiful supply of thrills in a story that provides the sort of entertainment the people love—that's "John Petticoats", the first William S. Hart picture in fourteen weeks.

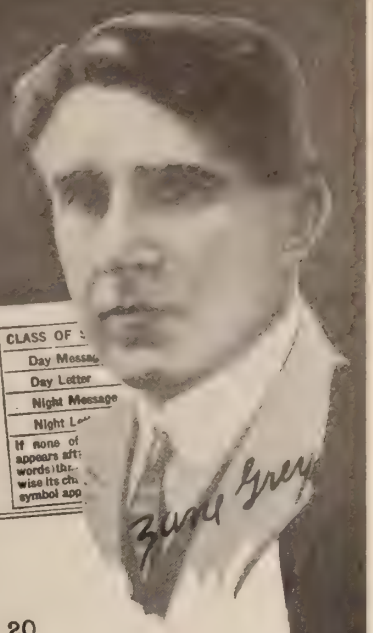
"Let's go see Hart—it's sure to be good". That's what thousands of persons say whenever you bill a William S. Hart picture.

They'll say it this time—give 'em a chance, by booking "John Petticoats" and billing it big.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

S.R.O. Each Night Wants Return Showing



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W W HODKINSON CORP 527 FIFTH AVE NEWYORKCITY NY

CONGRATULATIONS ON DESERT GOLD S R O EVERY NIGHT THIS WEEK AND EVERYBODY SATISFIED GIVE US MORE PICTURES LIKE THIS ONE AM NOW LOOKING FORWARD TO A RETURN SHOWING

AMERICA THEATER A G TALBOT MANAGING DIRECTOR.

DESK	READ	ANS'D	FILE

OCT. 20 1919

Benjamin B. Hampton & Eltinge F. Warner present

ZANE GREY'S most powerful picture

DESERT GOLD

Directed by T. HAYES HUNTER

With an All-Star Cast:

E. K. LINCOLN
MARGERY WILSON
EILEEN PERCY
W. LAWSON BUTT
WALTER LONG
RUSSELL SIMPSON
ARTHUR MORRISON
EDWARD COXEN
FRANK LANNING
FRANK BROWNLEE
WILLIAM BAINBRIDGE

This is a typical report of a big exhibitor on "Desert Gold." A dozen big first runs have written, saying: "I paid a high price for 'Desert Gold' and it was the best buy I have made this year."

Swartz's Victoria, Wilmington, said: "Played to capacity all week and would have continued it for second full week if United Artists would have consented to our deferring their first Fairbanks for a week."

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

J. Warren KERRIGAN

in

The Joyous Liar

By Jack Cunningham

Directed by Ernest C. Warde

Exhibitor approval of this picture exceeds that bestowed upon any other J. Warren Kerrigan picture of the past year. It has been booked for much bigger first run theatres than any recent Kerrigan production.

When exhibitors voluntarily say: "This picture is worth more money than I have been paying you," and then back this up by paying more you can be certain of the quality of the story and the production.

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHÉ Exchange Incorporated

Skilfully Combine:

A very beautiful girl star—
Plus Love, romance, sentiment and charm.
Plus Melodramatic thrills and punch.
Plus Unceasing dramatic action.
Plus Electrically vibrant direction.
Plus Money and brains in production.
Plus Exceptionally keen and intelligent exploitation.

These are the elements contributing to the immediate success of the first

Deitrich-Beck Inc. production starring

Doris Kenyon
in
THE BANDBOX

Picturized from the famous novel by

Louis Joseph Vance

Directed by R. William Neill

W. W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

DOUGLAS FAIRBANKS'

second release through
UNITED ARTISTS CORPORATION

"WHEN THE CLOUDS ROLL BY"

NOW BOOKING —
RELEASED DECEMBER 22nd

UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D.W.GRIFFITH
729 Seventh Ave., New York

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH

THE STRAND, NEW YORK

THE MERRILL, MILWAUKEE

THE PALACE AND COLUMBIA
WASHINGTON, D. C.

THE RIALTO, PORTLAND, OREGON

THE RIALTO, TACOMA

THE RANDOLPH, CHICAGO

THE CIRCLE, INDIANAPOLIS

A few of the many theatres that have fully demonstrated the box-office value of

D.W. GRIFFITH'S
"BROKEN BLOSSOMS"

"When we first saw 'Broken Blossoms', we said it was 'the most beautiful picture we had ever seen', and nothing has appeared since to make us change our mind."

HARRIET UNDERHILL in
The New York Tribune, October 20th, 1919

NOW BOOKING AT ALL
UNITED ARTISTS CORPORATION
DISTRIBUTING DEPOTS

Nobody In Buffalo Bothers About Niagara!

THEY'RE too used to it!

But if somebody were to cross it on a tightrope tomorrow they'd get up and take a look.

And it's the same with the moving picture—as a novelty it's as dead as a cock in a pit!—its only salvation is great pictures, great stories, great artists, great direction and the guiding hand of a great organization to weld these elements together.

And Goldwyn has got it!

GOLDWYN PICTURES
CORPORATION
Samuel Goldwyn, *President*

The Gay
Lord Quex
"Did anyone ever tell
you what beautiful
eyes you have?"

The *Sober* Lord Quex

"Did anyone ever tell you what beautiful eyes you have?"

SAMUEL GOLDWYN
presents

TOM MOORE
in
The Gay Lord Quex

by ARTHUR WING PINERO

Directed by Harry Beaumont

Who the lady might be made no difference to this gay lord so long as she was good looking. He always made passionate love to beauty—it made no difference until the one girl in the world came along, and then he found that real love left him no time for other eyes.

This will be Tom Moore's biggest picture. It is jammed full of unusual situations. The cast is excellent, the direction splendid. A wonderful story, full of beautiful women, interesting men, and real drama. From Sir Arthur Wing Pinero's most famous play.

GOLDWYN PICTURES
CORPORATION
Samuel Goldwyn, *President*

Funny episodes follow each other so closely that there is no let-up in the laughter. Action and laughs—amusing incident and continuous enjoyment that unwinds with the film. One of the best comedies of the year.

"Smiling Bill" PARSONS

in

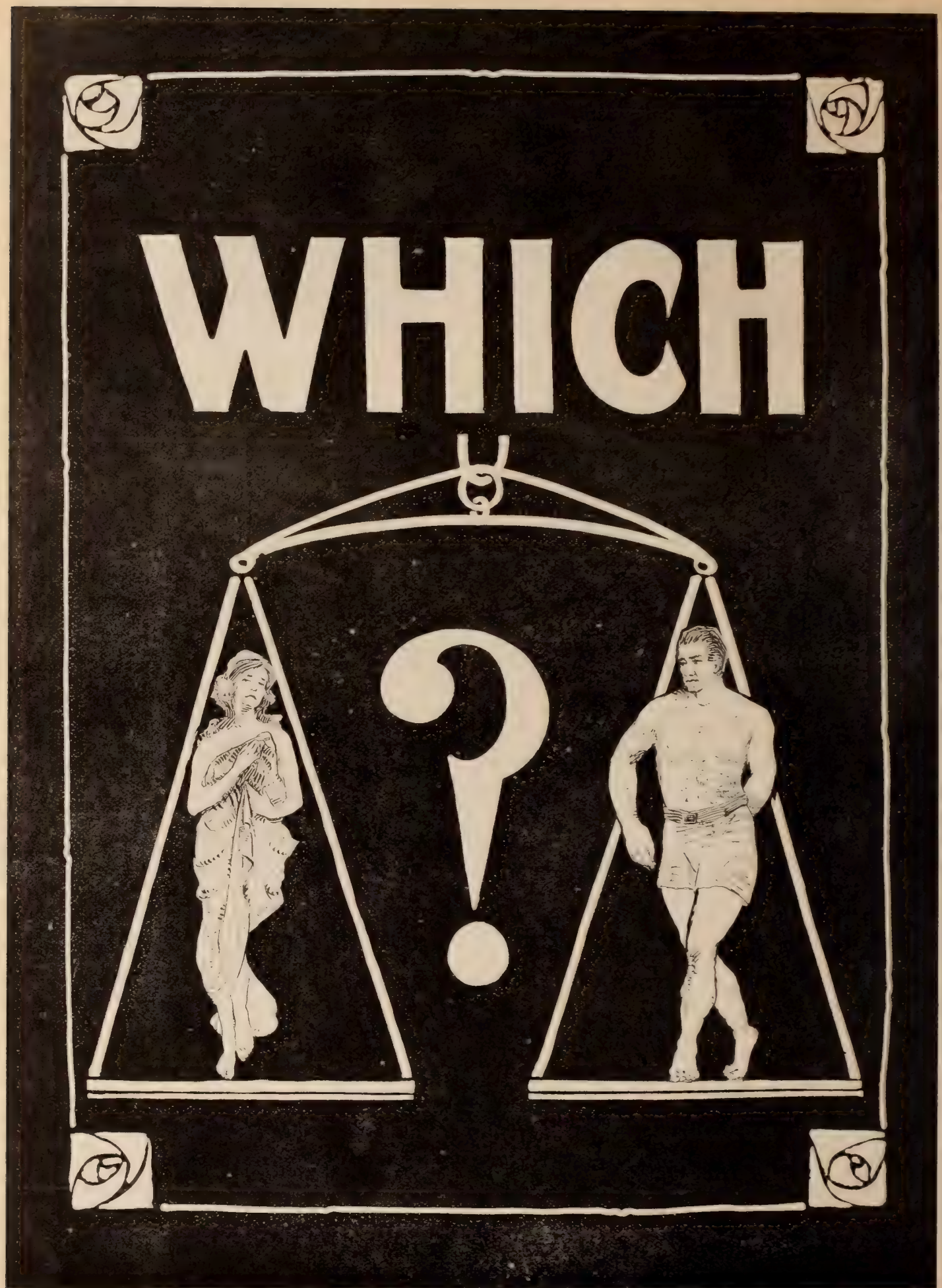
His Own Medicine

A Capitol Comedy

Released through

GOLDWYN DISTRIBUTING

Corporation


WHICH
?

Produced by
Hal E. Roach

Pathé
Distributors

HAROLD LLOYD *in the* Special Two Reel $100,000.00 Comedies

The comedy is just as essential to the success of your program as the feature.

It offers contrast; it gives relaxation; it brightens everybody up; ***if it's the right kind.***

Why devote much time and money to getting the right kind of a feature, and then take ***anything*** in a short length film, provided it's merely labeled "comedy?"

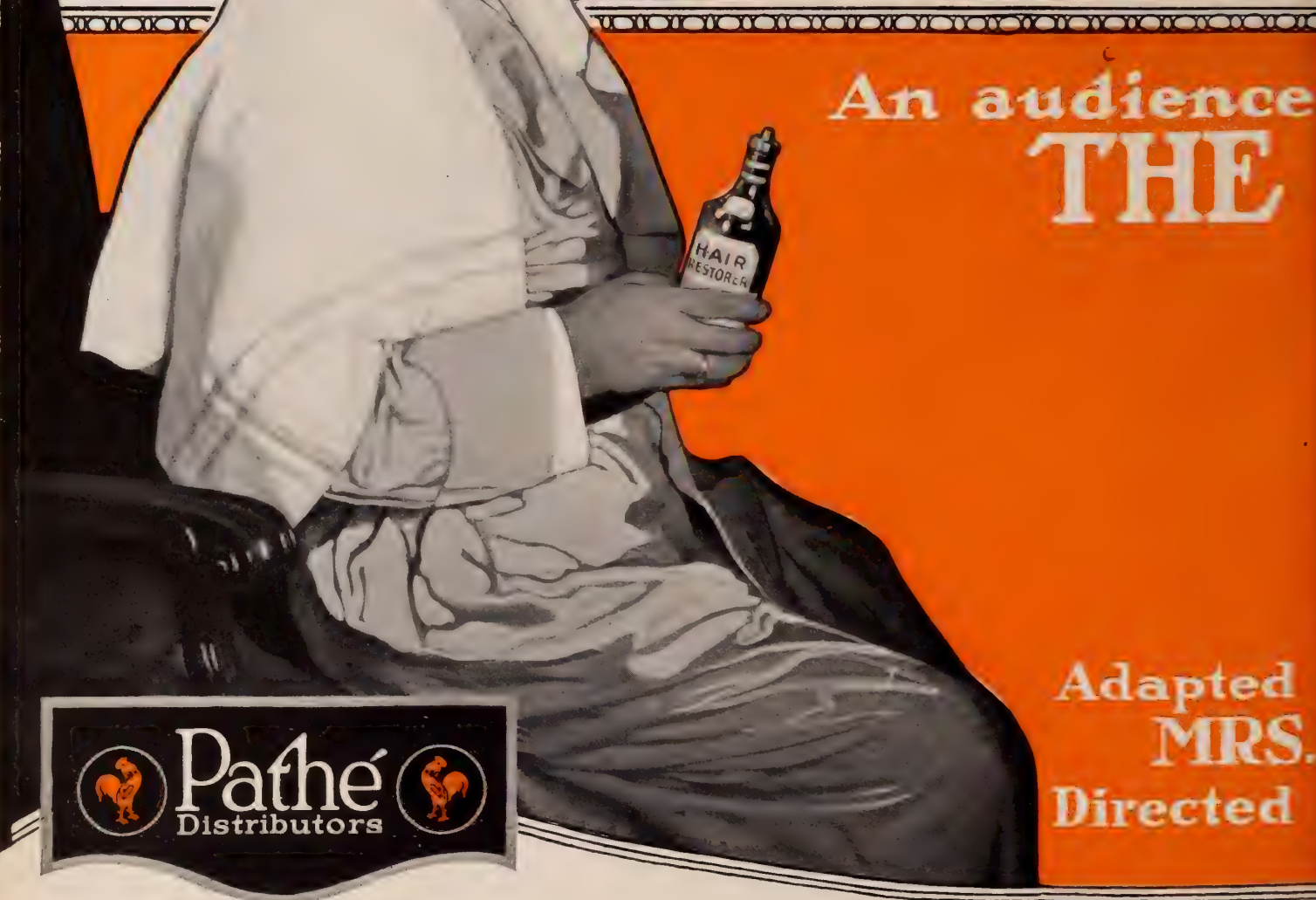
Harold Lloyd Special Two Reel Comedies have a surpassing quality, based on four years' experience in the making of fine comedies by the best comedy producing organization in the business.

They are the ***best*** that money can buy.

One Two Reel Comedy Every Four Weeks, Beginning Nov. 2.

A HOBART HENLEY

An audience
THE



Adapted
MRS.
Directed

Pathé
Distributors

JOHN CUMBERLAND as "The Gay Old Dog."

PRODUCTION

of fifteen was asked to see

GAY OLD DOG

It included the editor of a big magazine who had bought and published Edna Ferber's story; a professor of English in New York University; an authority on the drama from Columbia University; the motion picture editor of a big morning newspaper; another from an afternoon paper; a prominent scenario editor from California; a New York producing theatrical manager, and others of like calibre.

After seeing the picture *nine* said: "It is absolutely different from any picture I've ever seen." The other six praised it in six different ways. *All* said the same word, "charming."

Another jury of fourteen hard-boiled film men gave the picture the highest possible rating.

Again we tell you, it's a great picture certain to do a great business.

from Edna Ferber's Story by SIDNEY DREW by HOBART HENLEY

Pathé Distributors

Pathé
Distributors

JESSE. D. HAMPTON *Presents*

BLANCHE SWEET

In the adaptation of James Willard's celebrated London success

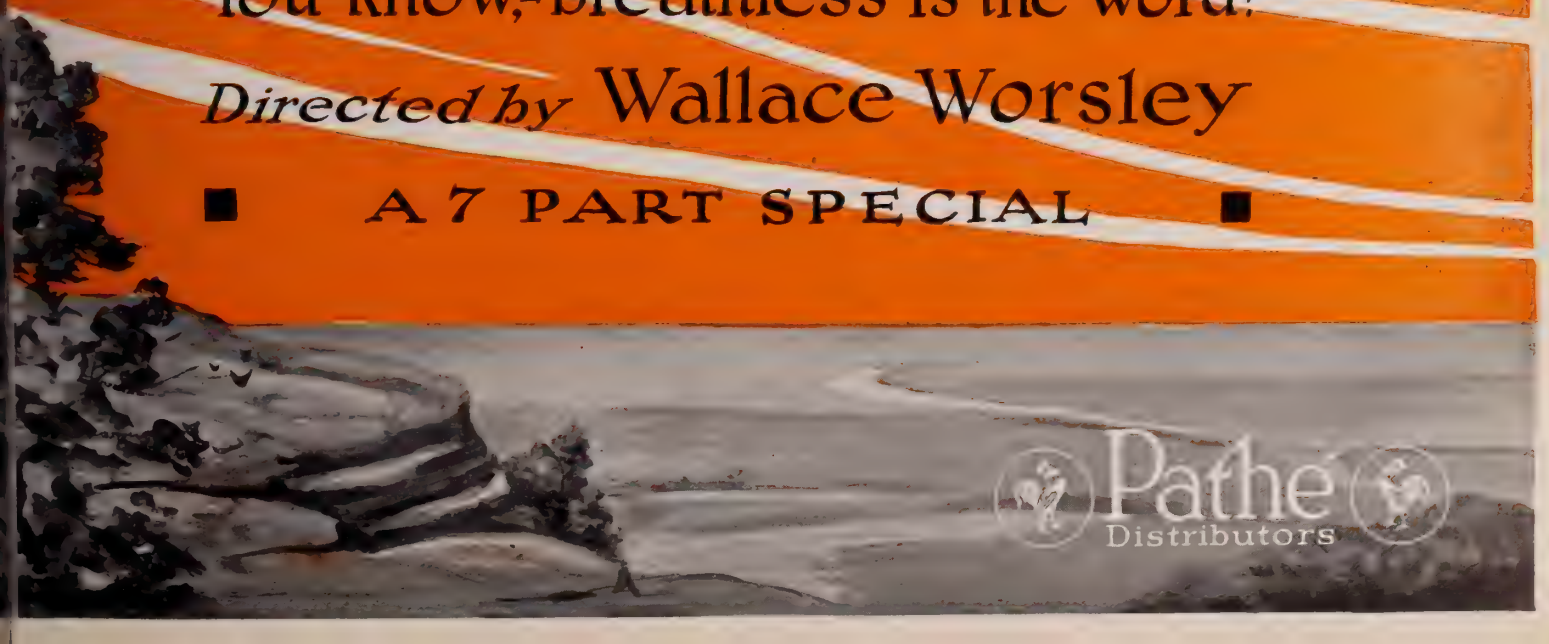
A WOMAN OF PLEASURE

The kind of a picture that your audiences will take to like strawberries in June; a beautiful and popular star and seat-gripping melodrama with situations that pile climax upon climax • • •

You know,-breathless is the word!

Directed by Wallace Worsley

■ A 7 PART SPECIAL ■



Pathe Distributors

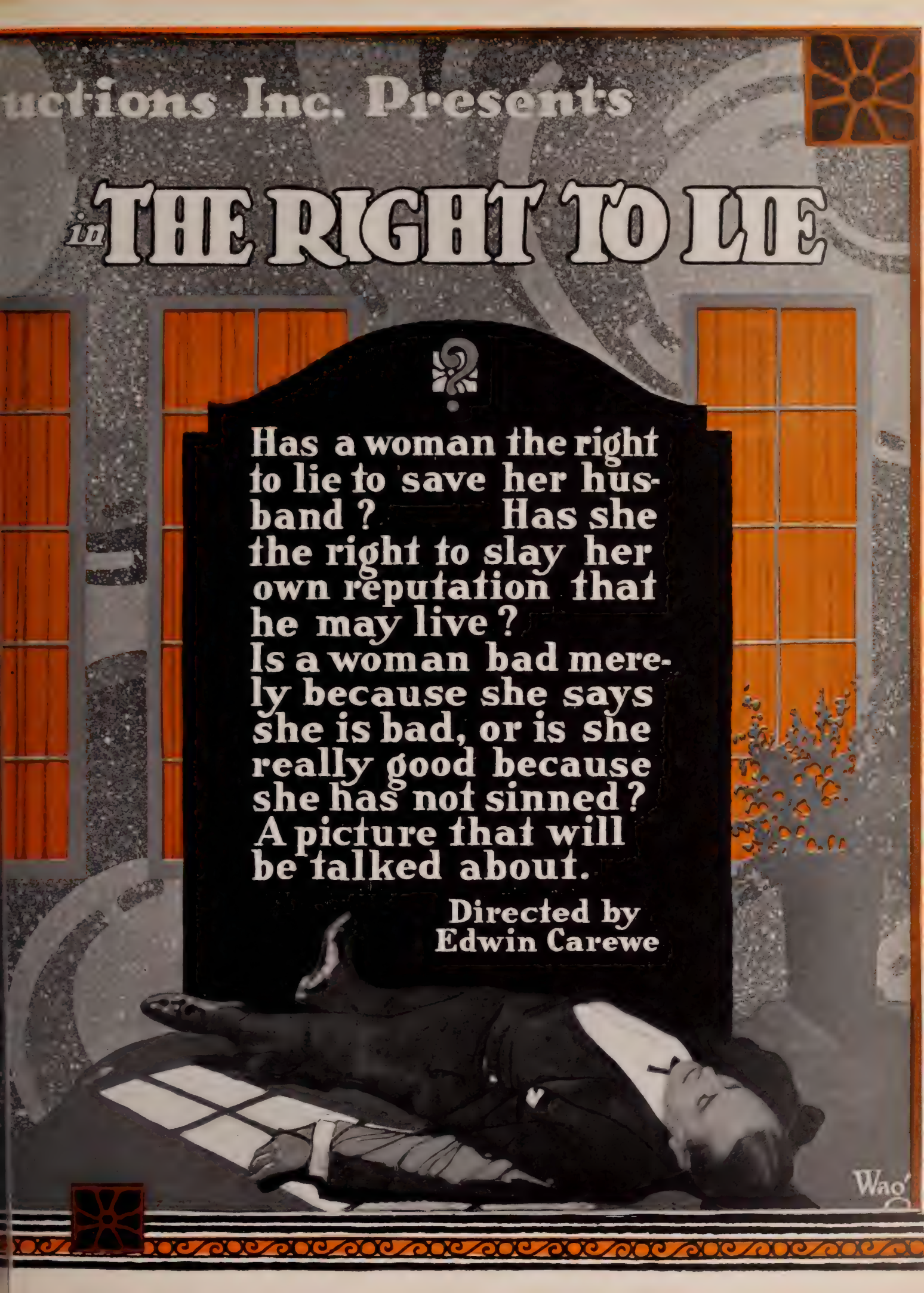
Albert Capellani Prod
DOLORES CASSINELLI
Pathé
Distributors

uctions Inc. Presents

in THE RIGHT TO LIE

Has a woman the right to lie to save her husband? Has she the right to slay her own reputation that he may live?
Is a woman bad merely because she says she is bad, or is she really good because she has not sinned?
A picture that will be talked about.

Directed by
Edwin Carewe



The hit of the show in the Big Time
The hit of the show in your Theatre -

TOPICS OF THE DAY

Selected from the press of the world by the editors of

THE LITERARY DIGEST

"No. 6 — Topics of the Day was especially good and created much laughter. This feature is making a hit with the Palace crowd." From the review of the show at B. F. Keith's Palace Theatre in New York, in the Billboard.

"The Topics of the Day actually drew more real laughter than anything else in the show, yet the going was true to Palace form." From the review of the show in Keith's Palace Theatre in New York, printed in the Variety.

PRODUCED BY **TIMELY FILMS** INC.

One release a week

Pathé
Distributors

AMERICAN FLYING "A" PICTURES

The sensational, out-of-the-ordinary drama that critics are referring to as "An emotional whirlwind — a dramatic thunderbolt". The picture that gives the widest opportunities for exploitation of any attraction of this Season.

The HELLION

With *MARGARITA FISHER*

as MAZIE DEL MAR

"It's greater than 'The Miracle of Life,'" say many exhibitors who have seen it — "Has distinct screen possibilities", says the N. Y. Telegraph. The better the showman you are, the bigger you can "clean up" with The Hellion. The biggest houses everywhere are showing it. Apply to the American Film Company representative at your nearest Pathe Exchange for full details and earliest open dates.

Produced by
AMERICAN FILM COMPANY, INC.
SAMUEL S. HUTCHINSON, Pres.

Distributed by
PATHÉ

ANNOUNCEMENT !!

A NEW WILLIAMSON SUB-SEA PICTURE
HAS BEEN COMPLETED AND NAMED

GIRL of THE SEA

FEATURING THE FIRST UNDERSEA STAR

BETTY HILBURN

WITH

CHESTER BARNETT

TERRIBLE BATTLE BETWEEN OCTOPUS AND DIVER

OPERATING UNDER PATENTS of WILLIAMSON SUBMARINE CORP.

GIRL of THE SEA IS A ROMANCE OF THE DEEP AND HOLDS MANY THRILLS NEW To THE SCREEN

WRITTEN AND PRODUCED UNDER THE PERSONAL SUPERVISION OF

J. E. WILLIAMSON

DIRECTED BY J. WINTHROP KELLEY

THE SUBMARINE FILM
CORPORATION
906 LONGACRE BLD'G
NEW YORK CITY

"SO IT'S UP TO YOU!"

That's what we said last week-But we were late saying it - TOM MOORE of Washington beat us to it! While the presses were printing our advertisement Mr. MOORE was signing a contract to show

"SOLDIERS of FORTUNE"

An ALLAN DWAN PRODUCTION

for an INDEFINITE RUN at his Garden Theatre

Mr. Moore heard the picture was available · He wasted no time · Instead of taking chances — he took a train for New York - And the production is being shown in his house TODAY ··

We've had scores of inquiries - We are considering the ones from exhibitors who are willing to give us REAL RUNS Take a tip from TOM MOORE! — See any REALART branch manager today

Presented by MAYFLOWER PHOTOPLAY CORPORATION

REALART

PICTURES CORPORATION

Arthur S. Kane President

112 West 42nd Street · New York

"SOLDIERS of FORTUNE"
an ALLAN DWAN PRODUCTION
REALART PICTURES

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BROADWAY, NEW YORK CITY

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KANE REALART PICTURES

729 7 AVE NEW YORK NY

SOLDIERS OF FORTUNE BROKE HOUSE RECORD

MY GARDEN THEATRE TODAY

COMPELLED TO STOP TICKET SALE THREE TIMES

ALL OPENING RECORDS SHATTERED INCLUDING

MIRACLE MAN

ERSTWHILE SUSAN PACKED RIALTO

CONGRATULATE REALART ON SUCH A MERITORIOUS

FIRST RELEASE

TOM MOORE

critics say ....

"It's a BEARCAT".
New York Review

"A substantial success".
New York Telegraph

"It has no precedent in recent productions. Strong, intensely dramatic, essentially human".
Exhibitors Herald

"Interesting types, competent cast".
Moving Picture World

"Has big appeal. Well directed—red-blooded—six reels bristling with suspense and heart interest. For a picture that supplies tense enjoyment, this is it".
Exhibitor's Trade Review

WORLD PICTURES
WORLD PICTURES present
EVELYN GREELEY
"Me and Captain Kidd"
By HAMILTON THOMPSON
Scenario by J. CLARKSON MILLER
An APFEL Production

Although not yet released-Equity Pictures announce more than seven hundred engagements have been booked for the exhibition of

Clara Kimball Young in "Eyes of Youth"

One of the most sumptuous productions ever screened being the film version of Max Marcin and Charles Guernon's stage success that ran one solid year at the Maxine Elliott Theatre in New York City.

A Play that has charmed millions. A Play that visualizes the spiritual experiences of a young girl on the threshold of Life, Her dreams, Her desires, Her hopes, Her Ambitions.

Presented by Harry Garson

Distributed by

EQUITY PICTURES CORPORATION

H.K. SOMBORN, PRES. J.E. SCHNITZER, TREAS.

Aeolian Hall, New York City.

ROBERTSON-COLE SUPERIOR PICTURE

BRENTWOOD PRODUCTIONS

The four great Brentwood pictures of this season have towered like giants above the mass of photoplays. They have met universal approval and the highest praise by press, public and exhibitors. "Greater than Excellent" is the popular verdict.

"The Turn In The Road" was acclaimed the second greatest play of the year. "Better Times," "The Other Half" and "Poor Relations" were all declared its equal. This is another Robertson-Cole series of success.

Available at all ROBERTSON-COLE EXCHANGES

ROBERTSON-COLE SUPERIOR PICTURE

Poor Relations

Directed by King W. Vidor

A BRENTWOOD PICTURE

Critics said it was a wholesome, homely telling of a great truth, the unmasking of the snobbishness of a culture founded on dollars. It is so true that almost every man and woman in the country will feel that some part of it is from his or her experience.

The stamp of a great and simple Americanism of the genuine sort is indelibly wrough into the story. A real treat for the patrons of the silent drama.

The Other Half

Directed by King W. Vidor

A BRENTWOOD PICTURE

Tom Hamlin, the critic of the Motion Picture News, in reviewing "The Other Half" said:

"A drama of peculiar timeliness and of most wholesome appeal. A compelling human interest story splendidly directed and with clear continuity. The photography and sets are perfect and the cast is exceptionally well fitted.

"The reviewer considers this one of the best pictures produced for several months. It is in a class by itself. It is natural and absorbing. This picture should draw heavily."

Available at all ROBERTSON-COLE EXCHANGES

ROBERTSON-COLE SUPERIOR PICTURE

The TURN in the ROAD

"A sunshine picture that should please any audience."
Motion Picture News.

"A fitting successor to 'The Turn in The Road.'"
N. Y. Morning Telegraph.

BETTER TIMES

Brentwood Pictures
Directed by King W. Vidor

Classed by Frederick Smith of The Motion Picture Magazine as the "Second Best Picture of the Year."

Available at all ROBERTSON-COLE EXCHANGES

ANITA STEWART
as Madge
ANITA STEWART
IN OLD KENTUCKY
Directed by
Marshall Neilan
A FIRST NATIONAL ATTRACTION

ROBERTSON-COLE Announce

Harry Depp

Supreme

SUPREME Comedies are of the type suited to the most refined and discriminating of your patrons. They are the best that money can produce and talent devise. In cast, direction, and theme a high order of quality has been attained. They are one-reel pictures offered at the rate of one a week.

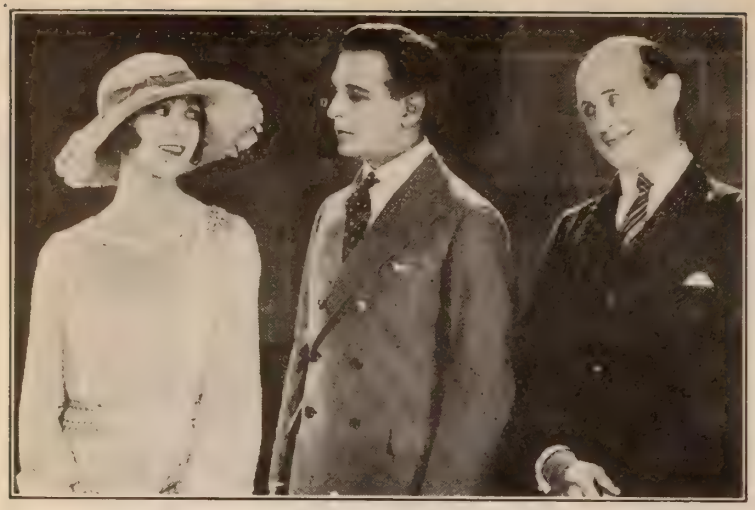
THE first of these rollicking plays is "Good Night Judge," a dashing, laughing lyric of fun and frolic. Start with this one and your patrons are certain to ask you for the others. It carries all the humor of the universe without a single jarring note.

Comedies

Teddy Sampson

featuring
Teddy Sampson
Harry Depp
James Liddy
Katheryn Lewis

Available at all ROBERTSON-COLE EXCHANGES



This picture's a scream to young wives or old,
And a treat to all males, be they shy or too bold.

This vamp vamped the boss who gave her a job,
But she wasn't content 'till she'd vamped the whole mob.

She rouges her cheeks
and powders her nose,
And what the law 'lows

Joseph M. Schenck

Presents

Constance Talmadge

In a John Emerson—Anita Loos Production

"A Virtuous Vamp"

Directed by David Kirkland

Photographed by Oliver Marsh
Tech. Director, Willard Reineck

A "First National" Attraction

But wives are suspicious of things that are risque,
They somestimes drop in at the verge of a kiss.

Then a soft headed youth is frequently prone,
With a blunt paper knife to carve his wish bone.

Each morn she appeared in her dainty silk hose,
As you easily can note; they're all at her toes.

The boss takes her out to learn how to shimmy,
She shows him herself, she does by Jimminy.

A PICTURE full of snap and ginger on the latest love angle, which fascinates every human being by its vital pertinence. It is the second Constance Talmadge "First National" release, following her tremendous success, "A Temperamental Wife."

She vamps them at work,
and e'en n the stree,
And if they don't tumble,
she falls at their feet.

And does she use art? She does, you can bet;
This virtuous vamp lands them all in her net.

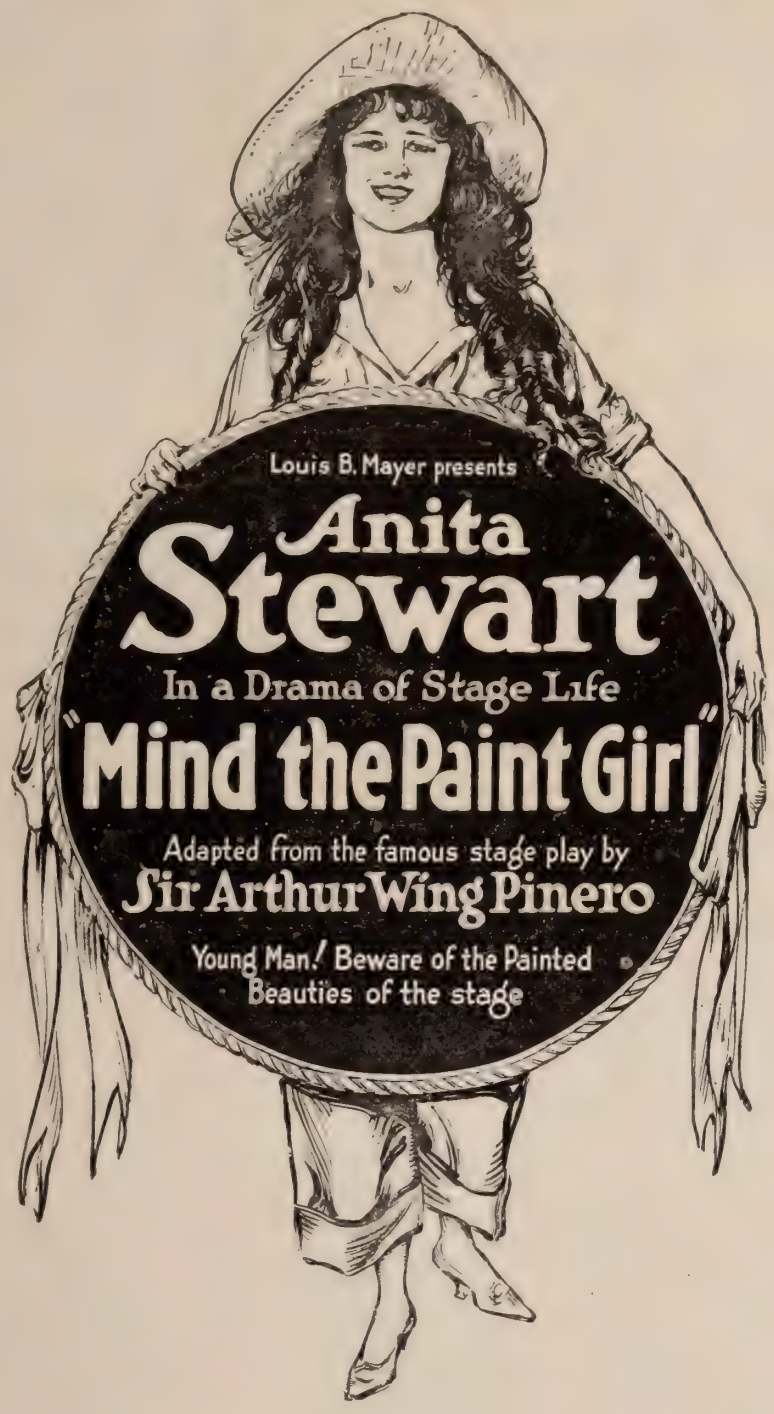
The moral is this: When the vamp pulls a faint,
Be almighty sure that your office boy aint

HENRY LEHRMAN

is now completing his initial personally directed production for 'First National,' entitled "A TWILIGHT BABY"

A First National Attraction

Lobster Life in the Wings!
They All Want to See It!


Louis B. Mayer presents
Anita Stewart
In a Drama of Stage Life
"Mind the Paint Girl"
Adapted from the famous stage play by
Sir Arthur Wing Pinero
Young Man! Beware of the Painted Beauties of the stage

This is the "First National" Advertising Press Cut No. 8

FIRST NATIONAL EXHIBITORS CIRCUIT

A "First National" Attraction

Tell your patrons this is a chance to see the stage girls behind the scenes; making up for their parts in their dressing rooms; at their parties, after the play, on the stage behind drawn curtains or in the lobster palaces.

The Mary Pickford Company

Presents

Mary Pickford

In Her Third Picture

From Her Own Studios

"Heart O' The Hills"

Adapted from the

Famous Novel by

John Fox, Jr.

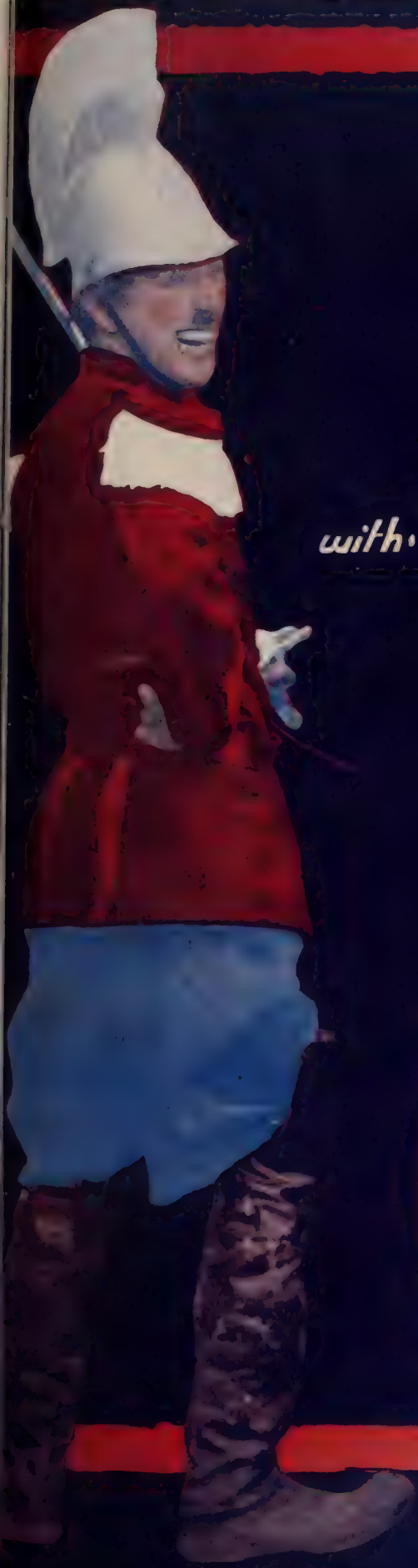
Directed by S. A. Franklin

Photographed by Charles Rosher

A MID-NOVEMBER RELEASE

A First National Attraction

CHARLIE CHAPLIN



IN

HIS GREATEST RIOT
THE (S)CREAM OF CHAPLINS
(ESSANAY'S)

A BURLESQUE ON

"CARMEN"

with THE "CARMEN" DANCING GIRLS REVUE

SPANISH JAZZ BAND

AND

"CARMELITA"

THE SENSATION OF MADRID

AND

THE GREATEST COMEDY BULL FIGHT EVER STAGED

CONTROLLED BY

VICTOR KREMER FILM FEATURES

105 W. 40TH ST. NEW YORK

PHONE BRYANT 8352

CHARLIE CHAPLIN IN CARME

THIS IS THE GREATEST CHAPLIN FEATURE EVER CONCE
A ROAD SHOW ATTRACTION WHICH WILL GO LIKE WILD

CONTROLLED BY
VICTOR KREMER FILM FEATURES
105 W. 40TH ST. NEW YORK
PHONE BRYANT 8352

ART TITLES BY WM. SACRE

A tremendous melodrama reaching the heart of all the world with the problem of problems.

An exciting production with *the most extraordinary box office opportunity* in ten years of the screen's successes.

WILLIAM FOX
presents

SHOULD A HUSBAND FORGIVE?

BOOKINGS NOW

with Miriam Cooper in the leading role
Staged by R. A. Walsh.

FOX ENTERTAINMENTS

FOX ENTERTAINMENTS

RUSSELL,
the rising star
of the screen
more popular
every hour more
successful with
each new pro-
duction is here-
with offered in
a vital cinema
dramatization
of a tremendous
novel -

FOX ENTERTAINMENTS

WILLIAM FOX
presents

ALBERT RAY & ELINOR FAIR
in

VAGABOND LUCK

A drama of fast horses and high life — directed by Scott Dunlap.

FOX ENTERTAINMENTS

Déanfaidh seo airgead

A Čapek

This is a true prophecy
Please – ask your Irish
friend to translate it
from the Gælic.

It refers to THEDA BARA in

Kathleen Mavourneen

A Super Theda Bara Production
presented by WILLIAM FOX

FOX ENTERTAINMENTS.

The success family for every theatre

WILLIAM FOX

Sunshine Comedies

Supervision of Hampton del Ruth

Without a parallel in the field of fun.

CAPTAIN BUD FISHER'S

Mutt & Jeff

Alone in the comedy cartoon successes with the drawing power of great feature productions

fox News

The new, the different, the unique from all the countries of the world – Sought for and expected at the best theatres.

TWICE WEEKLY – *See what this world contains*

FOX ENTERTAINMENTS

APITAL
PECIAL
ED
TRACTIONS

At The Top Of All Short Features

HELEN GIBSON

FILMDOM'S FOREMOST DAREDEVIL IN A SERIES OF THRILLING SUPER SHORT FEATURES

NEAL HART

THE MIRACLE MAN OF THE MOVIES IN SUPER SHORT FEATURES THAT ARE FEATURES

AL JENNINGS

THE BANDIT KING OF THE SCREEN IN ACTUAL INCIDENTS FROM HIS EVENTFUL LIFE

TO BE READY VERY SOON

PIPPIN COMEDIES

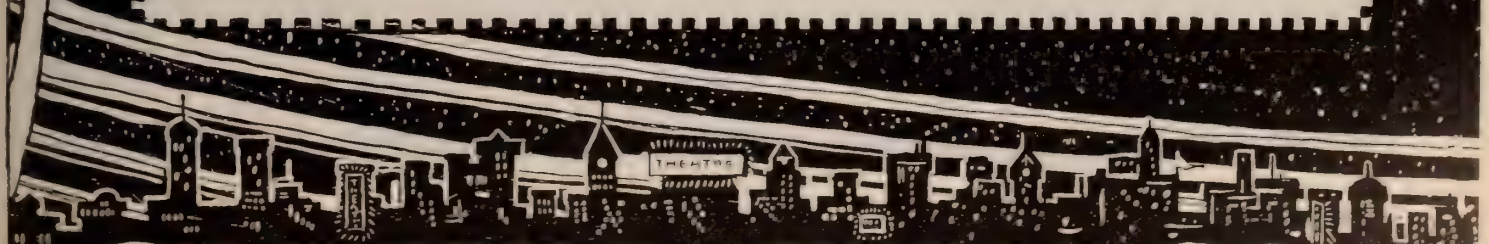
FULL OF PRETTY GIRLS ♂ MIRTH ♂ and LOTTA PEP.

READY SOON

Filmdom's Aristocrat Novelty Feature

SCREEN FOLLIES

Never In History a Short Feature Like This One – Watch and Wait For It!



CAPITAL FILM CO.

EXECUTIVE OFFICES CONSUMERS BLDG. CHICAGO

"The Sun never sets on CHESTER OUTINGS CAMERA MEN"

W. O. RUNCIE
Now making his way across the Matto Grosso of South America, and nearing the River of Doubt.

C. L. CHESTER
Producer of Chester Outings. Who personally directs the staff of expert cameramen, assembling each picture as received. He is a master cameraman often making trips into the wilds to film special subjects

CHARLES COTTAR
Cottar is pursuing the peevish mammals of British East Africa (providing they are not pursuing him).

RAYMOND AGNEL
Departing for the Pyrenees, the lands surrounding the North Sea, and the islands of the North Atlantic.

"The Laugh never quits on CHESTER OUTINGS Titles"

Katharine Hilliker, "the wit of the screen," Editor, C. L. Chester Productions, personally conducts Chester Outings, and in her own inimitable way rivets a chuckling attention upon the points of interest. Under her guidance the entertainment possibilities in each subject are developed to the fullest.

KATHARINE HILLIKER

ARTHUR A. PORCHET
An artist with the camera, whether he is setting up on a peak in Switzerland or filming the historic grandeur of Asia Minor.

CARL P. WINTHER
Cranking in the islands of the South Sea, Tasmania and Australia, with many fascinating stops along the way.

CHARLES HUGO
At the present moment in Manchuria, scheduled to go to French Indo-China, through Thibet, North Borneo — and then some.

HILLIKER

C. L. CHESTER PRODUCTIONS

ANNOUNCEMENT ! ! !

The Transatlantic Film Company of America has purchased the world rights on

"THE MARRIAGE BLUNDER"

*A Five Reel Feature That is Different and Yet * * **

"THE MARRIAGE BLUNDER"

featuring

SYDNEY MASON & VERA SISSONS

A SENSATIONAL MYSTERY-DRAMA

A picture that pleases, thrills, and entertains from the opening title to the end. Now being offered on the State Right market for the approval of the discriminating buyer. Offers from reliable independent buyers solicited

THE TRANSATLANTIC FILM COMPANY OF AMERICA INC.

LEWIS ROACH
President

Suite 502
729 Seventh Avenue
New York City

Telephones
Bryant 1574—5
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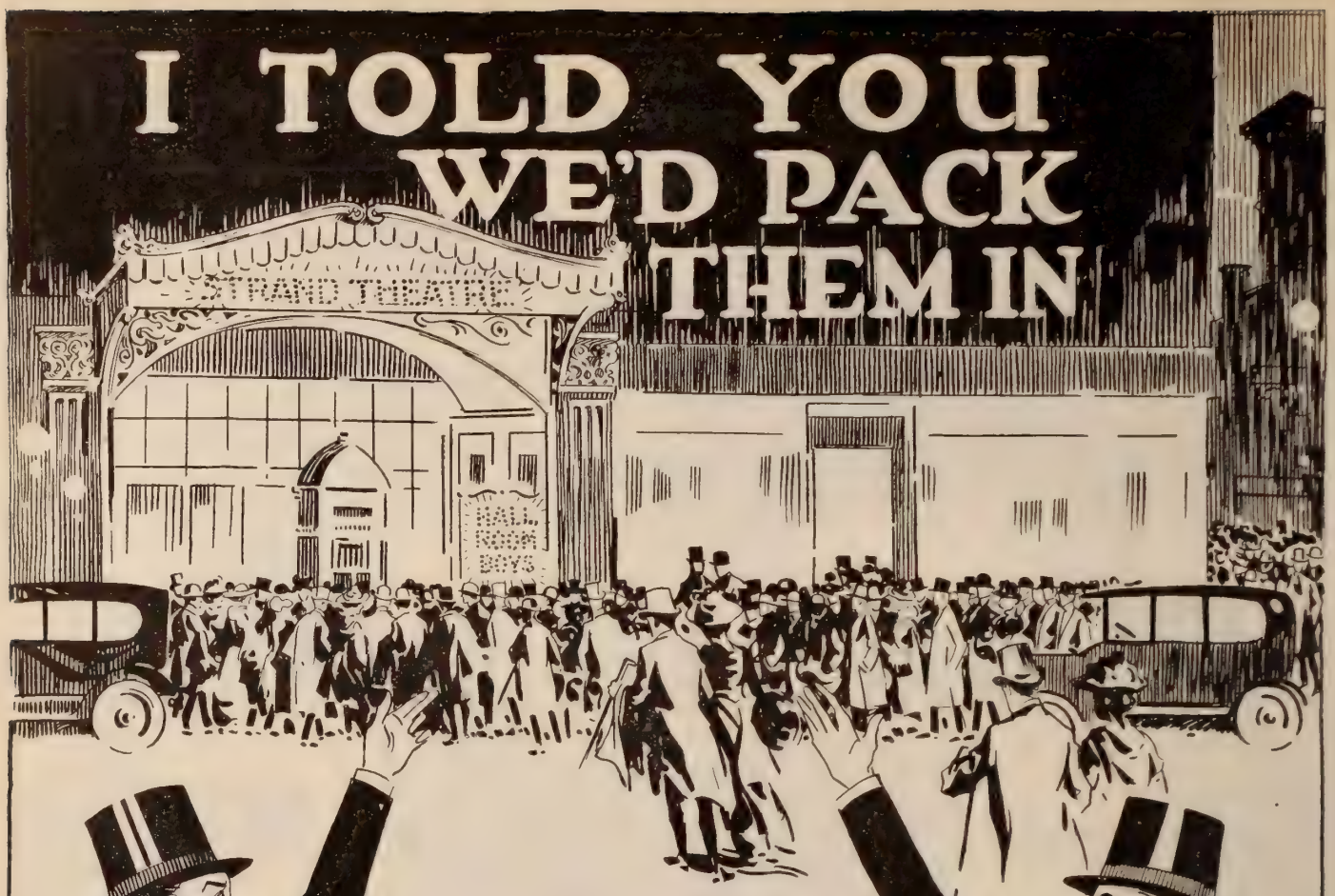
I TOLD YOU WE'D PACK THEM IN



Hall Room Boys Comedies Have Made Good

Their promise to entertain the public and more than satisfy the exhibitor

LOEW CIRCUIT, N. Y. CITY
CALIFORNIA THEATRE, LOS ANGELES, CAL.
STRAND THEATRE, N. Y. CITY
STRAND THEATRE, SAN FRANCISCO, CAL.

and many other large theatres and circuits have booked the entire series for 1919-1920

For booking arrangements write the following or communicate direct with us

CONSOLIDATED FILM CORPORATION, San Francisco, Cal.
For California, Arizona and Nevada
CELEBRATED PLAYERS FILM CORPORATION, Chicago, Ill.
For Illinois and Indiana
QUALITY FILM CO., Pittsburgh, Pa.
For W. Pennsylvania and W. Virginia
MASTERPIECE FILM ATTRACTIONS, Philadelphia, Pa.
For E. Pennsylvania and So. New Jersey
MERIT FILM CORPORATION, New York City
For New York State and N. New Jersey
STANDARD FILM SERVICE, Cleveland, Ohio
For Kentucky, Ohio and Michigan
EXHIBITORS FILM EXCHANGE of Washington, D. C.
For Delaware, Maryland, District of Columbia, Virginia
GREATER FEATURES, INC., Seattle, Washington
For Washington, Idaho, Montana and Oregon
FIRST NATIONAL EXHIBITORS CIRCUIT OF NEW ENGLAND, Boston, Mass.
PREMIER PICTURES CORP., Charlotte, N. C.
For North and South Carolina, Georgia, Tennessee, Florida, Alabama
SOUTHWESTERN FILM CORPORATION, Dallas, Texas
For Texas, Oklahoma and Arkansas

Produced by

NATIONAL FILM CORP of AMERICA

H.M.RUBEY Pres. **JOE.BRANDT Gen.Rep.**

Distributed by

JACK and HARRY COHN

1600 BROADWAY NEW YORK

New York Morning Telegraph

(October 26, 1919)

"Griffith film breaks record * * * 'Broken Blossoms' idely appreciated by audiences * * * Mr. Mark of the rand Theatre told Mr. Abrams that the Police Reserves id been called out to handle the crowds that stormed the ors for admission."

Wid's Daily

(October 27, 1919)

"'Broken Blossoms,' which closed a week's run at the trand (N. Y.) Saturday night, BROKE ALL RECORDS at iat theatre BY SEVERAL HUNDRED DOLLARS. The ecord previously was held by Mary Pickford in 'The oodlum' and previous to that by Charlie Chaplin in 'A og's Life.'"

In Milwaukee

E. C. Bostick, manager of the Merrill Theatre, Milaukee, Wis., wired Hiram Abram as follows: "D. W. riffith's 'Broken Blossoms' did the biggest business ever xperienced in the history of the Merrill Theatre * * * * locked street cars from noon on * * * Milwaukee press, ty officials and patrons pronounce it Griffith's best produc- on * *.* engagement is all that I anticipated and more."

In Washington

From Washington, D. C. came a wire stating that 'Broken lossoms' opened to capacity at both the Palace and olumbia Theatres. Crowds were turned away afternoon nd evening, and the records were broken in BOTH IOUSES.

In Portland

J. J. Parker, of the Rialto Theatre, Portland, Ore., wired iat he opened with "Broken Blossoms" to business that hattered all previous records, and called the picture the ost wonderful ever produced.

In Tacoma

H. T. Moore, of the Rialto Theatre, Tacoma, Wash., ired: "'Broken Blossoms' opened Sunday to more busiess than any picture ever played to in Tacoma. This prouction wonderful beyond description."

and this after playing 137 times at the Geo. M. Cohan Theatre at $3 a Seat

WILLIAM A. BRADY CALLS

To This Wonderful List of His Successf

ALL TITLES COPYRIGHTE

WAY DOWN EAST
The play that has lived 20 consecutive years in American theatres.

THE MAN WHO CAME BACK
A success the world over.

FOREVER AFTER
Played over 400 times in New York City and now on tour breaking all known records for receipts

WITH ALICE BRAD

LIFE
The biggest melodrama ever staged. Played a year at Manhattan Opera House, New York City.

THE SHEPHERD KING
The great spectacular dramatic success. Second only to Ben Hur in popularity.

THE GREAT NORTHWEST
THE WOMAN OF IT
AN OLD NEW YORKER
A COURT SCANDAL
THE APPRENTICE
A FLASH OF LIGHTNING
THE ACID TEST
THE BOTTOM OF THE SEA
THE CHARM OF ISABEL
THE ELDER SON
THE NAKED TRUTH
PAVEMENTS OF PARIS
THE RED POCKETBOOK
THE WALL STREET BANDIT
IN GOD'S COUNTRY
IN A BIG CITY
THE MANICURE GIRL
THE DECENT THING TO DO
BILL'S WOMAN
AN HOUR OF LIFE
A DAUGHTER OF THE TENEMENTS
A BUNCH OF VIOLETS
ALL FOR A GIRL

SPORT McALLISTER
ORANGE BLOSSOMS
THE CALTHORPE CASE
THE CAT AND THE CHERUB
FRENZIED FINANCE
THE THINGS WE CREATE
THE WOMAN HE STOLE
THE FLYING STAR
SHE, the William A. Brady dramatization which outlived all others
THE REDSKIN
WHAT WILL JOHN SAY
SUIT OF SABEL
AN INTERNATIONAL COMPLICATION
WON BY A NECK
AUNT HANNAH
BROTHER JIM'S BABY
BURR OAKS
THE FEMALE DETECTIVE
MISS BREVITY OF HONG KONG
OLD GLORY
THE RECALL
THOU SHALT NOT

Watch For An Interesting Anno
Concerning These

YOUR ATTENTION

lays Soon To Be Produced On The Screen

LL TITLES COPYRIGHTED

HE GIRL AND THE DRUMMER
HE INTRUDER
M'S MARRIAGE
HE SWINDLERS
ACK OF THE YARDS
ST TO GET MARRIED
EAUTY IS SKIN DEEP
AKING GOOD
OUNTESS CHIFFON
A LADY OF LONG AGO
AN IRISH ARAB
EVIL TONGUES
SNOWFLAKE
AROUND NEW YORK IN 80 MINUTES
HUMANITY
THE RUNAWAYS
TOMORROW'S CHILD

Association with Shubert Theatrical Company

BUNTY PULLS THE STRINGS
Ran 3 years in London—2 years in New York.
DON'T WEAKEN
By George Broadhurst (and in association with him).
THE THINGS THAT COUNT
By Laurence Eyre.
SYLVIA RUNS AWAY
By Robert Housum.
SHE WOULD AND SHE DID
A THOUSAND YEARS AGO
CHEER, BOYS, CHEER
The Famous Drury Lane Success.
TOO MANY COOKS
Frank Craven's great Success.
THE FLAMING SOUL
By Owen Davis and Charles Guernon.
AT 9:45
By Owen Davis. Now running in New York.
APARTMENT 12 K
THE RENTED EARL

Association with Joseph Hart

FOXY GRANDPA
More successful as a cartoon than Mutt and Jeff.
GIRLS WILL BE GIRLS
AN AMERICAN BEAUTY

Association with James J. Corbett

GENTLEMAN JACK
THE NAVAL CADET

In Association with George Broadhurst

JUST LIKE JOHN
THE WRONG MR. WRIGHT
THE LAST CHAPTER
THE EASTERNER

Association with Wilmer and Vincent

A STRANGER IN A STRANGE LAND

In Association with Thomas Broadhurst

OUR PLEASANT SINS
PASSION'S SLAVE

ncement Shortly to be Made
Great Stage Successes

Societe des Films Mercanton announces

"KISMET"

¶Edward Knoblock's famous play that created stage history in every corner of America.

¶Produced in Bagdad!

¶All the dramatic strength of a never-to-be-forgotten play enhanced by the mystic charm of the story's original locale.

Ready in January

All World Rights are the sole property of Societe des Films Mercanton of Paris

"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 20, No. 20 November 8, 1919

Classifying Your Theatre

MANY years ago the beloved "Pop" Lubin would on semi-annual occasions issue a statement, the keynote of which was:

"Motion picture theatres *must* become classified — and they *will* become classified. There must be theatres for the higher type of production and others for the moderate priced offering."

In those days little attention was paid to "Pop" Lubin's forecast. The indifference of the industry to the question of classification may be ascribed to two reasons. For one thing, the quality of productions did not vary so widely. Also, ten cents was considered close to the maximum in admission prices, and between the five cent house and the ten cent theatre with the available supply of pictures taken into consideration there did not seem to be much room for classification.

That was the situation in the dimly remembered years of 1912 and 1913.

* * *

THIS week Hiram Abrams declares in an exclusive article in MOTION PICTURE NEWS:

"Every line of merchandise, be it automobiles or rugs or clothes or what not, is divided into shopping districts, so that people know where to buy the highest priced goods, the popular priced goods or the cheap goods. Every line of merchandise — except films. We throw all of our productions on the market and expect the public to smile when they pay high admission prices for inferior goods."

This is the keynote of Mr. Abram's article which again brings to attention the subject of theatre classification.

We are anxious to hear the views of our exhibitor readers on the opinions set forth by Mr. Abrams. The problem is an exhibitor's one; for, by his direct contact with the public, he is the party to suffer first and most if the present method of exhibiting pictures is wrong.

* * *

EXHIBITORS will probably agree whole-heartedly with Mr. Abrams' general theme; but they will disagree on the means of curing the ills which he points out. Their differing opinions should bring forth a most interesting discussion.

For instance, exhibitors as we know them will rush to emphasize the declaration that there is danger in a varying scale of admission prices; a high price on one day to meet a high rental, a moderate price the next day for a cheaper offering.

Such a course, for example, plays havoc with the "theatre-going habit" — and exhibitors tell us that the "habit" means a great deal in the box office figures when totalled for the year.

Varying admission prices also bring complications in that an exhibitor can never tell when a picture he is showing to-day for a twenty-five cent admission is not apt to provide greater satisfaction than the "special" which was exhibited the day before at a fifty cent scale. Patrons can't figure how this can happen — and when in doubt they criticize.

* * *

BUT the exhibitor who dodges this danger runs into the further obstacles that Mr. Abrams points out. His standard admission price is not counterbalanced by a standard in quality of entertainment.

How does this affect the patron?

Is there any boomerang in charging a standard admission price for entertainment that is apt to disappoint the patron one day and make him wildly enthusiastic the next?

Mr. Abrams says there is. And he says the answer rests with the exhibitor.

It would seem that this situation prevails already with the larger first-run houses of the country. The feature attractions at these houses may vary in quality, but the wise showman has seen to it that through his music and other features the program as a whole adheres to a certain standard of satisfaction.

The problem of definitely classifying a theatre becomes more difficult when we step from these fifty-odd first run houses to the large neighborhood house and the theatres that are leaders in medium-sized cities. Still further complications enter the problem for the small town man. Or, on the other hand, the present year's rentals are automatically solving the problem for the town playhouse.

Wm. A. Johnston

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Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant Chicago Representative, L. H. Mason, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, 618 Wright and Collander Building (Hill at Fourth St.); 'Phone Pico 780. Subscriptions $2 a year, postpaid, in United States. Canada, $4. Foreign $7. N. B.— No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book. Western Union registered cable address is "Picknews," New York.

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"What Is Wrong With Films Today?"

Hiram Abrams of United Artists Answering the Oft Repeated Query Declares Fault Lies Not With Films But With Manner They are Offered to the Public

The following article, a dissertation of the query "What is wrong with films?" together with a prescription logical in its reasoning and probing in its searching ingredients, has been written exclusively for MOTION PICTURE NEWS, by Hiram Abrams, President of United Artists Corporation, and one of the most dominant and experienced men in the industry.

By HIRAM ABRAMS

FROM many sides the question "What's wrong with films?" is thrown at us. We see it in reviews of photoplays; we hear it from exhibitors; we get it in our conversations with the public.

People talk about the mediocrity of picture production. They speak of the dead level of films and jump to the conclusion that good pictures are not made any more.

As one who believes in films and in the present and future possibilities of the picture business, I have found myself on the defensive time and again, but it is only recently that the realization has come to me that there is perhaps a just ground for the criticism. When a man asks me to-day "What's wrong with films?" I can unhesitatingly say "Nothing," when I know that there is something radically wrong with our method of exhibiting pictures.

Yesterday, to-day and to-morrow, and as long as motion pictures are made, three kinds of films will be shown to the public. We will always have poor films; we will always have fair films; we will always have some great films. If people see only the poor films, we can understand their criticism; if they see only fair films, we can understand their criticism; if they were to see only the great films, there would be no criticism.

Now, the merchandising of films is no different from the merchandising of any other commodity. We sell to a public that is made up of all classes of buyers and for that reason we must always supply cheap films, medium-priced films and high-priced films.

But we make our tremendous mistake in showing all three kinds of films on a flat basis of admission prices to the public, irrespective of the quality of the films that we are showing. In other words, this week a theatre shows a picture that costs hundreds of thousands of dollars to produce, and say $1,000 to rent, and the audiences are satisfied. Next week, the same theatre shows a film that cost, perhaps twenty-five or thirty thousand dollars to produce, and maybe $200 to rent, yet the admission prices for the cheaper film are just the same as the admission prices for the big film.

Is it any wonder that audiences criticize the picture business when they find themselves compelled to pay high admission prices for cheap films?

Suppose the Metropolitan Opera House runs Grand Opera this week at Grand Opera prices; next week, at the same Grand Opera prices, the house runs a burlesque show; the week after, at Grand Opera prices, a jazz musical comedy is put on. How long would the Metropolitan Opera House, on such a basis, retain any patronage at all?

Yet we are doing exactly this kind of thing, when we run big, expensive films and cheap films in the same house at identical admission prices.

I am not leading, in my argument, to the elimination of the popular-priced house. I am a firm believer in the theory that the motion picture industry has been built on low admission prices — the poor man's amusement — and I would be the last one to advocate the taking of motion pictures out of the class of popular amusements.

But the making of motion pictures has grown. We have gone beyond the dead level of production but we have not gone beyond the dead level of retailing our product. There is an enormous public that wants the highest type of entertainment and is willing to pay high prices for such entertainment. It has been demonstrated repeatedly that the motion picture camera can and does furnish entertainment of this quality. The dissatisfaction of the public grows, not out of high prices for good films, but out of high prices for cheap films.

There is within our immediate grasp a sure remedy for this faulty method of retailing, and the sooner we adopt the remedy, the sooner will we have a satisfied public.

I believe that the theatres with high admission prices should dedicate themselves absolutely to showing only the biggest and most expensive productions. These productions should be put on for long runs, so that both the producer and the theatre may get the fullest possible return on the investment.

Let the houses with popular admission prices show the cheaper films. In this way the public will be able to gauge the quality of a film by the admission price charged. It is certain, therefore, that when they pay low admission prices, they will expect to see a cheaper film and will then be fully satisfied that they have gotten just what they paid for.

I need only point to the many houses that change their admission prices with different grades of film, as an indication of the underlying truth of my argument. These houses are attempting to meet the situation by charging their audiences in accordance with the merit of the film. Whether or not, however, an exhibitor can be more successful on a one-price admission basis, or a sliding scale of admission prices, based on the film he is showing, he must determine for himself.

This much I hold to be absolutely true, however; the exhibitor who maintains a fixed scale of admission prices from which he will not depart under any circumstances, must either show his public exclusively films that are worth the admission price he charges, or he is selling ill will to his patrons.

The picture houses with high admission prices can cater exclusively to audiences that want to see the best in films and are willing to pay admission prices warranted by such productions.

Now, no producing organization has a monopoly on quality productions. I am confident that there are enough splendid films made each year to supply the theatres charging high admission prices with more than enough product for their programs.

It means, of course, that theatres must keep themselves free to procure every desirable film that justifies the admission prices charged and the length of run contemplated. Theatres that bind themselves, so that they must run pictures as they are served to them, will continue the evil that is causing the public dissatisfaction, by showing good, bad and indifferent films on a high, one price basis to the public, and every time a bad or indifferent film is shown at the same admission prices that are charged for the good films, the public dissatisfaction will grow.

Every line of merchandise, be it automobiles or rugs or clothes or what not, is divided into shopping districts, so that people know where to buy the highest-priced goods, the popular-priced goods or the cheap goods. Every line of merchandise, except films. We throw all of our productions on the market and expect the public to smile when they pay high admission prices for inferior goods.

Let the picture theatres divide themselves in shopping districts and cater to the public absolutely without misrepresentation. Then the theatergoer will know that for a high admission price he will not see an inferior picture. This done, and films sold to the public on an exclusive basis of quality, you will find that this talk about "What's wrong with films?" will cease.

SUBSCRIPTION RATE

Change for Canada and Foreign Countries

BEGINNING with the present issue, dated November 8th, the following subscription rates to MOTION PICTURE NEWS become effective:

In United States, $2 per year; in Canada, $4. Foreign, $7 per year.

George K. Robinson Made General Manager of the Black Circuit

Alfred S. Black, president of the Black Circuit of Theatres, has engaged Mr. George K. Robinson as general manager.

Famous-Lasky Makes Big Stock Issue

Special Stockholders Meeting Called to Authorize Issue of $20,000,000 Convertible Stock at 100 par and to Increase Common Stock by 250,000 shares

IN order to provide for the extension of its business the Famous Players–Lasky Corporation has called a special stockholders' meeting to authorize an issue of $20,000,000 8% cumulative, convertible preferred stock $100 par, and an increase in common stock of 250,000 shares with no par value.

It is the intention to issue at this time $10,000,000 of the preferred stock. Of the 250,000 shares of additional common stock approximately 182,000 shares will be set aside to provide for the conversion not only of the $10,000,000 preferred stock now to be issued, but also of the $10,000,000 authorized but unissued preferred.

Finance Committee of Bankers

Subject to the necessary stockholders' action, holders of record November 13, 1919, will have the right to subscribe at par up to November 28th to one share of the new convertible preferred for each two shares of the common held. On or before November 28th payment in full must be made to the Empire Trust Co.

The $10,000,000 preferred is being underwritten by a syndicate headed by Dominick & Dominick and Hallgarten & Co. acting in conjunction with Kuhn, Loeb & Co.

A finance committee has been created on which large banking interests will be represented. H. D. H. Connick, Vice-President of the American International Corporation, has resigned that position in order to become an active executive of Famous Players-Lasky where he will be chairman of the Finance Committee. Other members of the Finance Committee will be Frederick G. Lee, president of Irving Trust Co.; Gayer G. Dominick of Dominick & Dominick; Maurice Wertheim of Hallgarten & Co.; and Adolph Zukor, president of the corporation.

The new Preferred Stock carries the privilege of conversion, at the option of the holder, into common stock at $110 per share up to and including November 30, 1920; at $115 to November 30, 1921; and at $120 thereafter, with an adjustment of dividends. Provision will be made, also, for a reduction of the conversion price if additional common stock is issued at less than $100 per share.

The balance sheet of the Corporation as of September 27, 1919, giving effect to the sale of $10,000,000 of Preferred, shows net assets, not including good will, of $22,326,443 or 223 per cent of the total amount of Preferred to be issued. Net Earnings before taxes for the first six months of 1919 amounted to $2,439,337 or at the rate of nearly $5,000,000 for the year.

In addition to the facts submitted above, the Famous Players-Lasky Corporation has issued a detailed statement to its stockholders wherein are set forth, among other things, the following items of special interest. A finance committee is to be created to supervise capital expenditures, salaries, advances and loans; without its consent no additional shares of common stock can be issued. This finance committee, after the annual meeting of 1920, shall consist of three persons elected from among the directors annually by the preferred stockholders and two by the common stockholders.

The books of the Corporation shall be audited at least once during each fiscal year by a certified public or chartered accountant.

Famous Players-Lasky Corporation was organized under the laws of New York, July 19, 1916, and upon organization it acquired the entire capital stock of Famous Players Film Company and Jesse L. Lasky Feature Play Company, Inc., and later, all of the stock of Bosworth, Inc., Oliver Morosco Photoplay Company and Paramount Pictures Company. All these companies are now merged into the present corporation, and additional interests have been acquired from time to time in further collateral enterprises.

In addition to distributing its own product, the Corporation has the exclusive right to distribute the out-put of several other well-known producers. In the United States alone there are estimated to be about 15,000 motion-picture theatres, of which the Corporation counts as its customers over 11,000. It has film exchanges in twenty-eight of the principal cities of the United States, and maintains a separate selling organization for its foreign trade.

FUND CAMPAIGNS

Buffalo Exhibitors Bar Soliciting in Theatres

DURING the Red Cross drive there will be no speeches by Four-Minute Men or other workers from the stages of Buffalo's motion picture houses, nor will there be any solicitations for contributions in the aisles of the theatres. The exhibitors have decided on this move because of the complaints received from patrons who were annoyed during the Liberty Loan, Red Cross, Y. M. C. A. and other campaigns, because it breaks the continuity of the show, because patrons come to the theatre to be entertained and not to be annoyed by solicitors, and because the emergency has passed. In the future the only place where workers may approach patrons of Buffalo theatres will be in the lobbies, outside the theatre proper and there only on certain nights to be decided on by the managers.

Capitol, World's Biggest Theatre, Has a Gala Opening

The long-awaited premiere of the Capitol Theatre took place Oct. 24th, after nineteen months' of preparation. The crush for seats proved so great prior to the opening of the box office that the glass doors were broken down by the throng and considerable damage done. No one was hurt, however, in the shower of glass, although traffic was interrupted.

The opening programme at "the largest theatre in the world" included Douglas Fairbanks in his first independent motion picture, "His Majesty, the American," Ned Wayburn's Demi Tasse Revue and the concert features by Arthur Pryor's Capitol band, in addition to numerous motion picture and stage novelties.

A reception, giving opportunity for an inspection of the structure, was scheduled for 7 o'clock and the performance started at 8. Ordinarily two performances will be given daily, including Sunday, with continuous performances from 12:15 noon till 5:15 and from 5:45 in the evening until 11:15 o'clock.

First National Exhibitors Hold Meeting in Cleveland

There were over sixty Ohio exhibitors present at the meeting of the stockholders of the First National Exhibitor's Circuit of Ohio, which was held in Cleveland the first two days of last week. At this meeting reports of the year were read and approved, especially that part wherein a sizable dividend was declared. Stockholders were delighted with the way First National pictures are coming, and were still further pleased with the new pictures, "The Thunderbolt" and "Back to Nature," which was screened privately while the meeting was in session.

Important Trip by American Film Man

Harry Roth, secretary and treasurer of the Forward Film Distributors, Inc., is leaving New York on Tuesday, October 28, for an extensive trip through Europe and Great Britain on behalf of his corporation. His object is to sign contracts with various foreign concerns with whom tentative arrangements have been made to act as resident buyer for them in this country.

He is also taking with him sample prints of the first two subjects acquired by this company, "The Forfeit," featuring House Peters, and "The Unbroken Promise," featuring Jane Miller.

His trip is expected to take at least three months.

First National on Hulsey-Lynch Dea

In No Wise Affects Hulsey's Position With First National and Circuit is Amply Protected Despite all Rumors; First National Franchise of Binding Character

FOLLOWING the announcement by E. H. Hulsey, of Dallas, that he has consolidated his theatre interests in the Southwest with those of S. A. Lynch in the Southeast, an official statement is made by First National Exhibitors' Circuit which explains its refusal to deny or affirm rumors of the amalgamation.

"There was no aspect of the proposition," says J. D. Williams, manager of the Circuit, "that in the least degree affected Mr. Hulsey's position with First National. Every member knew that he was absolutely loyal to the organization, and that whatever affiliation he made would only serve to strengthen the Circuit's theatre representation in the territory for which he owns the franchise. Satisfied of this, we saw no necessity for intruding on Mr. Hulsey's plan with any statement of explanation which, at best, could only anticipate one of two things — either that he would consolidate, or that he would not.

Hulsey's Position Unchanged

"First National's home office has the privilege of accepting or rejecting any and all contracts for bookings, and because of this, the Circuit was amply protected in any contingency, had one arisen. Had there been any truth in the reports that Mr. Hulsey was disposing of his theatres to Mr. Lynch, the situation, so far as First National was concerned, would have remained unchanged.

"No First National franchise can be disposed of, by any member, without first respecting the rules and regulations controlling it, and these are of a character that preclude any possibility of changes in our territorial strength that would be detrimental to the Circuit. Mr. Hulsey's franchise is equivalent to a rating of four and one-half per cent of First National's total holdings.

"He continues as a member of the Board of Directors, and this fact, in itself, is an obvious indication that his consolidation with Mr. Lynch does not bring any change in his official connection with First National, and that it does not affect in the slightest his outright and individual ownership of the Circuit franchise for his territory.

"The amount of rumor that attended his affiliation with Mr. Lynch was due largely to inspired propaganda which had no foundation in truth. In effect the consolidation has a result to First National almost identical with that which followed the affiliations between N. H. Gordon, our New England franchise owner, and another circuit of theatres in his territory. It simply added more theatres to the large list already owned, controlled or operated by First National members."

Foremost Theatre Designer Moves into New Offices

C. Howard Crane, architect, who has designed and erected over one hundred theatres, among which are many of the largest and finest in the country, wishes to announce that he has moved to his new offices in the Huron Building, southeast corner of Griswold and Congress Streets, Detroit, Mich., where he has the entire fourth floor.

Baremore Appointed to Direct Publicity of United Theatres

J. A. Berst, President of United Pictu Theatres of America, Inc., announces th appointment of R. W. Baremore as Dire tor of Publicity and Advertising who bega his duties this week.

Baremore is a firm believer in the "bo office angle." He figures out his publicit and advertising on a picture with the sol idea of getting the people into the theatr but at the same time making friends an future patrons of every one that buys a admission ticket. His campaigns are bui up to encourage future patronage, to s the people talking about a theatre and s get that invaluable "word of mouth" ad vertising that means money in the bank fo the theatre owner.

United Picture Theatres of America wis their exhibitors to know that their Adver tising and Publicity Department is read at all times to offer suggestions and co operate on any special campaign.

Mercanton to Produce "Kismet"

Louis Mercanton, the prominent Frenc producer, who is also well known in thi country through his connection with th Sarah Bernhardt picture, "Mothers o France," and the Gaby Deslys productio "Infatuation," announces this week i MOTION PICTURE NEWS that he has secure the world rights to "Kismet."

"Kismet," from the pen of Edwar Knoblock, is one of the best remembere American stage hits. Mr. Mercanton plan to make his screen production on a mos spectacular scale, with the action filmed i the original Bagdad locations of the play

Mr. Mercanton has also just finishe "Call of the Blood," from Robert Hicjen famous story by that name. The produc tion was made in Sicily, with Philip Terry and Robert Le Bargy in the leading parts It is scheduled for release within the nex month.

Banquet of the Society of Motion Picture Engineers at the William Penn Hotel, Pittsburgh, at which leading projection experts dined and made merry

THIS AND THAT

Frederick Mercy, of Yakima, Wash., plans to erect a new $150,000 motion pictur theatre in Yakima. The new theatre which will be called the "Liberty" is to have a seating capacity of 1,500. The structure will have three stories, and the upper floors will be converted into offices. Work is to start on the new theatre next summer as soon as the lease of the present tenants occupying the site on East Yakima Avenue is terminated.

The "Dayton Theatre," at Dayton, O., opened last Saturday evening for its initial performance. The new theatre is described as a palatial structure, equipped for the production of stage performances as well as motion pictures. The theatre cost $204,000 and seats about 1,000 persons.

Reports from Allentown, Pa., advise that the "Aurora Theatre" at Pennsburg has opened with a seating capacity of 600 persons. William L. Snyder is the manager. The "Hippodrome Theatre" in Allentown has closed for three weeks pending the completion of extensive alterations.

R. D. Craver, owner of the First National Exhibitors' Circuit franchise for Atlanta and Richmond, announced this week that negotiations have been completed for the building of a $300,000 motion picture theatre in Norfolk, Va., the theatre to have a seating capacity of 2,400 and to be located at 320-330 Granby Street, at the centre of Norfolk business activities.

"Circle C," is the name of a brand of Western subjects to be filmed by a new company financed by John T. Murphy, a former cowboy, who will be starred in the pictures. Wallace Colburn, who is author of a number of books of poems, and known as the "cowboy poet," will write the scenarios. James Youngdeer has been engaged as director.

Joseph Grossman, who recently sold his theatres in Cleveland, Ohio, is making a tour around the world accompanied by Mrs. Grossman, and while on this trip is now spending some time in Los Angeles getting acquainted with film conditions.

Joe La Rose, production manager of the Rivoli and Rialto theatres is back from his month's bear hunting vacation. The bears are still on their vacation, but Joe brought back a beautiful picture of a trick cat with its head in a dog's mouth. It's a still.

Joe H. Mayer, Universal's special exploitation representative, returned yesterday from Ohio where he has been exploiting "The Right to Happiness" and arranging for the exploitation of "Blind Husbands." Incidentally, Mr. Mayer spent part of his time at Cincinnati arranging for the moving of his household goods to New York. Mrs. Mayer and the two little Mayers accompanied Mr. Mayer on his return trip. They will make their home at Mamaroneck, N. Y.

The above photograph shows the way film is delivered to Biarritz, France, in the Pyrenees mountains

Picture Ads Discussed by Flinn

Director of Publicity and Advertising for F. P.–Lasky Addresses New York State Mayors

MOTION Picture Advertising" in all its many phrases, was the subject of an address which John C. Flinn, Director of Publicity and Advertising of the Famous Players-Lasky Corporation, delivered Friday morning before the Motion Picture Committee of the Conference of New York State Mayors, assembled at the Hotel Astor, New York.

W. D. McGuire, Jr., executive secretary of the National Board of Review of Motion Pictures, presided, and among those present were officials from Milwaukee, Newark, Washington, D. C., and many other big cities.

Illustrating his talk with a display of national advertisng done by the Famous Players-Lasky Corporation, Mr. Flinn said:

"Paradoxical as it may seem in view of the fact that my department is maintained to exploit Paramount-Artcratt motion pictures, the tone of our national advertising in the past has been not exclusively to sell Paramount-Artcraft pictures as to sell the motion picture. We realized that there was a certain class whose desirability as patrons of the motion picture was unquestioned, but which did not attend as freely as we wished, so we set out to win them over. Then again, as you will notice in our advertising, we are striving to make the motion picture theatre a family affair. Under the old order, the man of the house can go to his lodge, but he must go alone; the woman of the house can go to her literary club, but she must go alone; and the children must find some form of recreation of their own. But in the modern motion picture theatre the entire family, young and old alike, has a mutual amusement, something that appeals to all of them equally. And that is the big value of the motion picture we have been trying and will continue to try to point out to the public.

"Unlike any other great enterprise, we have nothing to sell but service — service to the motion picture public and to the exhibitor. We get approximatcly two hundred still photographs with each production. From these we pick out those which convey an idea of the story best and which contain the necessary element to pique one's curiosity. This is a selling point which is absolutely indispensable. After all the motion picture producers are in the business to make money, and our advertising, while it must and it does stick to the truth, must be such as to make the production a successful one from the box office point of view.

"Motion picture advertising has reached the point where it has become standardized. In other words, the lobby display photos which we get out for the decoration of the theatres' lobbies are of the same size as those put out by Metro, Universal, Fox, etc. This is done so that the exhibitor can have permanent frames in his lobby and all he need do is to change the photos every time he changes his show. In the same way, our lithographs are the same size as those put out by the other companies.

Following Mr. Flinn's talk, a general discussion was entered into during which the question of regulating or censoring exhibitors' advertising came up. Several cases were cited and copies of the advertising matter shown where exhibitors deliberately put out exploitation of a salacious character which misrepresented the picture and tended to injure the industry and nullify the effect of the National Board of Review's work. It was admitted, however, that these instances were few and far between.

Mr. Flinn suggested that the newspapers which take advertisements of that character are as much to blame as the exhibitors and that if the newspapers did a little censoring of their own advertising columns this evil would quickly be eliminated.

Edwin Carewe announces that he has changed the title of his coming picture "The Rightful Heir" to "The Web of Lies." In this picture Dolores Cassinelli plays her first dual role. Work was completed on the production yesterday and the film has been turned over to Pathe for November release.

New Picture Palace For Frisco

Eugene H. Roth Announces That New House Will Eclipse Even Famous California

WITH a recent announcement from San Francisco of the Association of the California Portola and Imperial theatres, comes the information of another big development of this progressive enterprise. Eugene H. Roth, who is in New York at present, attending the affairs of the company, makes the announcement that President H. L. Rothschild and director Herman Wobber completed the plans for another palatial theatre for San Francisco. The same is to be erected on the site of the present large Prager Department store, northeast corner of Market and Jones Streets, directly opposite their successful Imperial theatre. The plans call for a seating capacity of 3,500, practically 700 more seats than their beautiful California theatre. The facade and interior architectural treatment is to be of the Spanish character. Many innovations will be introduced, perhaps one of the most effective will be the mezzanine box section, completely circling the balcony, a lavish expenditure will be made here, to insure absolute comfort and luxury. This section will contain 450 seats, while the ground floor orchestra section is to have 2,200 seats; the balcony to contain approximately 900. The wonderful lighting effects of the California theatre will be magnified many times in beauty. Much consideration is to be given to the stage. The proscenium opening is to be 58 feet wide, while the extreme depth of the stage is to be 75 feet. Due to the favorable location of the stage on the ground, the stage will form a complete triangle, the space under the sidewalk on either side is to be utilized; this space being 22 feet wide and is available for 150 feet, giving approximately 300 feet runway on either side of the stage, for big spectacular presentations. An extra large pit will be provided to accommodate a large orchestra contemplated. And due consideration is being given to the instalation of a huge organ. The main entrance and outer foyer will have an opening of a width of 48 feet, 64 feet deep, leading into a dome rotunda of 58 feet in diameter. Easy gradients will lead off the rotunda to the various sections in the mezzanine and balcony hallways. The architect, Alfred Henry Jacobs, whose artistic ability is displayed in the California theatre, will have complete charge of the plans and decorations. The new photoplay edifice is to be christened the "GRANADA." It is expected that this theatre will be opened approximately October 1, 1920. Associated with Mr. Roth in the management will be Mr. Jack Partington, who, for many years so successfully managed the popular Imperial theatre of San Francisco. With the completion of this theatre, the California syndicate will have the four largest theatres in San Francisco, all in the busy downtown district. Another announcement is to be made shortly, of a further development of their plans.

Rothermel's Fine Record Abroad

Head of Community Motion Picture Bureau Returns Home After a Hard Campaign in A. E. F.

ONE of the last motion picture executives to return from overseas after a strenuous two years spent in the service of the A. E. F., for the Community Motion Picture Bureau, is Mr. Royale V. Rothermel of New York City, formerly president of the Filmcraft Corporation and a well known film man of the middle West.

With him Mr. Rothermel brought nearly 100,000 feet of film taken under his direction by the Community Motion Picture Bureau showing some of the amusements of the A. E. F., their favorite sight-seeing points in Europe and the canteen, recreational and motion picture service rendered the troops with the money raised for that purpose by the welfare societies. Mr. Rothermel and a staff of assistants who accompanied him back from France, including Alfred Shellenberger, Charlotte Bell Mann, Jean Chamblin and C. B. Blackwell, are now titling and editing this material for general distribution through the Community Service.

At the time of unification of all cinema activities for the American forces in France under the direction of the Community Motion Picture Bureau, Mr. Rothermel was busy struggling with a man's size job at Brest where he had organized and built up an efficient cinema service for that immense port and the surrounding country for a distance of a hundred kilometers.

This territory included the big receiving camps of Pontanezen and Fort Bougen, the naval aviation stations along the Brittany coast, the navy base at Brest and transports in the harbor to say nothing of the labor camps, stevedore outfits and base hospitals.

With such other duties as installing a complete high-tension, 11,000 volt electric light line a distance of six kilometers to Camp Pontanezen under almost impossible conditions; acting as official interpreter and liason officer with the French military, naval and civil authorities; installing water, electric light and sewerage systems; and in his spare time, driving autos and trucks down from Paris to Brest, it was no wonder Mr. Rothermel welcomed the advent of the Community Motion Picture Bureau's unified command of the A. E. F.'s cinema service and promptly took a two months' rest in Naval Base Hospital No. 5.

On his recovery from a breakdown that necessitated two operations, Mr. Rothermel was successively in charge of the motion picture work in the Midi, at Marseilles, and with the Second Division and the Third Army Corps on the Rhine.

Under the direct supervision of James W. Early, the Oakley Super-quality Productions, Inc., has started picturizing the Early series of society satired under the direction of Clyde McCoy. The cast is headed by Florence Grey and Walter K. Perkins.

Herbert W. Thompson, who controls American Film Co.'s productions in England, Scotland, Wales and Ireland

New Amusement Publication, "Screen and Stage," Issued in West

"Screen and Stage," a San Francisco publication, made its bow to the public and the trade with its mid-October number.

A 24-page publication, attractively got up, and with an avowed purpose to furnish information and amusement to the public to the end that it would get in closer association with the picture industry, this magazine will henceforth be issued semi-monthly.

David C. Kinkead is editor, M. S. Vidaver, associate editor, and M. Stearns, secretary.

The first issue is interesting, and clean. For the future we wish all good luck to "Screen and Stage."

Moss Acquires Property to Build $750,000 Playhouse On

Announcement is made from the B. S. Moss Offices of the purchase of the entire block bounded by Tremont, Webster and Carter Avenues and East 176th Street, the Bronx, New York. Mr. Moss will begin at once the construction of a mammoth vaudeville and photoplay theatre on this site. It is said that the cost will be $750,000, and that the new playhouse will open next season.

Mr. Moss' holdings in New York City already comprise five houses — the Broadway, Hamilton, Regent, Jefferson and Flatbush, with several others in process of erection. It was stated that further announcement concerning additional enterprises would soon be forthcoming.

Rehearsing and building "props" at the same time for the opening bill at the new Capitol

Second All-Night Theatre Opens in Cleveland; Venture Pays

The all-night movie show is getting a firm foothold in Cleveland, according to reports, and there are now two downtown photoplay houses operating continuously for twenty-four hours, where there was previously but one.

The Princess, Euclid Ave., started the innovation several months ago, and made some money, according to Manager Wolcott. Now the Wonderland, East Ninth Street is operating all night, too, and while fortunes are not being made by this operation, still, there is sufficient revenue coming in to make the experiment pay. Recently a reporter on one of the dailies went into these two houses at various hours during the night and his report on conditions was interesting. This is what the reporter found: "A large number of patrons appear to be factory men or laborers who work at odd shifts. There were few women, and those who were there were all escorted. Quite a few men in each house had suitcases, showing they were waiting for early morning trains. Some were there because they couldn't get a room in a hotel."

Hallmark Remodels Offices for Enlarged Clerical Forces

Owing to the increased amount of business passing through the executive offices of Hallmark Pictures Corporation, Frank G. Hall, president of Hallmark Pictures Corporation, has had the floor space of its offices at 130 West 46th Street, enlarged to accommodate a big increase in Hallmark's clerical forces.

Hallmark's New York Exchange was moved last week to the office at 1600 Broadway, formerly occupied by Exhibitors' Mutual. This space has been remodeled and altered and will accommodate the accounting auditor and purchasing departments, with private offices for the publicity, advertising and exploitation departments.

Europe Looks to Us for Pictures

Such is Finding of Harry J. Cohen of Metro; We Must Supply Seventy-five Per Cent of Amusement

HARRY J. COHEN, manager of Metro Pictures Corporation's foreign department, has returned from a three-months' trip abroad, in which he made a personal survey of the motion picture situation in England, France and Sweden. What he saw in Europe confirmed and emphasized the impression obtained by the Metro president, Richard A. Rowland, who preceded him abroad and returned before him — namely, that the old world is a rich field for American photoplay exploitation.

Mr. Cohen came back with a bundle of famous European plays, which the Metro officials now have under consideration as vehicles to round out the "perfect thirty-six" celebrated dramas and notable novels from which Screen Classics, Inc., is to produce its 1919–20 output of "fewer and better" pictures.

Perhaps the most illuminating of Mr. Cohen's observations upon his return was the statement that 75 per cent of Europe's entertainment for the next two or three years must be supplied by American producers. This applies particularly to motion pictures. Metro's foreign department manager found that English and continental entertainment is woefully short in quantity because of the slackening of industry caused by the war, the scarcity of raw materials for production and the generally chaotic state of the labor market.

"While the United States must contribute at least 75 per cent of the entertainment needed to divert the peoples of Europe," said Mr. Cohen, "it was my observation that this entertainment must be of the highest grade. There is absolutely no room for the cheap picture. And by that I mean the picture that is cheap in theme, vulgar or devoid of that artistry which Europe rightfully has come to expect of American cinematic productions.

"On the other hand, with the peoples of the war-stricken lands hungering for amusement, there is every opportunity for entertainment that meets their artistic standards. They want, in short, pictures of the fewer and better sort; and it is to meet this European demand as well as the pressing wants of the home market that Metro is bending every effort."

Australia is to be the next field for Mr. Cohen's business investigations. He is planning a trip to the antipodes within 30 days, so soon as he is able to clear up the mass of office detail that had accumulated in his absence. The Metro foreign department manager purposes to make an exhaustive survey of the territory, believing that it should be as fruitful for American enterprises in general and Metro enterprise in particular, as he found Europe to be.

One Who Knows Exchanges

Enclosed find my check for $4, chalk my subscription up for two years. I might have writers' cramp when she comes due the next time and I want the paper to continue its visits to me regularly.

The Motion Picture News gets better every week and we don't need any other paper to keep us posted. I read everything in it and the experience letters suit me so well I would like to see more of them in it. I am fifty-seven years old and I am the operator for the Elite Theatre here and the owner of it. I started when the pictures first started so far back we forget the date, but I don't know it all by any means. They, the letters, tell so many thing that are true and helpful that I would not miss them for several prices of the paper and I would write some, only they are better writers and I can learn from them — and do I know the film exchanges? I just guess I do and then some. My experience is, they all are devils or have some devils working for them. If I were to say what I know about them they wouldn't ship me any more films. Man, they are the limit when it comes to business and some are worse than others. The truth is, they do business in so many ways that sometimes it looks like children playing doll house. Changeable is no name, there is no business in the world but the picture business that can do as they do and still live, and did you notice they don't live always? There must be a big profit in it or they would not last one month and now they are fixing it so they will do business on the Exhibitors' money. Pay two or three months in advance or they will give it to your competitor and if he don't take it, put up a show. Gosh ding it, these film exchanges are some cats!

ELITE THEATRE,
Jno. T. Brogan,
West Point, Miss.

Tootle, Well Known Publicity Man, Among Last Out of Uniform

Among the last of the motion picture advertising men to return to New York after getting out of the army is Harry King Tootle, former advertising and publicity manager for the Gaumont company. He was abroad for eight months as a lieutenant of artillery, during that time having served as assistant adjutant of the 351st Regiment of Field Artillery, aide-de-camp to Brigadier General W. E. Cole, and acting adjutant of the 167th Field Artillery Brigade under Brigadier General John H. Sherburne. Mr. Tootle returned in the spring, and since then has been taking a vacation in West Virginia.

"Even the motion picture men who go to California finally come back to New York, but I did not have to get that far away to feel the lure of the metropolis," confessed the former Gaumont representative. "Nor have I lost my interest in motion pictures. In fact, I remained on the farm longer than I had intended, awaiting the development of motion picture plans in which I had been included. As these now seem unlikely to come to maturity in the near future, I find that I must turn to other fields if I am to remain identified with the industry."

Exhibitor Service Bureau

Every Exhibitor Tells the Same Story

Three Exhibitor Articles on Admissions

Here are three exhibitor articles on admissions, all of which recite the same story, increased overhead and high rentals. The first letter is by A. J. Moeller, managing director of the Theatre De Luxe, Detroit, which has just increased its admission after, as Mr. Moeller states, "much sharpening of pencils." The second story is by Edgar E. Duncan, manager of the Colonial, of Lincoln, Neb. Mr. Duncan is evidently one of the "hard boiled boys" for he is still getting by on an admission of twenty cents top.

The third letter is by Miss Dolly Spurr, President of the Mutual Theatre Company of Marion, Ind., lessees of the Royal Grand, Lyric and Indiana theatres at Marion, Ind. Miss Spurr says she is "between the devil and the deep sea" and then she tells why she is in a quandary. Read each letter carefully. They are important.

One from Moeller

Beg to acknowledge receipt of yours under date of the 12th instant.

The matter of increased admissions, is something worthy of a great deal of thought and consideration, and it is not without considerable sharpening of pencils and many figures that we finally decided, that it was no longer a matter of advisability, but rather one of necessity.

To sum up the situation, and to make it as concise as possible, the following taken from our files, shows some of the reasons why we found it necessary, all the increases as stated being effective since our present price of admission was established.

Five per cent revenue tax on film rentals, 25 per cent increase on salaries, of musicians, stage hands and operators, increase in cost of maintenance approximately, 30%, increase in fuel 25%, increase in adv. rates ranging from 8 to 33 per cent, higher taxes, I have in the past two weeks received letters from exchanges increasing rentals approximating 50% on short subjects, additional notices have been received increasing prices on advertising accessories 15%, all these increases must be met, and there is but one source from which they can accrue, viz.: increased admissions.

Our admission prices at this writing are 15, 20 and 30 cents, plus war tax, beginning on the 28th instant, the prices will be 25 and 40 cents including war tax, which is only sufficient to cover the added cost in operation.

No one can deny the fact that the Motion Picture is the entertainment of millions, and the success of any theatre depends on the number of people who patronize it, consequently due consideration must be given, as to advisability, but this can best be judged, by the individual, depending on the location, competition, etc.

The matter of a fluctuating price policy or a standard policy must also be governed by local conditions, as no two communities, cities or towns, are alike, the result is that it resolves itself to the judgment of the individual manager for each theatre or community.

Personally I favor the standard policy, my reason being that, I believe the patrons of any theatre should be as conversant with the price of the particular theatre they are attending as they are with the time of the performances.

It is not always the better pictures on which the price of admission is increased and a great many exhibitors are governed by the rental price they pay rather than by the quality of the production. It being a great deal easier to obtain the additional rental thru increase in admission for a particular picture than thru exploitation. But this mode of procedure does not add continued patronage to the theatre, and surely common sense would signify that the successful outcome is dependent on increased patronage, and there is no surer way of increasing that patronage than thru pleasing the majority of your own patrons.

A satisfied patron is the best of advertising mediums because he is a booster, but sting him two or three times and the result is he becomes a knocker, but can you blame him. He purchases without seeing, and what he pays for is either there or is not there, and that is the basis of value, a patron usually knows what he wants and whether or not he or she is getting it, that is the reason they either patronize your theatre, or the other fellow's.

Standardize your prices, your program, and if you have an exceptional feature give your patrons the benefit of it and try to get new faces into your theatre thru exploitation, increase your box office receipts thru patronage rather than thru increased prices, individualize your theatre, make them talk about it and the attractions you are showing, the results should show for themselves.

Very truly yours,
A. J. MOELLER,
Managing Director.

Duncan Letter

Answering yours regarding admissions, will take up the question as asked:

My admissions were 5 and 10 cents afternoons and 10 and 15 cents evenings, with war tax additional.

The first day of Sept., I raised as follows. 6 and 11 cents in afternoon, 10 and 20 cents evenings. You will notice that I lowered the children at night one cent and raised the adults three cents. Prices include war tax.

By doing away with penny change we have saved about as many kicks as we made by raising the prices.

The very next week I jumped on "Checkers" to 10 and 15 afternoons, and 10 and 25 cents evenings, including tax, and received only one kick about the price and that was from a patron who had not seen the picture.

I have discovered that the public will pay the price without a murmur if you have what they want and do not take advantage of them. I have never advanced prices on any program that did not merit it.

I can't say that it was absolutely necessary to advance prices at this time, but with increased salaries to every employee of the theatre and higher film rental, it seems to me that we are entitled to a slight advance.

I expect a slight increase in film rental but, believe me, they have to show me first that they are making better pictures before they get my name on a contract.

I expect to raise prices about six times this season but every feature must pass muster before I do it. I would rather lose money than advance on a star.

After trying out the new scale of prices I am satisfied that I have not acted unwisely and shall keep them as they are now.

Yours very truly,
EDGAR E. DUNCAN,
Mgr. Colonial Theatre.
Lincoln, Neb.

Miss Spurr Writes

In answer to your letter of the 19th. My policies for the coming season are set but I don't know how long they can last. I'm charging 25¢ and 30¢ top now, and conditions are such here that a raise is not to be thought of at present. Too many strikes, and a general howl about raise in prices on everything.

On the other hand my film service has gone up from 50 to 200 per cent, employees 25 per cent all the way around, and heaven only knows what things are coming to. If I had Sunday shows, I could stand it, but I have'nt, and its a case of being up in the air proper. Between the devil and the deep sea — film rentals twice and three times what they were, and we don't DARE raise admissions.

The film exchanges realize this in some localities too, but it don't make any difference in quoting prices.

Theres an answer somewhere to this question. What is it?

Sincerely.
MISS DOLLY SPURR,
President, Mutual Theatre Co.

Your Idea and Ours

THE Peoples theatre of Portland, Oregon, has framed a most effective display for "The Gray Horizon" in this six column, ten-inch ad. Using stills as a basis, the ad man has succeeded in making a scene cut and two closeups of the star command the attention of the reader and the appearance of the display unusual by the black and white lines beginning at a point and widening diagonally across the sheet.

We wouldn't recommend this sort of thing, especially the white and black lines, for many pictures, but for one of Hayakwa's productions it does very nicely since this actor stands in a class by himself and you get what might be termed a Japanese atmosphere from the display.

The use of two or three stills framed together as has been done here is always good ad construction especially where you do not want to use too much reading matter.

The Peoples has done some very nice work in the boxes and can be rated with having created something quite a lot different from the usual run of newspaper displays. This ad will certainly attract attention if for no other reason except its eccentricity.

The way to tell a movie actress from a Broadway flapper. The actress doesn't use so much rouge. It photographs black.

IF the Colonial (Toledo, Ohio) had used some selling talk in the space devoted to listing the cast in this display for "Checkers" we would consider this about the best ad we have seen on this picture. We say "if" because there are very few names in this cast which mean anything to the fan and the feature is one which

gets business because of it being a really big production from a most famous stage play. In other words the production overshadows the cast and, therefore, the only value the advertiser gets from the space he has devoted to this part of the ad, is from the fact that it is an unusually large one and would tend to impress the reader that the feature is a big picture. We would have used this space for a more extended account of the spectacular events which are a featured part of the film, given Thomas Carrigan a little selling talk, mentioned Jean Acker as the heroine of the story and asked if the reader remembered "Tammany Young" who has quite a hit with patrons of theatres in eccentric characters along the line of the one he does in "Checkers." We would have told of some of the other events on the bill, especially the music and stated the time of screening of the feature picture and urged people to get in for the opening.

Of course this is a good ad. There can be no doubt that it sold the feature. What we have said is only our idea of what would have made it better, only our idea, however, and since this advertising game cannot be measured like calico we are always laying ourselves open to being accused of being hypercritical.

This display was just a foot square.

"Silence is of the Gods — only monkeys chatter."

THE WESTERNERS
THAT SPLENDID
COMPLETE
NOVEL (VALUE $1.75)
By Stewart Edward White
GIVEN FREE OCTOBER 5TH WITH
The Sunday Cleveland News-Leader
THIS GREAT STORY
Will be shown in Moving Pictures week of October 6th, at the
GRAND THEATRE
East 9th Street near Prospect
A High Class, Modern Theatre, catering especially to ladies and children

THE Sunday News-Leader of Cleveland, Ohio, is one of the most progressive of the big publications in the way it co-operates with the motion picture theatres of its city. Here is an example, only one of several co-operative advertising stunts which was used during the run of "The Westerners" at the Grand theatre.

This was a quarter-sheet poster which was displayed liberally about Cleveland by the newspaper during the film's engagement. It was conducive of most unusual amount of interest for the film and the Grand reaped a rich financial harvest. The News-Leader devoted several pages of its October 6th edition to the book and picture and ran the story complete as a part of weekly offering to its readers.

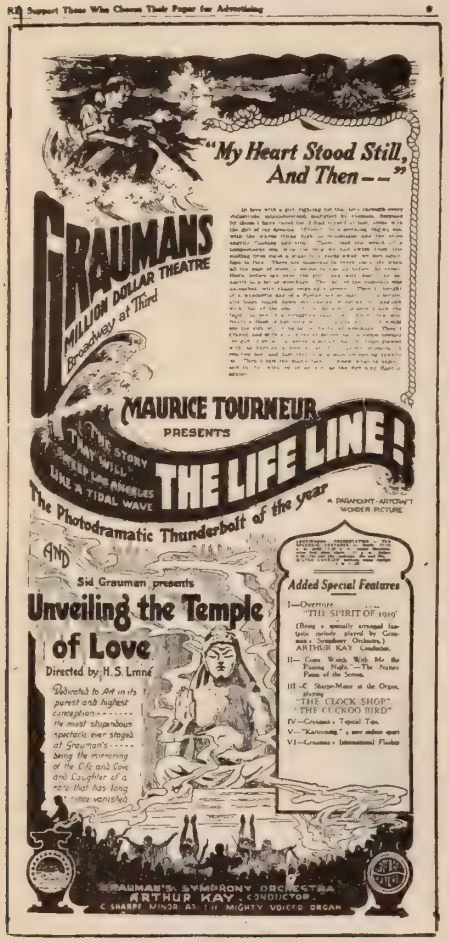
This is a fine example of what the newspaper and the theatres working together may do to their mutual benefit.

"When the teeth fall out the tongue wags loose."

THIS is one of H. B. Franklin's latest displays which was used at Shea's Hippodrome showing of "The Hoodlum." There isn't much of it, in size it was even smaller than you see it here, but it exemplifies Franklin's style of newspaper advertising — small hand-drawn displays announcing the bill and the star. There may be those who say that displays like this are not to be compared with bigger ones using illustrative cuts and a good line of selling talk, but if you were to argue with Mr. Franklin on this subject he would tell you that his theatre is doing capacity week in and week out, which is about all that can be expected as a result of any kind of advertising.

There is one thing about Franklin's ads. They are distinctive and so different from any others which appear in the Buffalo papers that they stand out like a cameo on the printed page. We believe it is for this reason that Mr. Franklin is able to claim such great results from his newspaper displays. If others in the host of Buffalo advertisers were to effect this style much of its value would be lost except from the announcement standpoint.

Comment and Criticism



JUST what this eight point selling talk which Grauman's of Los Angeles has chosen to use in its ad on "The Life Line" we don't know, unless it is one of the "big speeches" which characterized the old-time melodramas like "Romany Rye" from which Maurice Tourneur made this melodramatic picture, but anyway we can't see the reason for it as a part of a high-grade ad by a high-grade theatre under high-grade management.

So far as the rest of the display is concerned it is quite up to the usual Grauman standard, mighty artistic. In place of this whole bunch of Mary Jane Holmes stuff written in the first person and without explanation we would have used a paragraph of selling talk telling Los Angeles what this picture was about and describing some of the spectacular scenes which were to be enacted.

The story of this picture is commonplace, but the way it has been put together with the thrills that are shown in a shipwreck and a theatre fire are sure-fire stuff with any audience. There is also some of the best of comedy in this which wasn't mentioned.

Grauman's gives the spectacle staged at that theatre, "The Unveiling of the Temple of Love," excellent mention and lists the other numbers on the bill all of which we think is the only thing to do.

In size this was four columns wide and twenty inches deep.

AN issue or so ago we took a crack at the advertising of the Plaza theatre, San Diego, because the space they bought on "The Miracle Man" we thought wasn't large enough and strong enough for so great an attraction. In this we reckoned without our host for here is a full page which the Plaza used prior to the showing and for the first few days thereafter. With the ad comes a letter from the Plaza management stating that they cut down their space only when the crowds were so large that it was impossible to get them in the theatre and after they had told all of San Diego about the production in no uncertain terms. In this we have visual proof in the display which is herewith reproduced. "The Miracle Man" has had a lot of good advertising, perhaps because there was something to talk about, but we think this display ranks well with the best we have seen. It is with pleasure that we take back our insinuation that the Plaza ad man was laying down on his job.

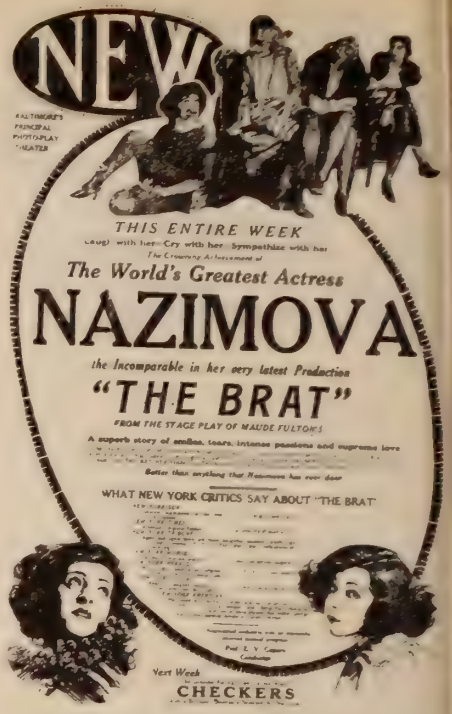
The Story that Can Never Be Told in Words
The Supreme Cry of the Soul Made Visible
GEORGE LOANE TUCKER'S PRODUCTION
THE MIRACLE MAN
The Picture Worth While-
-of the Things Worth While
The Miracle Man's is the message from the beginning to the end of time
It inspires like a burst of glorious music.
It is a photoplay with an amazing soul - a dramatic entertainment that entertains delights.
It thrills like a message from a master
The Soul crying for a caress, answered by The Miracle Man.
It appeals like a tale of true love
All that is admirable and sorrowful in the mere act of living - you find in The Miracle Man
PLAZA THEATER
OPPOSITE U.S. GRANT HOTEL

"A woman's tongue is but three inches long yet it can kill a man six feet high."

THE New Theatre of Baltimore has given Nazimova in the "The Brat" some mighty good billing and this display is a part of the exploitation campaign which brought capacity business for the engagement.

About everything which goes to make an ad good is to be found in this display: good cuts, well framed, proper display of the star's name and the title of the production, the star line overtopping the title, which is correct for this picture, a good line of selling talk, and a mention of what the New York papers said about the film which will have some weight. We want to call your attention to the use of the two head cuts of the star at the bottom of the ad. They certainly serve to dress the whole display, and are remarkable specimens of producers' materials.

If you are to play this feature be sure you ask your exchange for a plentiful supply of these half tones. We would recommend that you follow the style of this ad so far as you can. It ranks in our opinion a good 100 per cent. In size it was five columns wide and seventeen inches deep.



Only a man with a good substantial income can afford to write poetry, or scenarios.

THE New theatre of Baltimore has furnished a "new" ad idea for "Checkers" in framing its reading matter and cuts within a big horse shoe. We should say that this is a corking good idea for making your display different than the orthodox stuff and give this a good rating on our batting average record. We would judge that this is all hand drawn and entirely original as we have seen nothing like it. The display balances nicely, gives the title proper display and doesn't waste much time in shooting at anything else which we believe is the right angle for

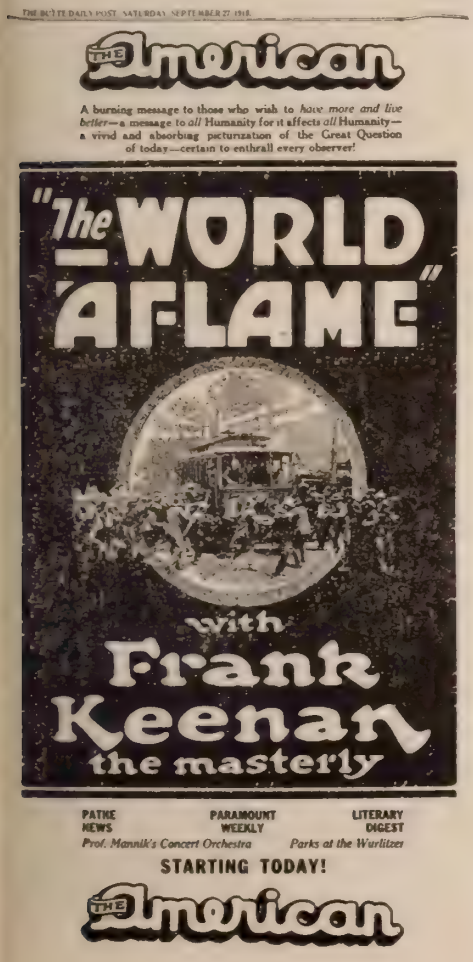
exploiting this picture. The New has taken advantage of the opportunity to get its name line in big letters without hurting the appearance of the ad., something which is not often possible. In size this was four columns by nine inches. We have seen a lot of good advertising on this feature but none which suited us any better than this one.

Contentment may be better than riches but it doesn't pay the rent.

FOR a picture of this kind, with a star of the magnitude of Frank Keenan, we should say that the American of Butte had advertised "The World Aflame" just the way it should be, in spite of the fact that the ad man has used up a lot of space with his black ink. However, this use of ink serves to bring the display out on the page and makes the white letters of the title of the production and the star's name vividly prominent. This was better than a half page.

The use of the scene cut in the center, one of the big dramatic moments in the film, gives the readers of the ad a good idea of the character of the production, although it does not print any too well. If you had seen the picture you would remember the scene and know that the man in the front window of the car is Keenan, otherwise you wouldn't.

This feature seems to have experienced an unusual career. It is not a new release as first run houses are wont to view pictures, but seems to be jumping into


THE BUTTE DAILY POST, SATURDAY, SEPTEMBER 27, 1919.
THE American
A burning message to those who wish to have more and live better—a message to all Humanity for it affects all Humanity—a vivid and absorbing picturization of the Great Question of today—certain to enthrall every observer!
"The WORLD AFLAME"
with
Frank Keenan
the masterly
PATHE NEWS
PARAMOUNT WEEKLY
LITERARY DIGEST
Prof. Mannik's Concert Orchestra
Parks at the Wurlitzer
STARTING TODAY!
THE American

booking favor some weeks after it might have been expected to have played the big time. We have noticed several houses which usually play a picture "off the bat" who have used this feature within the past two weeks. Others are scheduled to play it later.

Umbrellas and self respect when lost are seldom found.

MAYBE this one by or rather for the six St. Louis theatres on "The Brat" may be the best of advertising, but just the same we can't see it, especially the "slate" stuff. We don't see where it has any application to this picture, which in the case of "Daddy Long Legs" the use of the blackboard idea did have.

We also believe that presenting Nazimova in any manner except seriously as a great emotional artist is a mistake. This star isn't an ingenue and she shouldn't be advertised even by suggestion as one. Now without doubt this ad attracted attention for it was six columns wide by eight inches deep, but we don't think that the best results for the space purchased have been obtained, although it has made a convenient way of advertising one bill at six theatres, giving each one equal space. We are pretty sure that this space was subscribed for by the St. Louis exchange and of course the theatres could hardly "look a gift horse in the mouth." We selected it for comment that we might warn you against advertising Nazimova and her pictures in so light a vein. If this picture was a Constance Talmadge, a Mary Pickford, a Madge Kennedy production then it would be all right to "kid" in your displays, but with this star keep your style and your selling talk serious.

It is easier to follow the races than to get ahead of them.

WE wish we might reproduce for you every one of a bundle of displays we have from S. Barrett McCormick's Circle theatre, on "A Temperamental Wife," but we haven't the space. There were some better ones than this four column by fifteen-inch specimen but we are selecting this one for a reason.

We want you to see how a whole bunch of reading matter which if it were framed in an ordinary manner and if ordinary selling talk were used, would probably be passed up by the average reader of the paper in which it appeared.

However the way McCormick has

How Exhibitors Advertise

framed his cuts and worded his selling talk covers two distinct fields that are bound to get his display read to the last word.

The use of the line-drawn cuts have all the effect of a cartoon which have proved themselves as interesting to the millions of Americans these many years. Everybody is going to take a look at McCormick's illustrations and smile the same kind of a smile as he does with "Happy" or any of the other cartoon celebrities.

Then comes the selling talk, original bits of clever word juggling which would be interesting from a literary standpoint alone.

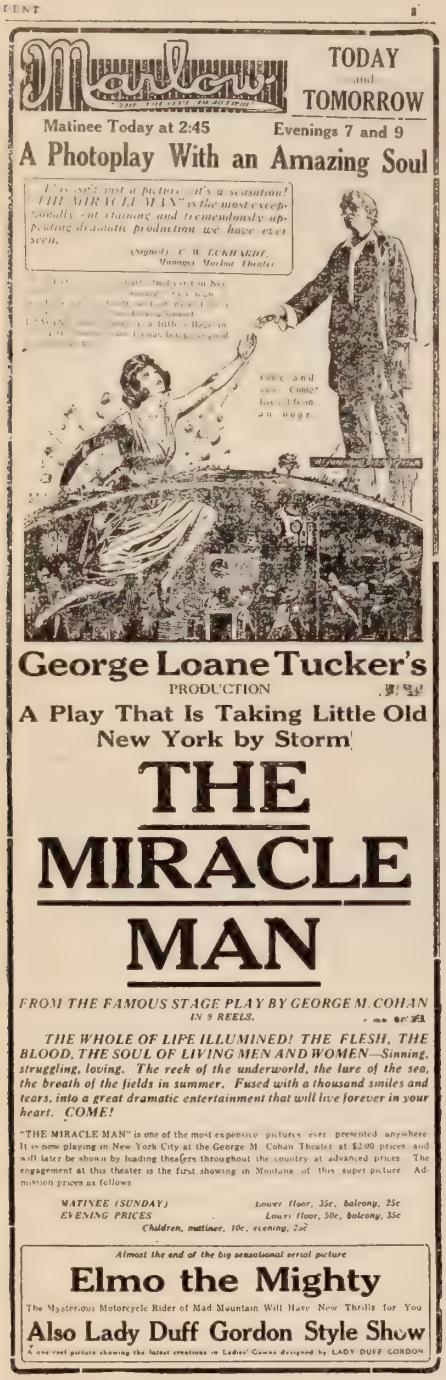
However, here is the ad reproduced from its original size to our columns. Study it and see how the master frames his advertising appeal. Many of you will not be able to get the mechanical aid that McCormick does but you can at least catch the advertising idea which he utilizes, that of making his displays more than a dull and heavy styled statement of fact concerning a bill to be played.

A motto for producers: "Build Few, Build Fast, Each One Better, Than the Last."

THE Marlow Theatre, Helena, has the honor of being the first house in Montana to have run "The Miracle Man," and we must admit that the manager of the Marlow recognized the fact that he had something unusual to put over for he has bought more than liberal space for his display, three columns wide by a whole page deep, and then made his selling talk and display lines promise his patrons a regular picture, which you can bet this one is.

There isn't anything so artistic about this display. Its basis is a producer's cut symbolic of the great theme of the "Miracle Man," and above and below this cut is good reading matter about the pic-

Looking Over the Ads


Marlow
TODAY and TOMORROW
Matinee Today at 2:45 Evenings 7 and 9
A Photoplay With an Amazing Soul
George Loane Tucker's
PRODUCTION
A Play That Is Taking Little Old New York by Storm
THE MIRACLE MAN
FROM THE FAMOUS STAGE PLAY BY GEORGE M. COHAN IN 9 REELS.
THE WHOLE OF LIFE ILLUMINED! THE FLESH, THE BLOOD, THE SOUL OF LIVING MEN AND WOMEN—Sinning, struggling, loving. The reek of the underworld, the lure of the sea, the breath of the fields in summer. Fused with a thousand smiles and tears, into a great dramatic entertainment that will live forever in your heart. COME!
Almost the end of the big sensational serial picture
Elmo the Mighty
The Mysterious Motorcycle Rider of Mad Mountain Will Have New Thrills for You
Also Lady Duff Gordon Style Show

ture. This reading matter begins with a catch line which originates with the producers and which is being largely used in all the advertising we see on this feature. Then follows a personal guarantee by the management which may or may not mean something according to how often and on what subjects it has been used.

Then follows the headlines, which are in good taste. When we get to the selling talk take notice of a literary gem. This display is worthy of every bit of praise we are giving it.

"When a man is mad of a fever, run for a doctor. When a man is mad of a woman — wait. Only she herself can cure him."

THE New Garrick of Minneapolis has a rather unusual display here in this three-column, twelve-inch ad, but the circles which look like the cancellation stamp on a letter, and to our mind damages an otherwise good display. The New Garrick started out with a corking good idea, that of making the cast a most notable one, the thing to be featured in "Her Kingdom of Dreams," and if it were not for the "post marks" we mention we think that this display would be a model for advertising this feature. However as the ad stands here, it looks, not only crowded but "mussed up" and untidy, entirely due to these circles.

The title of the feature and the star's name have been given proper billing and the paragraph of selling talk which is devoted to the star and cast are carefully worded. We would say that so far as the principles of this display are concerned that the New Garrick ad man has used excellent judgment and we don't see why he chooses to spoil his work by the addition of the "post marks."

This is a good ad to copy aside from this.

"A secret revealed to a woman is as a bubble that is blown."

MR. PARTINGTON, manager of the Imperial, San Francisco, always gets a good deal of the "personal guarantee" into the style of his advertising which is a mighty clever trick if you can establish a reputation for yourself so that your say so will be taken seriously. This ad is different from any we have seen on "The Miracle Man" and that is the reason we are using it. It is an ideal display where an engagement has been extended long enough so that all the town knows about the feature and only needs to be assured that it is still playing. We like what Mr. Partington has to say about coming in during "the thirty-minute" period.

An appeal to those who love photoplays— and to those who don't

¶ *Believe in the whole-hearted sincerity of this appeal. Forget the unearned adjectives used to exploit other photoplays. Forget the "big" productions that proved so small. Have faith in this resounding statement:*

George Loane Tucker's Tremendous Romance

The Miracle Man

A Paramount-Artcraft Special

is the most inspiring and profoundly heart-stirring production since the birth of the photoplay. It makes your emotions surge like a tide within you. We challenge you to see this drama, blazing itself into your heart, with dry eyes. We challenge you to see the terrific climax and remain unmoved.

* * * * * * *

Tomorrow ushers in the fifth week of this "miracle" picture. Other bookings compel us to bring to a close shortly an engagement which could otherwise apparently be extended indefinitely.

* * * * * * *

"THE MIRACLE MAN" is screened daily at 1:25, 3:30, 5:25, 7:35, 9:40. Added attractions are presented 30 minutes before the above schedule.

* * * * * * *

In courtesy to others and in justice to yourself, come during the 30-minute period only. Doors open at 1 P. M. Babes in arms not admitted.

Imperial

The Home of Superproductions. Market St., bet. 6th and 7th

Discovers a Farrar Among His Ushers

ONE of the ushers in the Majestice Theatre of Portland, owned by J. J. Parker and managed by Frank Lacey sprung to local fame one week, during which community singing in the theatre was in vogue. Manager Lacey noticed on the first night of the community singing that a clear, high soprano was leading. On the second night he discovered the voice again but it was on the third night that he discovered its owner. She was one of his own ushers. Mr. Lacey rewarded her by sending her to one of Portland's best musicians who trained her on the song "Broken Blossoms." She sang this selection as a solo at each performance preceding the week in which Griffith's big production showed at the Majestic Theatre.

This might be a colored minstrel troup which hit town but it isn't. This band helped put "Checkers" over for the New Lyric, Minneapolis

Exploiting "Checkers" As a Special in the Twin Cities

"CHECKERS" has just completed a two weeks run in the Twin Cities and few pictures shown there in recent years have been given the unique exploitation given this racing drama.

The features made its northwest debut at the New Lyric, Minneapolis the week starting Sunday September 28 and played two overflow business at every showing during the week despite the fact that it rained continuously for two days and the remaining days of the week were chilly and damp.

Manager William Vance of the New Lyric originally intended to precede the showing of the feature with a real racing scene using several local race horses and jockeys on a stage tread-mill but inability to get a treadmill of sufficient size nipped the idea in the bud. However, what Mr. Vance failed to accomplish in the way of a stage setting he made up in stunt advertising. Trailers announcing the coming of the play were shown in several downtown theatres for three weeks in advance of the presentation. One sheet snipes of checkered design were posted all over the city two weeks in advance of the showing and on the Saturday preceding the opening 50,000 12 inch by 23 inch heralds were distributed to homes in various sections of the city by a score of local newsboys, and Boy Scouts. On the day of the opening Mr. Vance engaged a colored band of ten pieces and before each de luxe performance the band played lively jazz numbers in front of the theatre. On the week days, during the noon hour and during the supper hour the band and five race horses, blanketed and taped like those training for track competition paraded the downtown streets and created no end of interest in the showing.

Mr. Vance also ordered six sets of two sheet letters and covered as many long fences with the big letters "Checkers at the New Lyric, Sept. 28" 20 twenty-four sheet stands were also used in the outside advertising campaign as were also 25 sixteen sheet stands. A simple but very appropriate stage setting, showing bleachers and paddocks near a race track was used for the showing. To add to the atmosphere created for the presentation Mr. Vance had the race horses used in the street parade marched across the stage by jockeys while the augmented orchestra struck up hurdy-gurdy music. Photos showing the crowds in front of the New Lyric are shown herewith.

At the New Liberty, St. Paul, where "Checkers" played to capacity business the week of October 5, Manager Arthur F. Abelson had his theatre front decorated with stage pieces and canvas.

Race horses which advertised "Checkers" at the New Lyric, Minneapolis

Manager Doubles in Brass

MANAGER Julius K. Johnson, of the New Garrick, Minneapolis, who in addition to his managerial duties is the concert pipe organist at the Northwest's leading theatre, surprised several thousand Garrick patrons the week of October 5, by acting as accompanist to Pietro Frosini, concert accordianist who has become very popular with Minneapolitans.

Following his pipe organ solo Mr. Johnson came upon the stage with Mr. Frosini playing the accompaniment to "Rigolleto" from memory and following with a jazz number "Baby." So tremendous was the reception given this extraordinary musical offering that Mr. Johnson returned after several bows, with Frosini, and played an accordion selection with him.

The week of October 5 saw "The Woman Thou Gavest Me" at the New Garrick and without attempting to steal any credit from the attraction it must be said that Manager Johnson's ability to make himself a dual attraction helped to extend the showing of the feature and the repetition of the musical program for the week starting October 12.

The band in action for "Checkers" at the New Lyric, Minneapolis

One of Schade's original advertising ideas in operation

Absolutely Necessary to Raise Admissions, Says Schade

GEORGE J. SHADE, who manages the Schade theatre, Sandusky, Ohio, belongs to that long-headed class of exhibitors who have seen many changes come to their profession and has had foresight enough to meet these changes as they came along, decide wherein they affected him and then steer his exhibiting course accordingly. Without any disparagement he can be termed "a wise old owl" who has forgot more about the picture business than some of us will ever know.

We asked Mr. Schade to contribute to our series on "admissions" and he did.

To be sure his letter is short and sweet so as to speak but it states several things very emphatically, Mr. Schade is a man who doesn't waste many words. Here is Mr. Schade's reply to our query. Also on this page are photographs of the Schade theatre, advertising "A Temperamental Wife" and "Mickey" both of which made money for the Schade, you can bet, for Mr. Schade passes those films which he thinks won't and his judgment is good.

"In answer to yours of the 12th will say we have already advanced our admission prices. It is absolutely necessary, due to the increased price of film rentals to raise admissions. If the exhibitor has not already done so he had better start immediately. The writer saw this condition approaching with reference to increased film rentals several months ago, and in July of this year we increased our prices from 17 cents to 20 cents and from 22 cents to 25 cents, and from 40 cents to 50 cents, the 50-cent seats being box seats.

"We expect to pay more for film than we have in the past; we also expect to maintain a standard scale of prices unless we book an added attraction such as singers, dancers, etc. Then we will increase our price. When we use an added attraction, we usually add this to a super-production or a film that is a little better than the ordinary.

"The increased price has no effect upon the attendance. We have the same number of people that we formerly had with no kicks from anyone. The public is paying more for everything else and they are expecting to pay more for amusements.

"Trusting the information above is what you want, I am

"Truly yours,

"GEO. J. SCHADE."

The business home of a good showman, George J. Schade

Dancer Helps Schade With "Sahara"

MANY of the biggest exhibitors may take a page from the history of George J. Schade's exploitation with "Sahara" and find it interesting as an example of showmanship. Mr. Schade recently enjoyed a tremendously successful week's run at the Schade Theatre, Sandusky, with "Sahara," during which, in place of a prologue, he obtained the services of Mlle. Violette Doreen, a professional snake dancer, and her clever exhibition, given as the curtain was raised when the dancers in the picture revel in the Palace of the Dawn, won the applause of the big crowds attracted by the announcement of her appearance.

The notice also attracted the Sandusky police, who, seeing something sensational, sent a squad of censors to watch the dancing girl's performance. They decided that Mlle. Doreen's exhibition was entirely within the bounds of propriety. So great was the demand to see the clever dancer in conjunction with the Louise Glaum picture that Mr. Schade gave a special Saturday morning matinee that crowded his spacious playhouse.

Mlle. Doreen next made her stand at Charles H. Miles' big Cleveland theatre, the Miles, where "Sahara," despite a successful first-run engagement in the Forest City a month before, played to four days' smashing business. The Miles management doubled the Schade Theatre's time of six minutes allotted the dancer, after the first performance, a short comedy subject being shelved to give Mlle. Doreen ample opportunity to give her entire vaudeville dancing act. The Miles executives devoted much of their advertising space to the special dancing exhibition.

George J. Schade, manager of the Schade theatre, Sandusky, Ohio

McCormick Comes Through With a New One

MANY a great business has been builded on a trade mark. Witness, "Uneeda Biscuit" etc. It is said that the National Biscuit Company was on the verge of bankruptcy until it hit on that trademark. There are hundreds of such trademarks which are worth millions of dollars.

Now we wouldn't want to say that S. Barrett McCormick's new trade mark is worth any million dollars but it is worth real money to any man and especially to one like Mr. McCormick who knows how to capitalize it by the right kind of exploitation.

But we haven't told you about McCormick's trade mark idea.

A short time ago the manager of the Circle theatre, Indianapolis, whom you know to be McCormick, opened another theatre. He had to have a title of course. Most of us if we were to name a show-shop would pick out one of the favorites like the Rivoli, or the Rialto, or now that Broadway's newest palace is open, the Capitol, but not McCormick.

McCormick originates, so he called his new theatre "Mister Smith's Theatre" and then he started a new style advertising. On each ad is a line which begins with "Mister Smith says." Then McCormick adopted sort of a catch line way of phrasing things. For instance one of them reads: "I built it in a handy part of the town." Another said: "If I don't pick good Pictures look how many relatives I've got to explain to."

But here are some of McCormick's ads. You can see for yourself just what this sort of stuff is going to do to make Mister Smith's theatre an Indianapolis institution.

If we had money, real money, we mean enough so we thought we could afford to get into the show business on the biggest scale yet attempted, we would trot out to McCormick and say; "We've got the money and you've got the brains. Let's go in snucks and make Mister Smith's theatre a National institution. How much do you want for your trademark and how much do you want per, to be managing director of the whole shooting match?"

Just why the big interests in the show business let McCormick stay out in Indianapolis making a reasonable amount of money with a couple of nice theatres when his ideas syndicated would make so darned much more for both Mr. McCormick and some one else, we can't see. However, this was to be a story concerning Mister Smith's theatre.

In the display advertising Madge Kennedy in "Strictly Confidential" we want you to notice the bottom of the ad which tells you more about Mister Smith's theatre and its location than anything we can write. Then take a look at the opening day display for Mister Smith's theatre. See what Mister Smith says in that one.

There isn't much more to say about this new house of McCormick's without eulogizing and he doesn't like that, we happen to know, consequently we draw this article to a close with a last remark that this is the best idea we've seen around the show business in many a long day.

Read what "Mister Smith" says. It's worth your while

Exchange Man Makes Good as Exhibitor

WHEN the Exchange man goes into the exhibiting field he usually makes good perhaps because he knows all the ins and outs of the selling end of the game and is therefore competent to buy and book his productions.

Among the latest recruits to the army of managers who come from the exchange is O. K. Mason of Wichita, Kansas. Mr. Mason has been managing the Regent theatre of that city for the past year after having been the branch manager of several Universal exchanges.

The Regent wasn't a gold mine when Mr. Mason assumed the reins of managership, having had a rather disastrous career and a number of bosses under the name of the Colonial.

Because of this fact we believe that the new manager is entitled to all the credit in the fact that the theatre is now a success or at least, is on the road to it.

We quote from a recent letter from Mr. Mason which we found interesting and believe our readers will do the same.

"To date I have not managed to make any million but to say the least have kept all my bills paid and am eating three squares a day and living comfortably.

"To get down to facts, I closed the theatre on Aug. 1st for a thorough overhauling and remodeling, including entire redecoration inside and out, new carpets and draperies, aisle lights throughout the entire theatre and installed a marquis and changeable sign for advertising our different programs.

"The theatre was re-opened on Sep. 1st to very good business and so far everything points to a more than prosperous fall season. I have been fortunate in getting together an unusually good five piece orchestra under the capable management of Marion Shinn who has had many years of directing in the middle west."

Stay in the dark if you are lightheaded.

Salome never played the town of Shenandoah, so why all this Salome vs. Shenandoah stuff.

MISTER
SMITH'S
—AND EVERYBODY'S—
THEATRE
OPENS TODAY
ILLINOIS AND MARKET STREETS
"THE BUCKLE OF THE AMUSEMENT BELT"
Mr. Smith says: "Here's a map so you can find me today—and after you've seen my show and show shop, you won't need a map to find me."
Claypool Hotel
Block's Store
Terminal Station
Illinois Street
Washington Street
Market Street
There's where you'll go every week.
Mr. Smith's Theater

Two more of the Mister Smith ads. which S. Barrett McCormick is using to popularize his new theatre

"The Miracle Man" at Milwaukee is packing them in

Cleveland News-Leader Gives Real Theatrical Service

STORIES of how the newspapers are co-operating with the theatre are becoming more plentiful and the exploitation stunt more commendable, but the prize event is that which Charles H. Miles, one of the reigning spirits in motion picture circles in Detroit and Cleveland, has brought to pass in conjunction with the Cleveland Sunday News-Leader, the Cleveland News and the Plain Dealer with a campaign of co-operation on "The Westerners."

The big feature of the newspaper-exhibitor campaign was the publication of the Stewart Edward White story in full in the Sunday News-Leader, Dan R. Hanna's big Forest City newspaper devoting no less than five pages in its editorial section to the stirring romance of the Dakota Black Hills and using fourteen of the big scene stills of "The Westerners" as illustrations. All during the week preceding the opening of the production at the Grand the Cleveland News, also a Hanna enterprise, carried half-page advertisements announcing that the Stewart Edward White story was to be run in its entirety in the coming Sunday's News-Leader, a big section of the ad. heralding "The Westerners" as the following week's attraction at the Grand theatre.

Not content with the half-page ads in The News acquainting Clevelanders with the fact that the story of "The Westerners" was to be published in the Sunday News-Leader, the Hanna management reproduced the News ad. in a folder, 20,000 of which were delivered by messengers to homes in the city and nearby towns. In addition to the big ad. The News ran two col. teaser ads. on the first page all during the week and stories on the stars in "The Westerners" in its motion picture section. Of course, Mr. Miles and his advertising staff were kept busy meanwhile, building some of the most attractive and effective advertising that has ever been used in Cleveland. This took the form of daily half-col. spreads in the Cleveland papers.

Besides the five-page story on "The Westerners" the News-Leader gave freely of its theatrical columns to stories about the author, the producer and his first Great Author's achievement, and some personal items anent Roy Stewart, Mildred Manning, Robert McKim, Wilfred Lucas and Frankie Lee, the featured players in "The Westerners."

Window display of the Denver Dry Goods Store, exploiting Elsie Ferguson for the Rialto theatre

Following the Trail of "The Miracle Man"

AND still the trail of the engagement of "The Miracle Man" continues to offer a fine example of what the really big picture will do when it is presented to a public that is ever eager for screen entertainment of the better class.

This time it is the Butterfly theatre of Milwaukee, not so famous in some ways since the "thirsty first" of July but rapidly establishing itself as one of the most progressive show towns to be found, which contributes to our list of stories of "The Miracle Man's" phenomenal success as a box office attraction and as a screen classic.

Manager Leo Landau of the Butterfly has been enthusiastic over the feature since he first saw it and therefore determined to put it over for a record engagement in the Schlitz city. That he has been successful can be inferred since the picture ran two weeks to capacity business.

Mr. Landau's exploitation work consisted of a very generous use of all newspapers; half sheets on the dash boards of the street cars; a special campaign conducted thru the mail on post cards being sent to all classified business lists shown in the Milwaukee telephone directories prior to the opening day of the picture. The town was sniped with about 1,000 block letters one-sheets, reading:—"THE MIRACLE MAN IS COMING." Then to avoid any possible chance of those people who are not regular patrons of picture shows failing to learn of the picture's presentation — at the Butterfly theatre— Mr. Landau secured from one of the advertising companies in Milwaukee a carefully selected list of names. To the people on this list was mailed a special letter praising the feature in no uncertain terms and which was a model of literary merit.

The accompanying photograph was secured at one of the fourth day performances. On the opening day, Sunday, Sept. 14th, the Butterfly played to five capacity houses, starting in at 10:00 in the morning, selling tickets until 10:00 at night, with an hour and forty-five minutes show, notwithstanding the fact that they were handicapped with considerable rain. The crowds attempting to gain admission to the House so interfered with traffic on the street and sidewalk as to necessitate a special detail of police to keep the crowds moving.

The attendance kept up during the entire run of the picture. On the fourth day, the weather being more favorable, a flash of the crowds awaiting admission to the 7:30 show was secured, which we are reproducing in the cut shown.

Special Service Sections on pages

3453-3454-3461 and 3462

New San Francisco House Opened

YOU may think that the illustration on the right shows the floral tributes of sorrowing friends when one of your exhibiting friends, tired of fighting his way in this hectic "fillum" game, passed to the better world which is sure to be the reward of every exhibitor who has had his share of "hell-on earth" in the show business, but you are dead wrong.

This collection of flowers which makes the lobby of a theatre look like a Greek floral store was a feature of the opening of the Realart Theatre of San Francisco, located at 22d and Mission streets, one of the eighty-odd houses in Northern California owned and operated by Kahn and Greenfield.

The naming of the new house "Realart" is complimentary to the Realart Pictures Corporation, but behind the naming of the theatre is more than a desire to be first in this line; there is also the matter of friendship of many years between Louis R. Greenfield, vice-president of the company, and President Arthur S. Kane of Realart Pictures.

We suspect that the Realart company contributed in furnishing the floral decorations which are shown here as well they might for it is quite a compliment to be godfather to a nice new theatre, which no doubt will have some open dates to be filled with feature pictures which will be expected to build business for the Kahn and Greenfield house.

The photograph at the bottom of this column shows one of the crowds that lined up waiting to get in for the first nights' showing, which was made impressive by formal ceremonies fitting the occasion.

The opening bill at the Realart was "The Battler," featuring Earl Metcalf and Virginia Hammond.

The house began it's entertainment career under favorable conditions and promises to be another successful venture for the owners.

A scene at the opening of the Realart theatre

Floral offerings at the opening of the Realart

Bringing Alaskan Atmosphere to Texas

LAWRENCE F. STUART, who, by the way, is making a conspicuous success as manager of the Old Mill Theatre, Dallas, Texas, went out of the conventional rut in preparing a lobby decoration during his showing of the Rex Beach, "The Girl From Outside." To get the proper atmosphere for a story of the frozen North, Manager Stuart made the box office look like an Alaskan hut, with yellow curtains on the windows and the light showing through. The right side of the lobby was given over to a big ocean scene, whereas the left side was occupied by a snow scene painted from "The Girl From Outside." A figure representing "the Girl" was designed, the head being taken from a twenty-four sheet on the picture. Altogether, as the accompanying cut suggests, it was an unusually inviting display, well calculated to attract attention and to give picture fans an idea of the nature of Rex Beach's picture.

This latest Beach story seems to appeal to exhibitors as being an unusually good subject for exploitation stunts especially in the matter of lobby display, and we hope to be able to secure more photographs with which to illustrate how to advertise this feature for extra dollars profit.

The Old Mill display was not expensive, but it was productve of extra business; of that Mr. Stuart is satisfied. The Old Mill is one of the several theatres owned by the Hulsey interests in Dallas, and in each theatre a brand of showmanship is being displayed which is continually bringing this enterprising firm into the limelight. Among the advertising novelties which the Hulsey houses may well boast is a newspaper devoted to the interests of the several theatres which takes the printed stories of the forthcoming film events to Dallas movie fans each week.

A complete staff of up-to-date newspaper people is retained to edit and print the sheet.

A Good "Miracle Man" Tie-Up

HERE is evidence that even in New York window display exploitation can be obtained. This cut is from a photograph of the Hetherington drug store, located on 42d street, taken during the run of the Tucker film at the Rivoli Theatre.

The book which is being advertised is the novelization of "The Miracle Man," Frank Packward's original story.

The display attracted a lot of attention, even on one of New York's busiest streets and was productive of much business for both the drug store and the theatre.

Tie-up with drug store brought publicity results for the Rivoli

The Broadway's display on "The Brat" using a 24 sheet as the basis for the flash

Effective Use of a Twenty-Four Sheet

WE can't say that we think that the use the Broadway Theatre, Columbia, S. C., has made of this 24 sheet on "The Brat" is very artistic but it does attract attention, especially since the producers have been able to take from the stories such a fine likeness of Nazimova.

There is a wonderful appeal in the piquant personality of this star which should be utilized in advertising any picture in which she is presented. There can be no question that she completely overshadows even so famous a story as "The Brat" and in getting the 24 sheet prominently displayed in the lobby, the Broadway has made a bid for patronage on one of the strongest assets the feature has.

The Broadway has made good use of the other producer materials such as sepia scene stills and the regular paper. Of course the star is the featured portion of all this material and, therefore, the selling of Nazimova rather than the feature is further carried out.

Do You Know That—

Many song writers don't sing.

A fur collar on an overcoat is no proof of a clean shirt—likewise a good title doesn't signify a great picture.

The little end of the horn is where the noise comes from.

Many a man's train of thought has been wrecked by defective matrimonial ties.

Give a man enough rope and he'll smoke himself to death.

Window Display Works For Both the Theatre and the Merchant

THE exhibitor who neglects the opportunities presented by many pictures for advantageous tie-ups with local merchants in window displays and the merchant who cannot see the value it has for his store, are both on the wrong road to the greatest measure of success.

This method of co-operative advertising has sold more pictures and brought more direct results to the mercantile business than a great many dollars worth of independent publicity would buy and as you exhibitors know who have tried it, the expense is almost nothing.

We have recorded many instances where effective window displays have been used in various cities but we doubt if we ever have been able to mention a better piece of this form of exploitation than that accomplished by the American Theatre of Denver, Colo., and Jefferay's department store in connection with the showing of the Geraldine Farrar picture, "The World and Its Woman" in that city. As the accompanying illustration shows, the display is at once dignified, rich and impressive and is certain to attract attention, both to the merchandise on sale and to the picture being advertised. To our way of thinking this stands as a model of what may be done by a first-class store to increase the value of its window space by profiting by the public's interest in photoplays and stars of the first rank. The painting of Geraldine Farrar and Lou Tellegen that forms the centre of the display, was done by a well-known western artist, H. E. Lauter, who is particularly renowned for his impressionistic work. The artistic calibre of the painting is enough to demand the attention of the passer-by.

Window display at Denver obtained for "The World and Its Woman," by the American theatre

A Showman Even If He Does Operate a Theatre in a "Tank"

PECATONICA, ILL., isn't nearly so large a town as one might judge from its imposing name. In fact it is rather a small burg near Rockford. Just the same, located out there in the show business is one O. W. Jastrain, who we believe is far from being a dead one when it comes to managing a theatre.

Mr. Jastrain reads the News and this letter is in answer to our recent request for stories concerning small town exploitation stunts which we can pass on to aid some other exhibitor.

Read what Pecatonia's one and only showman pulls to get them away from the fireside on cold winter evenings or off the front porch in the summer, and that's what you have to do in the small towns.

Advertising along city lines won't get them in, out in the "tanks." You've got to go right into the house after your audience.

"In your September 20 issue I read with much interest about the fellow who cashed in on the selective service draft calling. We did the same thing here, in our little town of 1,200 people, only differently. I put up a big sheet on the front of a building, set up a stereopticon across the street, and ran the numbers free! And we had to keep in telephonic connection with Rockford papers (nearest big town) for over an hour. Cost something, yes; but I scared up all the slides in town, got $1 for each for running them, and we had the street jammed with people who did'nt forget us right away for giving them hot-off-the-bat information. And I did'nt think anything special of it till I saw your article.

"Here's another election day stunt that will work in a small town — the smaller the better. Of course, election does'nt come for a year (Presidential, I mean), but I might forget to send it if I wait. At the last Presidential election we hired the telegraph operator to stay till 2 o'clock A. M., and cut in on the returns. That cost us $15, thru the Western Union. Then we went around to the merchants about a week ahead, told them we were going to have returns hot off the wire, told them what we paid, and asked them to buy a ticket at 50¢ each, which would admit them to the show any time election night. We sold around about 50 tickets in advance. Then I got ten reels of pictures, all short subjects; comedies, westerns, etc. Election night we started at 9 o'clock, had relay messenger service from the depot to the show (only two blocks) and we surely did give them "hot-off-the wire" dope. Whenever returns would slow up we'd run a reel or so of pictures, and before midnight we had a dandy crowd, and they had a nice warm place to stay and visit while getting the 'dope.' All together we cleared over $25.00 for ourself, even with the unusually heavy expense. And we sold lots more tickets at the door, naturally at the same price of 50¢. So you can tuck this away and print it next year, or print it now and let the small towners tuck it away.

"Another small town stunt that worked: We had Uncle Tom's Cabin a while ago, and naturally all the kids wanted to see it and all of them couldn't afford to. So we advertised that all children under 14 who would black up, and come to the theatre promptly at 8:30, would be admitted for 1¢ (war tax only). It sounded like a crazy stunt, but I figured this way — we only get 10¢ (and tax) from the kids, and even if twenty or thirty should do it, I'd only be out three dollars; and we have a band concert from 8 to 9, with a big crowd on the street, and if the crowd saw some "colored" boys come down to the show and stand around — they'd wonder what was doing, at least. And things worked lovely! Several of the poor boys, who couldn't hardly spend the money in cash to see the show, blacked up with burnt cork, and got in to see "Uncle Tom;" and several of the well-to-do young boys did it for devilment! Between them they certainly attracted attention, and we had an excellent crowd, too; some of it, at least, undoubtedly following the boys in to see what next. A big town guy may not understand how to handle kids — but let any small town fellow read this, and he'll know it can work.

"Another little idea — we don't run every night in the week; and a Boy Scout Council just organized here had an awful time to get a meeting place, so I donated them the use of the show any night I wasn't using it. Were they tickled? Well, leave it to them to boost us all they can! And many of the older folks are back of the organization, too, and we naturally get in their eyesight, as well.

"Well, I'll call a halt this time, and see what you think about this stuff first. Then if it helps anyone, maybe I'll come again. By the way, that 'darkey' stunt would make good on Paramount Sennett Comedy 'Uncle Tom Without the Cabin,' wouldn't it?

"Hope someone can get a tip out of this any way. It's all real, genuine, 'small-town' stuff — only 1200 population, 245 seats, and hourly interurban service to two cities within a 15-mile radius!

"Yours truly,
"O. W. JASTRAM."

Wallace Reid Wins Popularity Contest in Cincinnati

ONE of the most successful publicity "stunts" used in Cincinnati in a long time was the "popularity contest," conducted by Manager I. Libson of the Walnut Theatre to determine who is the most popular moving picture star in Cincinnati. For two weeks the newspapers carried articles on the contest and the letters containing names of favorite screen stars poured into Manager Libson's office.

Wallace Reed was finally awarded the crown as the most popular star and autographed photos of him were sent to all who cast their ballots in his favor. Mary Pickford was second choice.

It Isn't New But It's Good Stuff

MANAGER William Koch of the New Aster theatre, Minneapolis, scored a big hit the week of October 5 with a novel advertising stunt on "Six Feet Four," William Russell's most recent Western play. For a week in advance of the show's opening, Mr. Koch placed in front of his theatre an empty barrel on the inside of which was a neat card bearing the following: "See William Russell in 'Six Feet Four' at the New Aster Oct. 12." The top of the barrel was covered with a fine wire screen and two long boards, on either side of the barrel were joined at the top by a card which read: "It's six feet four." To add to the mystery of the barrel, Mr. Koch tacked a small card on the side of the barrel which read "Do not handle or feed."

The barrel was placed on the outside of the sidewalk directly in front of the box office and it is estimated that over ten thousand people peeked into it each day. The value of the stunt was greatly enhanced by the fact that once a person learned that the barrel was empty, did not "give away" the idea and urged others to peer into the depths of the case. Mr. Koch also hired an exceedingly tall boy to walk about the city during noon hours with a canvas sign reading "See William Russell in 'Six Feet Four' at the New Aster." To impress upon the minds of prospective patrons that the Russell picture was one of the best ever shown at the theatre, in all of his newspaper advertising Mr. Koch gave guarantee the show to be exceptional and offered to cheerfully refund admission to those who did not believe the picture as meritorious as he claimed. A copy of Mr. Koch's extraordinary advertising accompanies this article. It is worth reproducing.

The contest aroused great interest among the filmgoers. It served a two-fold purpose, from Manager Libson's standpoint. First it attracted attention to the Walnut Theatre, and secondly, it showed newspaper editors how great a personal interest picture patrons take in their favorite entertainment.

A barrelfull of curiosity

Lobby of the Majestic during the showing of "The Shepherd of the Hills"

Lacey Again to the Fore in Exploitation

THE lobby display which Frank Lacey, manager of the Majestic Theatre of Portland, designed for his showing of "The Shepherd of the Hills," the picturization of Harold Wright Bell's famous novel, may not have been entirely instrumental for the fact that some 40,000 persons wended their way to the Majestic during the film's engagement, but Manager Lacey is willing to go on record that it was an aid in the business which his house did on this picture.

Incidentally this is said to be the record run for any Portland cinema theatre, the receipts for the Mack Sennett special production, "Yankee Doodle in Berlin," which showed in Portland at the Majestic last spring still remain high for any theatre in the northwest. Mr. Lacey explains this by the fact that "Yankee Doodle in Berlin" showed in Portland during the time of the Victory Rose Festival, when all loyal northwesterners gathered in the rose city and nine out of ten of them wanted to see what Mack Bennett's bathing girls looked like viewed at close range.

The lobby display which is shown in the accompanying illustration was constructed by the use of a scenic canvass of a pastoral scene showing a shepherd sitting on a hill watching his flock completely surrounded by autumn leaves cleverly banked about the ceiling of the lobby and twined about the side walls and openings to the street.

Ads were placed in each of the daily papers the week preceding the showing of "The Shepherd of the Hills," which announced the coming of the picture. The ads failed to give details as to when the picture would be shown and considerable free advertising was done, it is believed, by innocent by-standers arguing over the matter.

Rialto in Denver Co-operates with Department Store

THE Denver Dry Goods Company is the largest department store in Denver, and the Rialto theatre is the livest wire among the movie houses. Hence it was natural that the two combine their advertising for mutual benefit.

The pictures show the windows of the Denver Dry Goods Co. during the run of "The Witness for the Defense" at the Rialto. Thousands and thousands of shoppers crowded the sidewalks during the week that this attractive display was shown.

Not only did the Denver Dry Goods Co. give the Rialto an entire show-window on Sixteenth street, during the run of the film and one entire window on California street, but there were similar displays inside the store.

Co-operative Advertising Again

A plan which while it may not be entirely original, but which is always effective was worked out in Freeport, Ill., by the manager of the Strand and Majestic theatres. Co-operative advertising was placed in the newspapers and the title, "The Right to Happiness," was used prominently in each advertisement. Department stores, plumbers, drug stores, shoe stores, etc., carried advertisements, all of which kept the words "The Right to Happiness," before the public of Freeport for several days in advance of the showing.

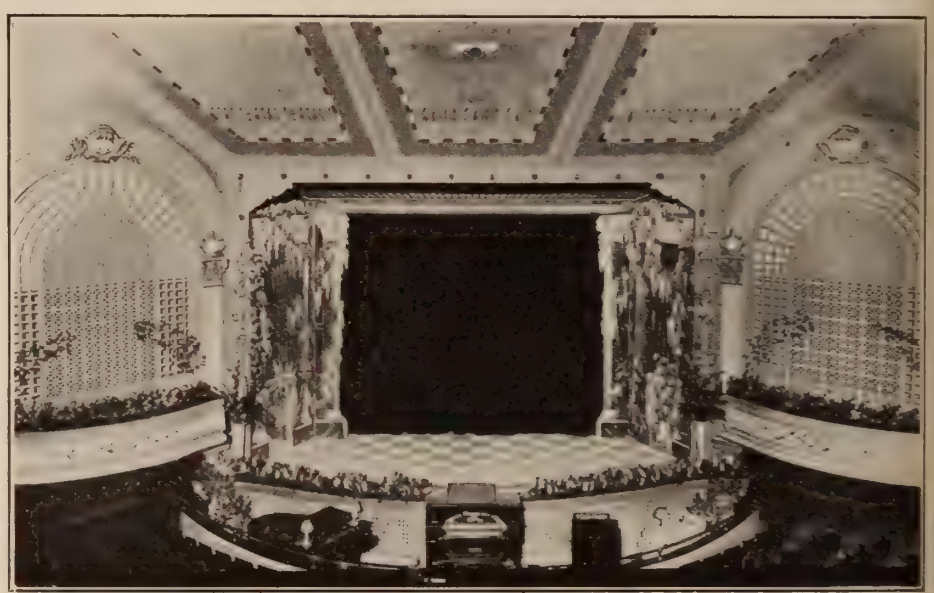
One of the advertisements, that of Stukenberg & Borchers, a shop for ladies read as follows: "If you want to thoroughly appreciate 'The Right to Happiness,' go to see this wonderful picture in one of our Printzess Coats or suits."

Several days before the showing of the picture, an advertisement was carried in the paper carrying the following message:

"Tomorrow, Friday and Saturday, a certain Freeport citizen will be on the streets and in various stores. This person may be a boy, girl, man or woman. We are not telling who it is. That is for you to find out. Simply say to this person: "Are you an individual who has the right to happiness?" Then if you are the first one to have addressed the right person, you will be given an order for $25.000 in trade, or $10.00 cash, provided you have this ad in your possession and will show it. Easy, isn't it?"

It is needless to say that thousands of persons became interested in the advertisement and on the designated days and hours, everybody who patronized any of the stores which were in on the contest was on a hunt for the mysterious person, with the right to happiness.

Several columns of free publicity appeared in the newspapers of Freeport during the time the contest was on, and the stunt aroused a great amount of interest among all classes, men, woman, and children.



Stage setting at the Majestic theatre, Portland, for "Shepherd of the Hills"

Viewing the "radium" at the New Koppin theatre, Detroit

It Smacks a Bit of the Circus But Will Get Attention

WHAT is said to be the most effective exploitation stunt ever accomplished in the city of Detroit was put over recently with the result that a new serial was given a running start such as has never been equalled in that territory.

The "The Great Radium Mystery" was scheduled on the opening program of the New Koppin Theatre in Detroit. The manager realized that serial exploitation was not something new or that old stunts could be worked. The name of the serial itself led to the most novel idea.

Telegraph forms were used to inform the public that two men were coming to Detroit from Colorado mines, bearing a quantity of radium valued at $125,000, and that the radium would be on exhibition under guard in front of the theatre. This started the fun. Few people have seen radium except on watches in a light form. Here was a chance to see a tube of the precious substance.

This is the manner in which the scheme was worked. A safe was borrowed from a Detroit safe concern and inside was built up a little frame covered with velvet, such as is used by jewelers for background in their windows. Small holes were pierced in the velvet and underneath the frame a small automobile dash-light was placed with the velvet so hung that the wires, etc., were not visible. The storage battery was placed in a box on which the same rested.

A tiny test tube containing some of the radio light substance scrapped from the dial of a light watch was placed on the velvet. When the current was turned on from the battery the light from behind and the glow from the radio substance combined to effect what looked exactly like a tube of radium.

Two men dressed as mine-guards were hired and stood beside the radium display at all times. Naturally this added to the idea that the radium was very valuable and that much expense was incurred in obtaining this radium for exhibition purposes.

'Ten-Shun

FOR several weeks we have been publishing a series of articles written by exhibitors on admissions. In our copy basket are many more letters which are waiting their turn.

We have found every letter so far received mighty interesting, and from what we have heard from exhibitors those which have been published have been received with universal acclaim.

But there is one thing we just can't understand, since the policy expressed is in direct variance with our ideas and we usually have the courage of our convictions and that is that nearly every exhibitor states with positive conviction that he believes in keeping the prices of admissions standard regardless of the film rental he has to pay for his program or the entertainment value it possesses.

We had almost come to the opinion that we were the only people in the world who could see an argument for a sliding scale of prices based on the actual entertainment value of the show given.

However, we die hard when we once get an idea in our nut, and, therefore, we jump at the opportunity of forcing exhibitors who believe in the standard price policy to defend their opinions by calling attention to an article published in this issue under the caption of "What's Wrong With Films?" written by Hiram Abrams, and daring them to answer Mr. Abrams' arguments which are contrary to the opinions expressed by our contributing editors.

A general invitation is also extended to every person interested in the industry to write us a letter arguing pro and con as the persons may see the proposition, on the subject.

Personally we are squeezing for the sliding scale side but we are open to conviction.

These are the chaps who guarded the "radium" for the New Koppin theatre.

With First Run Theatres

NEW YORK

Rivoli Theatre —
Overture — Selections from "Aida."
Rivoli Pictorial and Mutt and Jeff Cartoon.
Vocal — "Love's Dream is Over."
Clair Gillespie, soprano, and Sudwarth Frasier, tenor, sing the number seated in special setting and attired in colonial costumes. Scene is dimly lighted with colored floods.
Feature — "The Isle of Conquest."
Norma Talmadge starred. Supporting cast includes Wyndham Standing and the star's sister, Natalie.
Special — "The Silhouette."
A dancing number in which three girls and a man caper to Victor Herbert music. Special drop and wings used. The number is dimly lighted. The forms of the dancers are outlined through the thin material of the costumes.
Comedy — "The Fireman."
Re-issue of Charlie Chaplin's early subjects.
Organ Solo — "Scherzo."

Strand —
Overture — Mignon.
Current Events — Strand Topical Review.
Vocal — "Winds of the South."
Estelle Carey, soprano vocalist.
Scenic — "The Foolish Fish of the Sawbuck."
Chester Field and Stream series.
Special — Prologue for the feature entitled "A Scene in the Desert."
Feature — "The Flame of the Desert."
Geraldine Farrar starred, with Lou Tellegen and strong cast in support.
Special — "Memories of a Minuet."
A clever dancing and pantomime number staged by G. Aido Randegger.
Comedy — "Rural Life A La Mode."
One of the Silk Hat Harry cartoon creations.
Organ Solo — "Allegro Moderato."

Rialto —
Overture — "Russland Und Ludmila."
Special — "The Ghost of a Chance."
A two-reel O. Henry story.
Announcement of the forthcoming bills by a clever monologist costumed as a town crier of Colonial times.
Vocal — "Young Tom O'Devon."
Greek Evans, baritone.
Feature — "Twenty-three and a Half Hours Leave." — Douglas McLean and Doris May.
Comedy — "Up in Alf's Place."

Inaugurating a New Service

This issue inaugurates a new service for exhibitors under the above caption which will explain itself.

For some time we have been preparing the way which would enable us to give you the full program at each of America's foremost photoplay theatres. Full instructions for a special assignment had to be given to our correspondents, arrangements with the theatres had to be completed and plans for getting the information by wire worked out.

All this was planned before printing conditions which have made publishing the News extremely difficult and reduced the size of our book, were thrust upon us. It is because of these conditions that the new service begins under less favorable circumstances than we had hoped.

This first showing is abbreviated for lack of space and the necessity of getting copy to the printer very early, in fact before several correspondents have been able to get their telegrams through to us.

The cities which will be covered on this new service are as follows: New York, Boston, Philadelphia, Washington, Baltimore, Buffalo, Pittsburgh, Chicago, Cleveland, St. Louis, Kansas City, Denver, Los Angeles and San Francisco.

The programs at each first run photoplay theatre will be listed in full, however, with no attempt at reviewing, since we believe that you are interested only in what the houses over the country are running, what each manager does to build up a well-balanced bill, and desire that information to be furnished you in the least possible space, so you may view it at a glance.

This is what we aim to do for you. Let you see what the leading showmen are running each week. Our desire is ever to make the Exhibitors Service Bureau what it's caption implies, a service. We hope you will like this latest addition.

Mack Sennett Special.
Organ Solo — "Finale Allegro Molto."

CINCINNATI

Walnut —
Overture — "Mill on Cliff."
Scenic — Prisma's "Old Faithful."
Current Events — Pathe News eighty-seven.
Comedy — "He Married His Wife."
Christie Special.
Feature — "Lottery Man."
Wallace Reed starred.
Next Week — "Kingdom of Dreams."

Strand —
Overture — "Vamp."
Current Events — Pathe Review 22.
Comedy — "Wild Flowers."
Ropathal Unit Program.
Feature — "Widow By Proxy." — Marguerite Clark.
Next Week — "Egg Crate Wallop."

Alhambra —
Comedy — "Hard Lions."
Mutt and Jeff Cartoon.
Feature — "Wagon Tracks" — William S. Hart.
Current Events — Pathe Review 21.

DENVER

Rialto —
Overture — "Poet and Peasant."
Current Events — Pathe News.
Comedy — "Salome vs. Shenandoah."
Special Max Sennett Release.
Feature — "Teeth of the Tiger" — David Powell and Marguerite Courtot.

Rivoli —
Overture — Raymond Tomas, grand selection from "Aida."
Current Events — Fox News.
Feature — "The Glorious Lady" — Olive Thomas.
Instrumental — "Naughty Marietta."
Comedy — "The Yellow Dog Catcher."
Sunshine Release.
Organ Solo — Grand march from "Tannhauser."

Kansas City —
Newman — Overture — "The Evolution of Yankee Doodle."

M. D. Shafer with the S. A. Lynch Enterprises

Current Week's Bills Throughout Country

Current Events — Newman News and Views.
Special number compiled for the week.
Scenic — "The World of Dream."
Bruce release.
Vocal — "Hawaiian Lullaby."
Sung by Newman Harmony Trio.
Feature — "Yankee Doodle in Berlin."
Special — Mack Sennett Bathing Beauties in person in following poses: Sunbath, sand witch, beach butterfly, ocean tramp, queen of the sea, canoe girl, shore girl, victory girl, California rainbow dance, the pipes of pan, Miss Jaquelin Logan vocal, we are the Sennett Bathing Girls, Miss Martha Throop.

Royal —
Current Events — Pathe Weekly 21 and Topics of the Day.
Feature — "Luck in Pawn" — Sessue Hayakawa.

Isis —
Current Events — Gaumont Weekly.
Comedy — "Don't Park Here."
Feature — "Happiness A la Mode" — Constance Talmadge.

DETROIT

Broadway-Strand —
Miracle Man continues as feature for fourth week.
Next Week — "Market of Souls" and "Back Stage," Arbuckle comedy.

Washington —
Overture — "Poet and Peasant."
Scenic — "Hidden Gardens and Stately Cloisters."
Outing Chester release.
Vocal — "When a Fellow Needs a Friend" and "I'm Like a Ship Without a Sail," Washington Trio.
Current Events — Fox News No. 4.
Cartoon — "Why Mutt Left the Village."
Feature — "The Girl From Outside."
Comedy — "Yellow Dog Catcher."
Sunshine release.
Next Week — "The Right to Happiness."

Madison —
Overture — "Oberon."
Current Events — Pathe News 22 and Review 23.
Vocal — "The Bell in the Lighthouse."
Williard Andelin Soloist.
Special — "A Star Over Night."
Woman's War Relief, subject released through Universal.
Feature — "In Wrong" — Jack Pickford.
Next Week — "Eyes of Youth."

BUFFALO

Shea's Hippodrome —
Overture — American Patrol.
Patriotic stage setting, a life-like reproduction of the late Theodore Roosevelt in a striking pose is unveiled during the rendition.
Vocal — "Selections by Emanuel List, baritone.
Feature — "Bill Henry" — Charles Ray.
Comedy — "Salome vs. Shenandoah."
Mack Sennett Special. Made more effective by much burlesqueing of the musical accompaniment.
Current Events — Hipprodome Pictorial Review.
Special number compiled by H. B. Franklin.
Scenic — "Japan."
Prisma, natural color subject.
Next Week — "Broken Blossoms."

Strand —
Current Events — Strand Local Events — Pathe News No. 22.
Includes a number of local scenes.
Comedy — "Who's Your Husband?"
Lyons Moran.
Feature — "The World Aflame," Frank Keenan.

Preceding the showing of the feature, the Strand gave a private showing for the manufacturers and heads of local industries. The result was that many of the plants have taken blocks of seats for their employees.

Part of the Grauman presentation, "Unveiling the Temple of Love"

Report Big Call for Blanche Sweet in New Pathe Film

According to the reports arriving from the Pathe Exchanges, Mr. F. C. Quimby, the Director, has received a large number of bookings for the coming release of Blanche Sweet in "The Woman Of Pleasure". Inquiries, too, regarding this new feature are said to be coming in in great numbers. Both these fact are taken to augur a sweeping success for the production, when the results begin to materialize in the box-offices.

Select Pictures Buys "Scream In Night"

Select Pictures Corporation this week announces the purchase of an elaborate production entitled "A Scream In the Night," which will be distributed as a Select special attraction. The plot of the picture concerns one of the foremost questions of the ages and is woven around the attempt of an insane scientist to prove that the Darwinian theory has replaced the fable of Adam and Eve and that man can revert to a type.

The picture is made from an original story by Charles A. Logue. It was produced by B. A. Rolfe, introducing Ruth Budd, a new and charming screen personality, who is seen in the role of "Darwa." It was directed by Burton King and Leander DeCordova.

Hamilton Dons Old Make-Up; New Player with Lehrman

Lloyd (Ham) Hamilton reverts to his old character of "Ham" for a few scenes in the first of the Henry Lehrman comedies being produced for First National Exhibitors' Circuit. Hamilton has not used the "Ham" make-up for three years and in this picture it simply forms the basis of a temporary disguise.

Suzanne Avery has answered the call of the silver sheet and will be seen in Henry Lehrman comedies, appearing in a pleasing role opposite Billie Ritchie. The comedy will be personally supervised by Mr. Lehrman.

Katherine MacDonald Makes Hit in "The Thunderbolt"

The First National announces that Katherine MacDonald, in "The Thunderbolt," her first production of a series of twelve to be distributed by First National Exhibitors' Circuit, is being received in different parts of the nation with great approval, according to reports coming from various sections.

At Chicago, in Balaban & Katz's Riviera Theatre, "The Thunderbolt," received an ovation at every performance, it is reported, and broke all existing box-office reports for the week.

Gladys Coburn to be Opposite William Farnum in New Film

Gladys Coburn has been engaged to play opposite William Farnum in the next feature which he will make for Fox Film Corporation. J. Gordon Edwards will direct the production, which promises to offer the versatile actor in a type of role which is new to the patrons of silent drama.

Under the temporary title of "Pierre LeGrand" work has already started on the production. In the Farnum production Miss Coburn confidently expects to surpass her previous efforts in "Blazing Love" and "The Primitive Call."

Claire Du Brey and Yvonne Pavis have been engaged for important roles in "The Walk Offs," in which May Allison is starring for Screen Classics, Inc.

Live News from the Producers

Pathe Honors Exchange Director

November is Called The "Quimby Month" for Exchange Director Prizes for Branch Manufacturers

PAUL Brunet, Vice-President and General Manager of Pathe, has just announced that November will be designated "Quimby Tribute Month" out of respect for the work accomplished by Fred C. Quimby, Director of Exchanges, since he was appointed to the sales chieftainship just two years ago.

To make November one of the most notable, if not the supreme month in the business achievements of Pathe, three prizes valued at $2,500 are to be awarded to the branch managers who prove the most energetic in bringing an increased volume of business.

First prize is a $1,000 platinum diamond ring, "to be awarded to the wife of the manager who secures, during November, the greatest amount of new business in proportion to the rating of his office and the greatest increase in collections over the average collections for his office for the months of July, August and September."

Second prize is a $500 platinum diamond ring "to be awarded to wife of the manager whose showing is second best to the winner of the first prize."

Special prize, $1,000 in cash, "to be awarded by Hal Roach, producer of the Harold Lloyd comedies, to the branch manager who secures the greatest amount of business in proportion to the rating of his office, on the special $100,000 two reel Lloyd comedies during the month of November."

The fact that several of the Pathe branch managers do not possess such a valuable adjunct, at this time, as a wife, does not make them ineligible for competition. They are advised in the event they win, to get themselves a wife to decorate the diamond ring; but, should they remain faithful to their bachelor traditions, they may have the stones remounted for their own use.

It was just two years ago that Fred Quimby was called from the West, where he was Pacific Coast District Manager, to assume the important executive position in the home office. Soon after taking command of the entire sales organization, Pathe's business began to improve, and to-day it is at the height of its efficiency. That is the reason for "Quimby Tribute Month." In the event of a tie the full award will be made in each instance to every contestant. All reports must be in before Nov. 15.

The Release of "The Superman"

Melodrama, Released by The W. H. Productions Co., Will Combine Thrills, Fun and Romance

"THE Superman," the six reel photo-drama to be released by the W. H. Productions Company, is said to be a melodrama of adventure, humor and love. The production is reported to possess some daring and unexpected situations. Samson, who is featured in "The Superman," is expected to make a lasting impression. The display of strength and courage, shown in the feats which he is credited to perform in the new picture, is considered to be of such a character as will make the audiences thrill in consternation. Scaling high walls, fleeing across narrow steel structures hundreds of feet in the air, and dangling at the end of a rope in mid-air are some of the stunts in which Samson is reported to engage in "The Superman."

Although "The Superman" is intended primarily to be a thriller, yet there are other appeals in the feature, according to reports. There is a love story running throughout, and in addition the claim is advanced that the interest of the plot itself together with the adventurous, humorous, and romantic situations involved will combine to render this an unusually attractive photoplay from the viewpoint of the box-office.

The various publicity and exploitation angles possible in advertising this production are another feature which it is asserted will assure its success at the box-office. The announcement is made in this connection that every line of publicity, the posters, lobby-displays, photographs, booklets, advertising cuts and "stunt" suggestions are so prepared as to prove an additional magnet to the motion-picture houses running "The Superman."

Fifty More Prints for Features by Fairbanks and Griffith

The insistent demand for bookings on United Artists Corporation's first two releases, the Fairbanks picture, "His Majesty, the American" and D. W. Griffith's "Broken Blossoms," have resulted in twenty-five additional prints on each subject being placed throughout the company's exchanges.

The big number of prints originally furnished on these subjects was thought ample to take care of the bookings, but the prints will be working so continuously, that the additional prints were found to be absolutely necessary.

In announcing the distribution of the additional prints, Hiram Abrams pointed out that the new prints would assure to the smaller theatres first class films when their play dates arrive.

The original quota of prints through hard usage might perhaps not have been in perfect condition by the time the smaller theatres received them, but the additional prints will guarantee that every theatre playing these productions will receive its film in first class condition.

Many New York Theatres Booking Realart Products, Says Adler

Theatre owners in and near New York City are following the lead of the big chain managements and signing up for Realart productions, according to Lester W. Adler, manager of the New York branch of Realart Pictures Corporation. Many new houses have been signed in the past week; and with the prerelease showing of "The Mystery of the Yellow Room," an Emile Chautard Production, at the B. S. Moss Broadway Theatre, increased interest in the date for the initial productions is being shown, he says.

As the date of the first Realart release draws closer more help is being secured for the New York Exchange. Irving I. Berg, who has been with Exhibitors' Mutual has been secured as cashier and assumes his new duties this week.

Griffiths' "The Great Question" Ready Soon for Distribution

D. W. Griffiths' initial production for First National Exhibitors' Circuit, entitled "The Great Queston," a dramatic portrait of home-folks, will in the next few days be turned over to First National and be prepared for distribution. Lillian Gish, Robert Harron and George Fawcett are among the screen favorites Griffiths has selected for his initial First National effort.

The plot for the picture takes place on a farm among home folks. Every element of pathos, comedy, dramatic tension and delightful inference is said to be included in this Griffiths production.

MacManus Producing Prison Reform Story in Film

Edward A. MacManus whose advent in the moving picture production field with his new technique in photo-play dramas has aroused considerable favorable comment, especially with his first big production, "The Lost Battalion" is now busy completing his second production. In "The Lost Battalion" Mr. MacManus produced a screen play in which all the characters were developed sympathetically but without sentimentality. In his new production which concerns prison reform and the present brutal and inhuman treatment of prison inmates Mr. MacManus has developed an underlying and deeper note that will mark a new step in the forward development of human interest plays for the moving picture theatre; in this particular production the story of which has been written by the prison reformer, Thomas Mott Osborne, Mr. MacManus is said to have brought to the surface all the charm, pathos, delicious humor and heart exposed sympathy of the more unfortunate element of the submerged tenth.

Doubleday Making One-Reel Comics and Two-Reel Western Subjects

TWO new producing companies are at work in Los Angeles in the making of one-reel comedies and two-reel Western subjects. These are the units of the Doubleday Producing Company recently organized with Ovid Doubleday as president, L. S. McKee, secretary and Charles Mack, manager. The comedies will have the trade brand of "Arolf Productions" and the players working under the direction of Harry Moody are Pearl Elmore, Billy Evans, Bobby Furer, Irene Smith and J. C. Cook. L. S. McMcKee is directing the Western Company and Vera McGinnis will be the featured player. The subject will have the trade name of "Double-day Films." These two units are working at the Bronz studio on Allesandro Street, Hollywood.

Gladys Brockwell on the crank end of the camera after finishing "Chasing Rainbows" for William Fox

All Robertson-Cole Units Busy

Many Big Productions Now in Course of Production, Featuring a Number of Artists

SPURRED by the rapid growth and permanent and progressive policy of Robertson-Cole, the various producing units are busily engaged in completing a diversified screen output — pictures which are claimed will measure to the same high standard of excellence set by the reviewing board of review of the corporation.

No limit has been put to the cost of the Bessie Barriscale photoplays and each succeeding picture essays to transcend rather than equal its successor. "Beckoning Roads," adapted by Harvey Gates from the novel of Jeanne Judson affords, in a striking manner, a facile cleavage for Miss Barriscale to display her definite charm and artistry.

At the Brentwood studios a new picture, of the type and atmosphere made familiar by this producing unit of Robertson-Cole is being shot under the direction of Claude H. Mitchell and reports from advance information indicates that ZaSu Pitts, the unusual and whimsical comedienne will find greater scope for her talents than ever in this new play. The theme is timely and in the leading part Miss Pitts is seen as a young American girl, who is prompted purely by the unselfish desire to do something at all times for the benefit of someone else, a refreshing note in the present day spirit of unrest.

Interest will no doubt be aroused by the release of the Edith Storey offering by the Haworth studios. Miss Storey returns to the screen after a year spent in War Service and with an added zest for her professional labors. As an emotional actress of exceptional emotional powers Miss Storey is claimed to be admirably fitted in the role of Kate Mariner, the heroine of that widely read novel, "The Golden Hope."

The unique record made by Sessue Hayakawa for artistic productions in translating the glamour and lure of the Orient in his previous portrayals and characteristic settings of Japan are said to be equally colorful in the scenes of "The Illustrious Prince," the E. Phil Oppenheim mystery story adapted for the screen by Richard Schrayer.

H. B. Warner after a veritable travel throughout the Indies and the far East in a succession of romantic melodramas now returns in a truly American subject, in "A Fugitive from Matrimony." In the role of a suave, alert and manly adventurer, Mr. Warner is without peer. As Raffles he has delighted thousands. In the play now in process of building he is seen in a part of the same type. He wears fashionable clothes and then in disguise is taken for a crook; is forced to announce his betrothal to a young woman with whom he has but a casual acquaintance; undergoes other thrilling mishaps, including a fight and final triumph. "A Fugitive From Matrimony," is described as snappy, semi-humorous and there is no line of demarkation between laughs and suspense so fast they follow; and admirers of Mr. Warner will no doubt be attracted to a merium which exploits the distinctive abilities to the tenth degree.

The conclusion of a contract with Maurice Tourneur finds one of this director's productions listed among the Robertson-Cole special releases. "The Broken Butterfly," an emotional play of rare interpretation will mark this artist's connection with this corporation.

"The Broken Butterfly"" has been adapted for the screen from the novel by Penelope Knapp and introduces Lew Cody in the role of the musician and composer.

Shirley Mason Signs With Fox

Miss Mason Who has an Enviable Dramatic Record Will Begin on First Feature Soon

FOX FILM CORPORATION announces that Shirley Mason has been signed to a long-term contract. Winfield R. Sheehan, general manager of Fox Film Corporation, closed the agreement with Miss Mason shortly before he left Los Angeles for New York. The little artist will begin work shortly on her first feature for the Fox program.

Shirley Mason was born in Brooklyn, N. Y., in 1901 and made her first professional appearance in William Faversham's company at the age of four. Her education was received at the hands of private tutors.

Miss Mason made her screen debut with the old K. E. S. E. combination, appearing in productions released under the Edison trademark. She has been a star for several years, and was last featured by the Famous Players-Lasky Corporation in comedies from the pen of John Emerson and Anita Loos.

Miss Mason is but five feet tall and weighs 94 pounds, but she is a lover of the great out-doors. She rides, swims and drives a car. However, her greatest hobby, it is said, is to hide away in the music room of her home and play over and over her favorite melodies.

William Fox will choose for his newest star plays that will suit her peculiar abilities. Miss Mason demands a certain type of photoplay in which to do her best work, and the scenario department is now engaged selecting such material as will best fit her. Announcement will be made shortly of her director and the name of her first Fox production.

Tower Film Sells State Rights on Its Various Products

Tower Film Corporation report that many territories have already been disposed of on their various productions, viz., "The Superman," the six-reel photo-drama; "Some Nerve," formerly entitled "Gentlemen of Nerve," featuring Charlie Chaplain; the series of 18 Keystone and 12 Arbuckle single-reel comedy re-issues; and the series of six Keystone Kid comedies, each one reel in length.

Two Paramount-Artcraft stars, Thomas Meighan left, and Elliott Dexter right, telling Cecil DeMille a funny story. Judging from Mr. DeMille's expression, the story must have been a good one

Paramount's Recent Releases

Arsene Lupin Story and a Comedy-Drama, "His Official Fiancee." Released on October 26

A MYSTERY play, based upon an Arsene Lupin story by Maurice LeBlanc, the celebrated French author of detective tales, shares the honors with a comedy-drama in which Vivian Martin is starred, on the schedule of Paramount-Artcraft releases for October 26th.

"The Teeth of the Tiger" is the title of the mystery play and David Powell and Marguerite Courtot are featured in the cast.

In "The Teeth of the Tiger," which has an American setting, Arsene Lupin becomes involved in the investigation of the murder of his millionaire acquaintance, Henry Forbes. Mystery surrounds the crime and several innocent persons are suspected. But the master intellect of Lupin, trained in the inner workings of the criminal mind, discovers the guilty one and brings him to justice after a series of adventures. A pretty love story is worked into the plot, which is declared to be thoroughly convincing throughout and keeps one baffled as to the identity of the murderer until the last moment.

The choice of David Powell to play the role of Arsene Lupin is described as a happy one. He looks the part and is temperamentally fitted to it. Marguerite Courtot gives an excellent performance in the part of the heroine, it is said. Others in the cast are Myrtle Stedman, Templar Saxe, Joseph Herbert, Charles L. MacDonald, Riley Hatch, Charles Gerard and Frederick Burton.

"His Official Fiancee" is an adaptation by Edith M. Kennedy of the novel of the same name by Berta Ruck. The author is said to have woven an entertaining story about a brand-new and amusing idea, and it is predicted that those who have read the book will be among its most enthusiastic boosters, when it appears in motion picture form.

The picture gives Vivian Martin the role of a girl who runs things, including a man. She is the stenographer of a business man who, for business reasons, has to be engaged for a period of time. So he hires his pretty stenographer to be his official fiancee. She doesn't like the job, but she needs the money, and, accordingly, she signs a contract. That's the situation that starts the picture and what follows is said to be all good fun — sometimes humorous, sometimes pathetic, and above all, romantic.

Forrest Stanley, of Thomas H. Ince fame, is the business man and Mollie McConnel, Vera Sisson, Hugh Huntley, James Neill, Bobby Bolder, Tom Ricketts, Katherine Sohn, Katherine Van Buren and Virginia Foltz are included in the cast. The production was directed by Robert G. Vignola.

Vitagraph Makes Big Claims for "The Vengeance of Durand"

The time is drawing near for the release of "The Vengeance of Durand," Alice Joyce's new special production of Rex Beach's story, which was adapted to the screen for Vitagraph by Mr. and Mrs. George Randolph Chester.

Vitagraph has gone to great pains to exploit the special production throughout this country and Canada, thoroughly convinced that it is one of the best features produced anywhere in several years and that its assurance to exhibitors and the public that it is a super-feature in the strictest sense is justified.

Vidor's "Poor Relations" Said to be Human in Its Construction

L. C. Haynes, president of the Brentwood Film Corporation, is certain the latest production made under the direction of King W. Vidor, will carry a wide appeal and will find favor with audiences throughout the country. Mr. Haynes is the man who first rewarded Vidor with real support in putting his ideas on the screen in the form of productions, and he is satisfied that the tremendous success of the King Vidor pictures justified his faith in the young director.

In discussing the latest picture, Mr. Haynes said:

"There can be but few people of mature age who will fail to appreciate the conditions and situations which the production, "Poor Relations" shows. It seems to be a necessary change for all of us when we go from a small town to a large city, to feel a certain measure of superiority and pity for our friends and relations who are still living back in the little 'burg.'

"I believe and feel that in this picture, even as in "The Other Half," we have suggested the wholesome idea that all those with whom we come in contact should be estimated according to the real qualities they show, and that such a manner of consideration widely adopted would result in a healthier understanding between what we now consider our many classes."

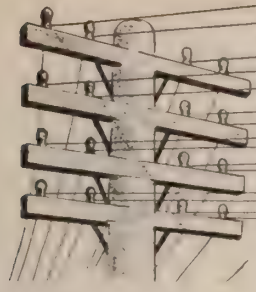
"The Sacred Flame" Issued Soon; Details of Theme Secret

On Friday of last week a private showing of "The Sacred Flame" was staged for the press at Wurlitzer Fine Arts Hall. Up until this time Abraham S. Schomer of the Schomer-Ross Producing Company had carefully withheld all the details of the plot, in the belief that effective publicity can best be secured by keeping the story of the picture from the knowledge of the public; so that the audiences, unacquainted with the plot beforehand will be enabled to derive full benefit from the surprise elements involved in the unfolding of the plot on the screen.

The only details that Mr. Schomer is willing to give out about the theme of "The Sacred Flame" is that the picture is built up around the lives and loves of big business and professional men of New York and their women-folk. With the conclusion of the press showing E. S. Manheimer, sales representative, is now arranging for a Broadway production of the feature and for its country-wide distribution, the plans of which will be made known next week, according to reports.

Beatrice Joy Engaged by Metro to Appear in "Right of Way"

After a search for an ideal type that he had conducted for a month, Maxwell Karger, Director General of Screen Classics, Inc., has engaged Beatrice Joy to play the leading feminine role in "The Right of Way." A picturization of the celebrated novel by Sir Gilbert Parker, starring Bert Lytell in the part of "Beauty" Steele, will be Metro's next Lytell release following "Lombardi, Ltd."



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The BIG 3 A Week

Chas. C. Pettijohn with Selznick

Able Lawyer and Student of Exhibitor Problems Enters Upon New Position as "Assistant to the President"

FOLLOWING a brief three years spent in the maelstrom of motion picture affairs and during which time he has become known throughout the country, Charles C. Pettijohn last week assumed the duties of assistant to Lewis J. Selznick of Selznick Pictures.

Some years ago Mr Pettijohn, then an Indianapolis lawyer, attracted attention by his successful handling of exhibitors' affairs in the Hoosier State where adverse legislation was at the time threatening the picture men.

Coming to New York he was made secretary and general counsel for the American Exhibitors Association when it was founded. His able and diplomatic handling of affairs at that time when exhibitors were far from meeting on a common ground to discuss differences and take self protectionary steps, was largely instrumental in bringing about a merger of exhibitors' bodies.

Later Mr. Pettijohn became general counsel to Exhibitors Mutual, which position he left to accept his present one with Selznick.

During the past few years he has traveled throughout the country, meeting the greater number of exhibitors throughout the land. Wherever problems confronted the exhibitor and at practically every exhibitor convention, Mr. Pettijohn has been on the spot lending his efforts toward smoothing out the tangles. More recently his legal ability and far-famed pointed oratory, has been lent in the fight in Washington to have Congress repeal the various taxes of the industry. Several weeks ago his speech and suggestions while pleading the cause of the exhibitors at the amusement tax hearing in the nation's Capitol, were the bright spots of the hearing and received laudatory comment not only in the journals devoted to the industry but in the newspapers of the country.

It was following his return from Washington that negotiations were opened to induce him to joint Selznick. A proposition was finally advanced which Mr. Pettijohn termed as very generous, and which he felt bound to accept. His new duties will be of the greatest importance, and it is felt that he will be in fact, as well as in name, the right-hand man to Selznick, who is believed by many in the industry to have acquired an executive whose abilities are bound to redound to the advancement of the Selznick and Select picture interests.

Luis Seel one of the originators of "Screen Follies"

Famous Cowboy, Buck Jones, Signs to Appear in Fox Features

"Buck" Jones, outstanding figure of American cowboys in the world war, entertainer of royalty, and one of the greatest horsemen the world has known, will star in Fox features. The contract between the famous cowboy-soldier and Fox Film Corporation has been signed, and the scenario department is seeking stories that will properly exploit the new star.

"Buck" Jones' life has been filled with adventure, and excitement, and of thrill. A veteran of the cavalry and air services of Uncle Sam, he was attached to the staff of a French general before the United States entered the war, and his name and fame traveled the length of the battle-line — from Switzerland to the sea.

King Albert of Belgium and his queen, King George and Queen Mary of Great Britain, the King and Queen of Italy, Premier Clemenceau of France, Premier Orlando of Italy, Lloyd George, Premier of Great Britain and prominent statesmen of all countries assembled in Paris to restore peace have seen and marveled at this sensational and daring soldier-horseman. By special request he has appeared before the crowned heads of the leading countries of the world.

His first film feature will appear in 1920.

"Desert Gold" As Price-Raiser

Feature Has Been so Well Received That Many use it to Introduce Increased Admission Rates

WORD is received that exhibitor reports to the Hodkinson organization from all sections of the United States continue to emphasize the volume of public patronage being drawn by Benjamin B. Hampton and Eltinge F. Warner's first Zane Grey production "Desert Gold."

To date many first run exhibitors, it is said, have used or contemplate using "Desert Gold" as the introductory picture on which they intend permanently to advance their prices of admission. When exhibitors take this step, many of them exercise justifiable caution in selecting a picture of great power and popularity that will be worth the increased prices and that will impress audiences with its increased values.

In spite of the steel strike and a heavy snowstorm, the Majestic Theatre, Pueblo, Col., shattered all house records with "Desert Gold" in its first week of increased prices, it is said.

In Salt Lake where the new Rialto is to open with advanced prices for the best pictures that can be selected from the market "Desert Gold" was the first picture booked by the management and incidentally Benjamin B. Hampton's first Great Author's production "The Westerners" was the second production booked by Manager Cutts.

In Newport News, where there has been an easing off in patronage since the end of the war slowed down government work in that city, "Desert Gold," it is asserted, again raised the patronage to its old wartime levels at the Imperial Theatre.

In Denver, Manager A. G. Talbot of the America Theatre did the biggest business of the fall season with "Desert Gold" telegraphing the distributors of the picture that he had standing room only and a turn-away line every night for a week.

Robert Anderson who plays the part of "Ambition" in Dorothy Phillips' latest Jewel production

Garson Production Bought for a Number of States

The Merit Film Co. has purchased the states of Nebraska, Iowa, Kansas and Missouri, in addition to the states of Colorado, New Mexico, Utah, Wyoming and Southern Idaho, on Harry Garson's production of the "Hushed Hour," starring Blanche Sweet, and an all-star cast.

"A Twilight Baby," New Lehrman Comedy, Ready by Nov. 1

After ten weeks of actual production work, the first of the Henry Lehrman comedies to be distributed by the First National Exhibitors' Circuit is at last nearing completion, and it is expected that the negative will be ready for shipment to the First National headquarters in New York before the first of November.

Mr. Lehrman this week settled on "A Twilight Baby" as the title under which the picture will be released. Lloyd (Ham) Hamilton, who is featured in "A Twilight Baby," is supported by a cast which includes Virginia Rappe, Charles Dorety, Harry Todd, Harry McCoy and Rube Miller. Miss Rappe, who plays the leading feminine role, is a newcomer to the field of screen comedy. Jack White directed the picture, under the personal supervision of Mr. Lehrman.

"Burlesque on Carmen" and Joint Attractions Near Completion

Victor Kremer stated this week that the finishing touches were now being put on his production of Charlie Chaplin in Essanay's "A Burlesque on Carmen," which he will present as an attraction in conjunction with the Carmen Dancing Girls, Spanish Jazz Band and special Comedy Bull Fight. Special scenery has been built to carry out the Spanish atmosphere necessary to the presentation of the bull fight, it is said. Max Schock, responsible for the presentation of the "Mack Sennett Bathing Girls," Revue, has been engaged to stage the dance numbers, which according to reports, will be participated in by ten girls, led by a well-known Spanish dancer. Rehearsals of the production will begin next week. William J. McKenna has written a special song, entitled "Carmen," which will be one of the features of the performance, and is also responsible for the musical setting which will be interpreted by an orchestra of twenty-two pieces.

Due to the abnormal conditions which prevail in New York as regards theatres, Kremer has decided to offer his production for the first performances to theatre goers out of town. Bert Ennis, who is handling the attraction, is this week in Detroit, where arrangements will be completed to show the Chaplin feature with its various novelties in one of the biggest theatres of that city.

H. M. Bermann Makes Inspection of the Universal Exchanges

H. M. Bermann, General Manager of Exchanges of the Universal, has returned to New York after a flying trip of inspection made to the following Exchanges: Chicago, Minneapolis, Omaha, Kansas City, Cincinnati, Pittsburgh, Detroit and Milwaukee.

Mr. Bermann is very enthusiastic over the many bookings which are being made in these cities on "The Right to Happiness", the Allen Holubar super-production, in which Dorothy Phillips is starred.

Coincident with this trip, Mr. Bermann instructed the various exchange managers on their campaign of exploitation for "Blind Husbands," the latest Universal production, which is soon to be released.

Florence Billings starring in Hallmark Pictures Cornorations productions

Transatlantic Seeks Good Films

Purchase of Five Reel Feature is Announced; Open for Meritorious Subjects any Length

THE Transatlantic Film Company of America, Inc., has just consummated a deal whereby they control the world's rights for "The Marriage Blunder," a five-reel feature, featuring Vera Sissons and Sydney Mason.

It is the intention of the Transatlantic to release this picture on a program that is at present being formulated. The purchasing department of this company is apparently out to buy everything of merit that is to be obtained on the independent market.

The agent of the Transatlantic Film Company of America, Inc., in London in a report received a few days ago says in part:

> "During the last few months the opportunities of the sale of independent productions in the British market have been growing less and less and many good program pictures which a year ago found a quick sale on this side of the Atlantic are lying in the vaults in this city. This is accounted for by the fact that English theatres are overstocked with films and the fact is, most cinema theatres are now booked up as far as eighteen months ahead. This in turn is accounted for by the block booking system which has been introduced by some of the biggest renting houses in England. These firms owning exclusive rights in serial films make it a condition that the exhibitor books a number of mediocre subjects in order to secure the larger productions. This has entailed considerable hardship on the small renter, who, if he purchases a big production to-day, must wait eighteen months before he receives a penny in bookings as there is no deposit system on booking contracts in this country.
>
> "The open market system which is being revived is practically the one system whereby films can be readily disposed of."

The open market, by way of explanation to the American producer, consists of a London agency showing every week about eight weeks ahead of a given release date a week's program. This program is shown in London and all film distributing centers in the Kingdom. All renters, or exchangemen, as they are called in this country, are represented at these showings and they order the number of prints which they can use. The prints are sold at a certain price per foot and for a good subject it is possible to sell as many as eighty to one hundred prints. The open market system in England is particularly suitable for one and two-reel productions.

"The Thunderbolt" Hits Hard

First Reports Would Point to a Successful Career for the First National Feature

THE initial reports on the first-run presentations of "The Thunderbolt," starring Katherine MacDonald, in her first production to be released by The First National Exhibitors' Circuit, indicate that the picture has proved to be a winner, says a communication just received.

Reports from three key cities giving the box office results of first-run presentations of "The Thunderbolt," Katherine MacDonald's first starring production released by First National Exhibitors' Circuit, indicate that she has "arrived" to a degree that exceeds the most sanguine expectations of Circuit officials and the producers in charge of her studio work.

Week run records for several big feature attractions played in the last two months were exceeded by "The Thunderbolt" at the Broadway Theatre, Richmond, Va., according to K. F. Finlay, the manager. This telegram to B. P. Finemana, of the Attractions Distributing Corporation announced that several hundred patrons were unable to gain admission at the last evening performance of the week's run, and he has received a score of letters and telephone requests to play a return engagement with it.

For what is claimed to be the first time in the history of the Madison Theatre, Detroit, John H. Kunsky made public the actual figures to prove the popularity with which Miss MacDonald's initial starring production was greeted by local theatregoers. Taking, as the basis for the calculation, the gross receipts for four previous record-breaking runs, he announced that "The Thunderbolt" had exceeded one of them by $3,360.97; the second by $2,576.88; the third by $3,226.66, and the fourth by $1,271.766.

In the fifty-third week of its existence, the Riviera Theatre, the big northside first run house in Chicago, owned by Balabah & Katz, played to the highest total of paid admissions in its history with "The Thunderbolt," it is said.

Canyon Gets Farnum Reels Ready for Distribution

Jack Weinberg, president of the Canyon Pictures Corporation, presenting Franklyn Farnum in two-reel Western subjects, in speaking of the new releases this week, said:

"I am firmly convinced that the two-reel Western picture classics produced by our Company will fill a long felt want, as the public is eager at all times to see true stories of the West, if they are produced in real Western atmosphere and portrayed by a competent cast of players.

"The Canyon Pictures Corporation has first secured stories from such eminent authors as B. M. Bowers, Bertram Sinclair, Frederick Chapin, and William E. Wing.

Samuel Goldwyn with Editorial department staff at Goldwyn studios, Culver City, California

"Broken Blossoms" Scores High

On New York Showing Fills Strand to Capacity for Week; Fine Reports in Other Cities

D. W. GRIFFITH'S "Broken Blossoms," opened at the Strand Theatre, New York, on Sunday, October 19th, to the biggest day's business in the history of the house.

Early Monday morning, Mr. Mark of the Strand Company called at the office of Mr. Abrams to extend his congratulations to United Artists Corporation for having brought Griffith's masterpiece to the theatres of the country. Mr. Mark told Mr. Abrams that the business done on Sunday was the biggest single day's business in the history of the theatre and that the police reserves had been called out to handle the crowds that stormed the doors for admission. Both Mr. Mark and Mr. Walter Hays told Mr. Abrams that they confidently expected to break all records for a week's business with "Broken Blossoms."

E. C. Bostick, Manager of the Merrill Theatre, Milwaukee, who has put such a remarkable advance exploitation campaign ahead of "Broken Blossoms," wired Mr. Abrams as follows, under date of October 19th: "D. W. Griffith's 'Broken Blossoms' did the biggest business ever experienced in the history of the Merrill Theatre here to-day. Blocked street car tracks from noon on. Milwaukee press, city officials and patrons pronounce it Griffith's best production. Engagement is all that I anticipated and more."

From Washington, D. C., came a wire stating that "Broken Blossoms" opened to capacity at both the Palace and Columbia Theatres. Crowds were turned away afternoon and evening and the records were broken in both houses.

J. J. Parker of the Rialto Theatre, Portland, Oregon, wired that he opened Saturday, October 18th, with "Broken Blossoms" and shattered all previous records for day's business, and called "Broken Blossoms" the most wonderful picture ever produced.

H. T. Moore, of the Rialto Theatre, Tacoma, Washington, wired: "'Broken Blossoms' opened Sunday to more business than any picture ever played to in Tacoma. This production wonderful beyond description."

It seems certain that every prediction made for the phenomenal success of "Broken Blossoms" will be more than justified when the full story is told.

Wide Scope Of Pioneer Control

Pioneer Attractions are now Being Exhibited in Four-Fifths of American Territory

THE Pioneer announces that the full line of Pioneer Attractions are now working in over four-fifths of the American territory. This showing, in the face of competition is, it is claimed, the result of a carefully laid constructive program to build up a distributing organization, not on the mushroom process, but on a thoroughly conservative business basis.

In the territories where the Pioneer did not associate itself with the best existing exchange organizations, offices of its own have been opened up. This applies to New York, Cleveland, Detroit and Buffalo. M. H. Hoffman, general manager of the Pioneer, stated that exchanges in every film center of the country have been projected for a long time past, and as soon as conditions warrant, they will be opened.

Another feature of the Pioneer opertions is the formation of a group of cooperative producing organizations, which will be under the general direction of the Pioneer General Staff. The Grace Davison interests were the first to align themselves, while the Physical Culture Photoplays, Inc., were the second on the list in the group. M. H. Hoffman expects to announce in the near future other companies which will produce and distribute under the Pioneer banner.

Announcement is made by Goldwyn Pictures Corporation that the next Tom Moore production, "Toby's Bow," will be completed soon.

Tom Moore Will Give Pre-Releas Show of "Soldiers of Fortune"

As a result of a special trip to Ne York this week, Tom Moore, the Washing ton, D. C. exhibitor, has arranged wit President Arthur S. Kane of Realart Pic tures Corporation for pre-release showing of the first Realart Picture—"Soldiers o Fortune," an Allan Dwan production, base upon Richard Harding Davis's novel. Mr Moore will show "Soldiers of Fortune" a the Garden Theatre for an indefinite run beginning Sundays, October 26th.

William H. Rippard, Realart's Washington manager, accompanied Mr. Moore t New York and assisted him in concluding arrangements for immediate showing o the picture. Mr. Moore has promised exploitation which will surpass anything ever done in Washington in behalf of motion pictures, and while in New York completed arrangements for an extensive campaign.

Van Loan, Picture Author, Will Write Feature for Tom Mix

Winfield R. Sheehan, general manager of the Fox Film Corporation reports the effecting of a contract between H. H. Van Loan, photoplay author and Mr. Sheehan acting for the Fox Film.

In securing its new five-year contract with the cowboy star, Tox Mix, the Fox organization also decided to acquire the best vehicles available for his use during the coming year, and the signing of the contract with Mr. Van Loan is the first step toward the equipment of the western lead with new material for pictures.

The important points of the contract are the specific agreement on the part of Mr. Van Loan to write for Mr. Mix and deliver within the next twelve months six big special productions of an original nature, such as have characterized the many successful plays of this versatile writer.

Exhibitor Signs Up Robertson-Cole Program

The policy of Robertson-Cole to furnish an output for the needs of an exhibitor desiring a complete program has met the approval of an exhibitor in the Dakotas, as the following telegram will demonstrate.

Writing the exchange manager in Denver, H. Deethick of the Auditorium declares himself as follows:

"When I opened my house I decided to give each exchange an opportunity to let my patrons decide what service I could afford to sign up with. The stars that you are sending are causing my patrons to ask for Robertson-Cole program. I shall be glad to contract permanently with your organization."

Express Embargo Broken by Plane Carrying Metro Film

A race from New York City to Albany between an airplane carrying a print of the Screen Classics, Inc. production, "Fair and Warmer," starring May Allison, and the Twentieth Century Limited, in which the former won, was one of the few spectacular features of the recent express embargo as it affected the Metro distributing organization.

Special Service Section on
Pauline Stark in "The Broken Butterfly"

GENERAL SUMMARY OF THE FILM

THERE is a certain pattern in the category of dramatic conceptions which is a favorite one with authors. In their use of it they are always sure of patronage because of the humanities conveyed. We are speaking of blighted romance as it is founded upon the scheme of loving unwisely and too well. It is on this premise that Maurice Tourneur's production, "The Broken Butterfly," is constructed.

Sympathy is one of the strongest forces in the human family and it is always extended to the downtrodden, the oppressed, or the unfortunate. It is easy to sympathize with a girl who has been brought up in ignorance of the world — who has not the slightest conception of the form that love often takes.

The average spectator — and that means every other man and woman in your audience — will pity her and struggle with her and be in entire concord with her expression. Particularly will the sympathy be acute if the character is presented as not only unfortunate in love but oppressed as well. The result is the audience will react to this feature. It could not do otherwise and remain human. Therefore it is off to an excellent start because of its tender keynote.

It may best be described as a heart interest story — a story of tremendous pathos. Yet you cannot call it a great dramatic subject because of its absence of strong situation and climax. It is just a tale of blighted love — a familiar pattern to be sure — yet there is a humanness about the old story and the lovable character painted therein that will be noticed by the observer who looks beneath the surface. There is no love interest in the general acceptance of the phrase. It is a thing apart — a thing locked up in the hearts of the lovers.

As may be imagined from the title the feature is a study in tears and it contains not a quota of action and suspense. You have a child of nature, who despite the oppression of her environment, succeeds in maintaining her happy philosophy of life. Love comes to her of course. She will not be denied. Hers is a nature too warm, too bountiful. It comes, however, as a tragedy. *Your audience will be interested in the youth for he is not painted as a despoiler, but as a dreamer like the girl. His passion overrules his judgment. The inevitable follows.*

The picture takes a curious turn for the concluding reels depict the youth married to the child's sister after her supposed suicide. He has worshipped her memory with anguish of heart and soul. So he returns on his honeymoon to the shrine of his first love where he finds the girl dying of a broken heart.

Pauline Starke is the heroine of the story, and the fact that she has been absent from the screen of late should attract a large patronage. Those who remember her will want to see her and those who are not acquainted SHOULD see her. We would bill her strongly because she is one of the most vital personalities on the screen. Her performance will not be forgotten. Lew Cody? His work is familiar to the steady patron. So feature him, but below Miss Starke. The picture is in six reels.

Here is what we would do with it: Advertise it as a Maurice Tourneur production with Pauline Starke. Advertise it as a story of misguided love — a story of tremendous pathos — a story of simple faith and devotion. Advertise it as a feature which carries some of the most beautiful and expressive titles that ever adorned a photoplay. "The Broken Butterfly" was adapted from a story by Penelope Knapp.

AT A GLANCE

Story — Drama with blighted romance as piece de resistance. Pathos a strong factor.
Star — Pauline Starke credited with the lead. Shares honor with Lew Cody.
Support — Includes May Alden and others.
Author — Penelope Knapp.
Director — Maurice Tourneur.
Locale — A Canada forest.
Length — Six reels.

SYNOPSIS OF THE STORY

SHE is a child of nature, is Marcene Elliot. Some would call her a dream-child, so fanciful is her world. A forlorn little creature who somehow manages to smile through the oppression of a tyrannical guardian. Up in a Canadian forest she creates her fancies. Being alone with nature encourages her imagination and she instinctively feels that her Fairy Prince will gallop into view some day. Marcene is transported when he appears for he is a poet much like herself. So they have a perfect communion of expression — an expression which ripens into love. And she,

Lew Cody, Pauline Stark are featured in "The Broken Butterfly". Two scenes near the end of the film

Four of the principal characters in "The Broken Butterfly." Pauline Stark returns to the screen after a considerable absence

the little innocent waif loves unwisely and too well.

Darrell Thorne had not meant any wrong—his judgment was merely overruled by the floods of passion. Then one day when he is able to return he discovers that his dream-child is a suicide. She had waited, but in vain. The sanctity of her heart, of her pure love was violated.

The sorrow-stricken youth travels up and down the world in an effort to assuage his grief. He can't forget. He doesn't want to forget. But time eventually heals the wound and he marries her sister who has forgiven him because of his manly attitude.

Together they return to the shrine of his first love where he discovers that the girl is not dead, but dying of a broken heart. And so the old love sweeps over him. Will his wife sacrifice herself and go away so he can right the injury? She consents. But she doesn't stray far from the immediate vicinity. The poor, little creature of misfortune is immensely happy in her new found love, but it is too great a shock and she dies. Darrell, now firmly convinced that he has righted his wrong in the eye of God, takes his wife in his arms.

It was destined that Marcene would be a child of sorrow. She was of another world—a world where all is beautiful. Why one day this wisp of a girl went to a gypsy camp and the fortune teller told her that she would love but die, as a mother. So she gave up her heart and her body.

Like the butterfly that struggles helplessly in the spider's web, so she was caught in the web of tangled love threads. There was no escape. It was WRITTEN that she should die. Her memory was a symbol of undying faith and devotion—a symbol of generous love—a symbol of trusting girlhood.

COMPARISONS AND OPINIONS

IN comparing this feature with something previously produced is like comparing the fleecy clouds that sail the heavens today with those that sailed by in a thousand yesterdays. It has been done time and time again and will continue to be done in the future. Why? Because it is in the line of least resistance. This is not to say that the author is not inspired but that the theme is one of the most natural ideas in existence.

The story of the girl who loves unwisely and too well is old in fiction. And it is old on the screen. So you cannot very well compare it with things that have gone before. Sometimes it takes the form of the eternal triangle which of course gives it more dramatic action. Here it takes a simple course. Nothing is presented but a love affair between two passionate friends. And so it is compelled to rely upon its elements of heart interest and pathos and sympathy for its sustaining points.

What are its pleasing qualifications? This will depend mostly on the attitude of your audience. It has been proven that the average human being is partial to a saddened romance. This should please them because the heroine is held up to view as particularly unfortunate not only in her blighted love but in the oppression of her environment. There may be those who will not find the concluding reels in entire harmony with the theme, but they will be in the minority. Why? Because the theme will have gotten into their minds regardless of any stray development.

They are sure to appreciate the colorful word pictures. Indeed the titles do a great deal toward bringing out the poetry of the story. They are human; they are descriptive; they are wonderfully appropriate. It is our opinion that the average patron will accept this picture not so much for its story quality but for its characterization and the elements that it generates.

Pauline Starke is convincing in her work as the heroine. She brings to the role a fragrant, will-of-the-wisp personality that is in perfect harmony. You almost catch the broken sobs, the anguish of her sorrow. Lew Cody, as you may know, is usually identified with just such roles as he has here though he has never been called upon to express emotion to the extent which this picture demands. He is adequate though he misses fire occasionally.

ADVERTISING ANGLES

THE real outstanding angle in advertising this picture rests in the name of Maurice Tourneur and what it stands for on the screen. Surely his responsibility for such a masterly work as "The Blue Bird" should mean something to the picturegoer. And he is quite in a class by himself as a producer of melodrama. So it would be advisable to concentrate mostly upon his name. You might announce that "Another Tourner Picture is Coming to the ———. Be sure and see it." Then mention what he has produced in the past. The patrons will remember them and look forward to seeing his newest production.

Another angle not quite so prominent is to emphasize the talents of Pauline Starke.

NEWSPAPER DISPLAY ADVICE

IT would be well to give Pauline Starke all the publicity possible, bringing out that she is one of the screen's best discoveries. Mention that she formally supported William S. Hart and other famous stars and that she has been a star herself for a number of months. And of course there is the name of Maurice Tourneur for a paragraph or two.

For catch lines we would suggest something like these:

"She was a child of the woods and into her world of fancies came the man of her heart. And she gave him a beautiful love. What happened?"

"I know he will come back because I love him so," she said as she watched her reflection in the pool. He didn't forget, but he was too late. See "The Broken Butterfly."

"Poor, little broken butterfly—he had left her to cry her heart out for unrequited love. When he came back her newfound happiness was too great a shock."

Smithsonian-Universal African Expedition Going Well

In a letter dated August 30th and addressed to President Carl Laemmle of the Universal, Dr. J. K. Armstrong, business manager of the Smithsonian Institute-Universal, informs of the safe arrival of the motion-picture expedition in Africa. William Stowell and Pliny Horne are reported to be on the west coast, filming a large whaling-station and also the Penguin Islands close by.

The letter describes the red tape involved in moving the forces about, to be very burdensome. "Permits must be obtained for every move we make, and one must forsooth see about a dozen officials before the necessary permission can be obtained." The poor mail service is also the subject of complaint.

The epistle, however, says that everyone is "extremely anxious to get out into the wild country and have some out-of-the-ordinary adventures." The country, too, is described as being highly interesting, and promise is held out of bringing back some unusual scenes and the pictures of some unique incidents experienced en route. The first principal stop is reported to be Durban, after which the party will journey by easy stages to Kimberly and thence strike out northward into the interior.

Cleveland and Detroit are Added to List of Pioneer Exchanges

Cleveland and Detroit now take their place on the roster of Pioneer Exchanges, and within a few days will be fully equipped both as to appointment and film attractions. The Cleveland office, which is located at 812 Prospect Avenue, in the heart of the city, will be managed by J. J. Mooney. The Detroit office is located at 53 Elizabeth Street, and will be managed by A. W. Blankmeyer.

The two new exchanges have already received their supply of prints including Grace Davison and Conway Tearle in "Atonement"; Henry B. Walthall in "The Boomerang" and "The Long Arm of Mannister"; "The Sins of the Children," with Stuart Holmes and Alma Hanlon; "The Girl From Nowhere," with Cleo Madison and Wilfred Lucas; "Suspicion," with Grace Davison; the initial release of Facts and Follies series; and Wanda Hawley in "Virtuous Sinners."

Smaller Showmen Give Heavy Exploitation to "Sahara"

Bookings of J. Parker Read, Jr.'s Louise Glaum production, "Sahara," by the nation's biggest exhibitors continue unabated. One of the remarkable features in connection with the success of this popular W. W. Hodkinson release is that powerful exhibitor exploitation on it is not confined to the big first run houses of America. Reports from Hodkinson managers reveal that many second and third run theatres in the larger cities are not depending on the prestige gained for "Sahara" at the big downtown houses but are carrying out exploitation drives on "their own hook" and profiting heavily thereby.

Big Booking Increase Reported

Robertson–Cole System of Exchanges Records Big Business Increase During Initial Week

THE reception of the Robertson-Cole Exchange system by exhibitors throughout the country is a source of pleasure and gratification to A. S. Kirkpatrick, the vice-president and general manager of the Robertson-Cole Distributing Corporation. Mr. Kirkpatrick, who completely organized the twenty-six branch offices with executive, sales and clerical staffs, was rewarded by an immediate jump in Robertson-Cole bookings throughout the country.

"I knew we could look for big increases in bookings in a short time but I did not really expect the first week of the new system would show the immediate and large increase that it did," Mr. Kirkpatrick said in discussing the matter. "We have, of course, been putting an extraordinary number of high-class productions on the market and in the past few weeks we have been fortunate enough to secure some of the really great productions on the market and this probably accounts for the enormous demand for our films at this time.

"The one thing we are convinced about to-day is that under present conditions the most expensive pictures to make are really the least expensive in the end. The demand of the exhibitor, which is a reflection of the public demand, is for pictures of the highest standard of excellence. Although the public is turning to the motion picture in millions, the competition is keen and the man with the best pictures in any community is the man who is going to make the money.

"The producer who does not make good pictures consistently is doomed, according to present-day demands. The exhibitors are tired of having poor ones sandwiched in here and there. They are not merely filling open dates in these days, but are carefully selecting pictures. Our policy of eliminating the poor ones, of letting them die before they reach the public to be condemned, is in recognization of this stand of the exhibitors and the public.

"The producing units working under the Robertson-Cole banner are all alive to this condition and they are back of the slogan, 'Nothing But The Best For Robertson-Cole Exhibitors.' That thought dominates everyone from the script editors to the man in the laboratory.

"The fact that our earnest efforts in this direction are being appreciated is indicated by the steady increase in bookings and in the many congratulatory messages we have received from all over the country on the opening of our own exchanges. They tell us that when they are buying from Robertson-Cole representatives, from representatives who are selling nothing but Robertson-Cole productions, they are sure they are getting the pictures they want.

"Another reason why we feel that the quality of the motion pictures of today must be of an exceptional standard of excellence is the manner in which exhibitors are presenting pictures. Exhibitors have made such strides in the presentation of their plays that they have become, as Mr. Griffith says, co-artists with the directors and actors. Under such conditions a picture must measure up to the quality of its presentation.

"To use such artistry as is used today in putting on an ordinary or poor picture can only result in making the picture look cheap by comparison. The picture must match the manner of its presentation and in good houses this means that the picture must be mighty good indeed. This fact is never lost sight of in the Robertson-Cole Organization.

"I am happy at this time to be able to extend to exhibitors generally the thanks of the Robertson-Cole Distributing Corporation for their co-operation in this new endeavor and to assure them that we want that co-operation continued. As I stated with the opening of the exchanges we want our exhibitor clientele in on the basis of business partners. We want their advice and their suggestions."

November Releases By World

The Program of World Pictures for Month of November will Include Four Novel Photoplays

FOUR photoplays starring Evelyn Greeley, June Elvidge, House Peters and Jackie Saunders, are listed on the program of World pictures for the month of November. The first release dated November 3 is titled "Me and Captain Kidd" and the star is Miss Evelyn Greeley. The scenic backgrounds of this picture are said to be remarkable, the entire Atlantic coast line having been scoured for appropriate locations. The direction was handled by Oscar Apfel. Among those supporting Miss Greeley are Raymond MacKee, Logan Paul, Arthur Donaldson, Charles Mackay, Sidney Dudley, Pauline Dempsey, Warren Cook, Betty Hutchinson, William Brooks and others.

The second release dated November 10 is "The Poison Pen." Mr. August directed "The Poison Pen," and June Elvidge with Earl Metcalfe play the leading roles. The supporting cast includes Joseph Smiley, Marion Barney, Marguerite Gale, Jeanne Loew, George Bunny, Irving Brooks, J. Arthur Young, Henry West, Charles Mackay and John Sainpolis.

The succeeding release listed for issue on November 17, is a picturization of Sir Gilbert Parker's novel, "You Never Know Your Luck." House Peters plays the leading role and the direction was handled by Frank Powell.

"Dad's Girl" starring Jackie Saunders is listed for release on November 24. The work of production was handled by David G. Fisher. "Dad's Girl" is derived from the well known stage play of E. H. Schwartz. The supporting cast is said to be a good one.

Exceptional Booking on Lloyds

Pathe Comedian's Two Reelers go Into Rialto and Strand, New York and Other Big Houses

SUPPORTING its contentions that the foremost motion picture theatres would lead in the showing of the new Harold Lloyd $100,000 two reel comedies, Pathe announces that the first six of the series have been booked by the Rialto and Strand theatres in New York, day and date; the Strand Theatre in Brooklyn, and the Circle Theatre, Indianapolis.

"Bumping Into Broadway," first of the series, will be released on November 2nd, and played simultaneously on Broadway by the Rialto and Strand theatres. Jack Eaton, managing director of the Strand, after viewing "Bumping into Broadway," "Captain Kidd's Kids" and "His Royal Slyness," wrote the following letter to the Pathe Home Office.

"I am very much interested in the new two reel Harold Lloyd comedies, the first one of which we are to run the week of November 2nd.

"There is no question but that Harold Lloyd will make good in two reel comedies equally as well as he has in the single reelers; in fact it should be a two to one bet."

S. Barrett McCormic, the shrewd director of the Circle theatre, in Indianapolis, was so pleased with the new Lloyd attractions, that soon after booking the series, he sent the following wire to Fred C. Quimby, director of Exchanges of Pathe.

"Have just contracted for the series of special two-reel Lloyd comedies and will take pride in including them in the Circle's program each week. They mark a new standard in the comedy field, possessing a tone that has not been achieved heretofore."

Many well known literary personages have given unqualified approval to the new Lloyd multiple reel comedies following a private showing of the first three at the Pathe Home Office. They were unanimous in declaring that here was shown a gratifying development of the comedy idea, which made for cleanness, wit, snappiness of action, with settings as pretentious as those of any big multiple reel special productions.

Henry Wilton Thomas, well known magazine editor and author of the successful novels, "The Last Lady of Mulberry" and "The Sword of Wealth," says:—"These new two reel Lloyd comedies, it is no exaggeration to say, mark an epoch in the development of pictures as pure entertainment. They are an agreeably surprising improvement on anything that I have seen, in their sprightly wit, satire and the elimination of the rough slapstick method, which was, too often in abominably bad taste."

Emile Voute, journalist, traveler and novelist, author of the amazing novel, "The Passport," has this to say:—"Harold Lloyd, in the new comedies, is a source of joy and laughter. He has grown to greater stature and comes to us strong in these strikingly original new offerings. Big in laughter, he is a big note now in popular entertainment.

Garnet Warren, Francis Arnold Collins and others echo similar sentiments.

Big Expenditure on United Film

Dustin Farnum's Next Feature "Corsican Brothers" Will Also Have Wide Exploitation

WITH the production of the "Corsican Brothers," a spectacular feature starring Dustin Farnum, nearing completion at the Gasnier studios at Glendale, Calif., United Picture Theatres of America, Inc., makes its debut as the exploiter of pictures of the type which, because of their costliness and sumptuousness in staging, their perfection in detail, and their employment of thousands of persons in their ensemble scenes, stand high in the field of super-pictures.

In the launching of this feature, a publicity campaign in keeping with the magnitude of the spectacle itself is being planned. The work of exploitation is simplified by the popularity and wide renown of its subject. The Dumas book from which the story was taken is one of the most widely read of the many brilliant romances that came from the author of "Monte Cristo" and "The Three Guardsmen." But the story has been even more vividly impressed upon the minds of the public by the multiplicity of successful stage versions that have been made from it. The book was first dramatized for the American stage sixty-seven years ago, since which time no less than forty-four distinct and separate productions of it have been made at thirty-five different New York playhouses. To this day, travelling repertoire companies perform the famous old play weekly in all sections of the country. It is estimated that in excess of twenty thousand performances of "The Corsican Brothers" have been given on the spoken stage of America alone.

In assuming the dual role of the twin brothers who were born joined in a manner resembling the Siamese twins, were cut apart and lived their separate lives with a unity of thought and feeling that could not have existed had they not been so closely bound to one another at birth, Dustin Farnum follows in the footsteps of the favorite romantic actors of five generations.

Rural Comedy is Eighteenth Made by Gale Henry

Gale Henry, under the direction of Herman C. Raymaker, has started work on "Ham Ann," which marks her 18th fun film as star and head of her own company. "Ham Ann" is a rural comedy and was written by Miss Henry and her husband, Bruno J. Becker. Miss Henry is ably supported by Bill Franey, her new leading man, Eddie Baker and Hap H. Ward.

Goldwyn Publicists to Aid Theatre Men on Sunday Opening

For the benefit of all motion picture interests, as well as the great public for which Sunday is the only day of recreation, Samuel Goldwyn has decided to use every influence of his organization to bring about a successful conclusion of the fight for Sunday opening which is being waged in many parts of the country.

Realizing the value of missionary work carried on every day of the week by men who are constantly in touch with newspaper editors and representatives of social and religious organizations of all descriptions, Mr. Goldwyn has issued instructions that the twenty-two press and service representatives in the Goldwyn exchanges shall consider it a part of their duty to advance arguments for Sunday opening wherever there is an opportunity.

Goldwyn's press and service representatives are not, of course expected to become involved in local politics.

M. H. Hoffman Sees Independents in the Ascendent Everywhere

M. H. Hoffman, general manager of the Pioneer, upon his return to New York after establishing exchanges in Cleveland and Detroit and then making a whirlwind swing into the middlewest, voiced his opinion, it is said, in emphatic terms that the independent producer and exchangemen are becoming the dominant factor in every section of the country which he visited.

When asked to qualify his remarks he said, "The reason is simple. In the first place the independent producer, because of a free hand, can produce pictures which answer the public demand better than the machine-made program offerings. The other reason is that the independent exchangeman meets his customers face to face, and because he knows their individual needs, can supply them with pictures which answer the demands of certain territories."

"Sex" Reported as Startling Story Completed by Sullivan

C. Gardner Sullivan has just completed what is said to be the most sensational story of his career, "Sex" in which J. Parker Read, Jr., will star Louise Glaum. It is believed that there will be more startling revelations in this new story than any ever produced on the screen. Miss Glaum is ideally suited to the type Mr. Sullivan has interwoven in his story, and it is to be filled with magnificent setting and unusual and weird costumes.

Commuters Startled at Stunt of Supreme Pictures Players

The pulling off of a stunt, in which an actress jumped from the front of a ferryboat near the Fort Lee ferry while a Supreme Pictures cameraman ground away, enlivened the trip of one of the boats last week. The episode was pulled off without the knowledge or permission of the captain of the boat. Violet MacMillan was the one who took the ducking, and J. Robert Pauline, the hypnotist, who will appear in the Sidney Reynolds serial, was the rescuing hero.

2 BIG SURE-FIRE CAPACITY PICTURES

WITH TREMENDOUS ADVERTISING OPPORTUNITIES FOR LONG RUNS!

BERT LYTELL in LOMBARDI, LTD.

by Frederic and Fanny Hatton.
A Morosco Record-Breaker.
Glorious Girls — Gorgeous Gowns
Gales of Giggles!
The play every woman will want to see.
Adapted by June Mathis, and Directed by Jack Conway

VIOLA DANA in PLEASE GET MARRIED

The hilarious Broadway stage success of Oliver Morosco by James Cullen & Lewis Allen Browne.

Adapted and directed in 6 sparkling acts by Finis Fox and John E. Ince, respectively.

Maxwell Karger,
Director General.

METRO PICTURES CORPORATION

JURY IMPERIAL PICTURES, LTD. Exclusive Distributors throughout Great Britain. Sir WILLIAM JURY, Chairman.

Behold the crafty maid,
You can tell that she is such
Just that and nothing more
For you can't tell her much.

This is Laura Bartlett
So languid and so bored
She frished around at night
While her dear Billy snored.

They're sure to like the cocktai
It "peps" the story up
One taste makes two good pe
Think a walrus is a pup!

MAY ALLISON

in

FAIR & WARM

A very Hopwood's most celebrated Broadway Success.

Adapted from the famous Selwyn stage production by June Mathis and A. P. Younger. & directed by Henry Otto in six hilarious acts.

Maxwell Karger—
Director General

METRO
PICTURES CORPORATION

JURY IMPERIAL PICTURES, LTD., Exclusive Distributors throug

This is Jackie Wheeler
So very, very gay
And Oh! the things that happened
While Jackie was away.

From flicker to flicker
A scream and a snicker
A laugh or a giggle or grin.
From cocktail to curtain
A riot – that's certain
Book early – and pack the crowds in!

ER

nd here's slow-poky Billy
harmless, model spouse
ill the Elevator Cocktail
lade Billy-Boy a souse!

Well here's our little Blanny
So trustful and so true
How could she ever do it?
We can't perceive – can you?

They all make Fair & Warmer,
A scream from gong to gong.
If it hurts your crowds to laugh,
Have a doctor in the throng.

ut the British Empire. SIR WILLIAM JURY, *Chairman.*

If you found your wife under a bear-rug in another man's apartment, and she poked her head out, and said "Wuff Wuff!" — what would you do?

That's just one of the many amusing situations which caused such unusual complications in

Avery Hopwood's funniest Broadway farce,

FAIR AND WARMER

Starring

MAY ALLISON

Special Service Section on
Bert Lytell in "Lombardi, Ltd."

WHAT IT HAS DONE

TO exhibitors who have booked "Lombardi, Ltd." information is given that this picture is meeting with great success in first run houses both from the entertainment and box office standpoint.

The feature received universally good reviews in the various trade papers and early returns for our box office reports are also favorable.

The California Theatre, Los Angeles, played it recently and staged a fashion show in conjunction. This house reported the feature as entirely satisfactory and that it drew well for the full week's showing. The Olympia of New Bedford says of it: "A real production, splendidly acted by the star and exceptionally good entertainment. Pleased our patrons immensely." Other first run reports are in the same vein.

The gist of the trade paper reviews was as follows:

NEWS—"Lytell scores as Modiste in unique picture."

WORLD—"'Lombardi, Ltd." is excellently acted."

TRADE REVIEW—"'Lombardi, Ltd.' high class production."

WIDS—"Fashion show and comedy drama with heart interest make this a good picture."

We mention these reviews and early exhibitors reports that you may realize that you will be justified in getting out in the open with praise for this feature.

Without doubt it is the best thing that Bert Lytell has done to date and in it is an opportunity to popularize this star if up to the present you have found that your audiences did not seem to know him.

It takes about three good pictures to put over a real star. Lytell has had these three and you are now justified in offering him as a real attraction.

BIG EXPLOITATION ANGLE IS FASHION SHOW

THE exploitation angles which this picture presents are unusual, but the big bet is the staging of a fashion show in conjunction with your engagement.

Coming just at this time of year when every woman is interested in fall gowns, you can make this event the most talked of thing of the week.

There are many ways of staging a fashion show all of which you are more or less familiar with. The one we recommend is, tie-up with some first-class women's ready to wear store which will send all its latest models in fancy gowns over to your theatre to be worn by its mannequins in a fashion parade.

About all you will have to do to stage this stunt is to impress the store management with the importance of the advertising which it will produce for the store; provide a nice stage setting, something nifty and appropriate, as a background for the mannequins, and give the fashion show and the fact that "Lombardi, Ltd." is a story of the fashions and foibles of a woman dressmaker enough publicity so that Mrs. Smith will realize that the whole thing is an event which she should not miss.

We would say that you would have no trouble in interesting the stores in this proposition since it is such an especially good subject for this stunt and since just at this time of year every store will have unlimited gowns and suits which it will be pleased to give a showing, so we would be a bit particular and independent in asking for co-operation.

Pick out the real store and get the management on record in a statement that he will give the showing of his gowns time and attention, mention it in his advertising, etc.

Don't be bashful about asking for the use of some of the store's show windows for a combination window display.

A good stunt in arranging a window display would be to utilize some of the large-sized scene stills which show the "Lombardi, Ltd." mannequins in nifty gowns and then alongside of the still, mounted we will say on some sort of an easel, drape one of the stores fancy gowns and invite comparisons.

We don't see any reason why if you go after this thing right that you can't make the fashion show quite as much of an attraction as the film itself, especially with the women.

Last week we published a story illustrated by some cuts of the California theatre fashion show. From this you will be able to get a good idea of what this house, one of the most progressive in the country, did on this picture and copy its methods.

Care should be taken to light your stage setting effectively and to give your "act" pep.

CHANCE TO WORK IN LOCAL COLOR

TO get the greatest amount of advertising value from your fashion show you should try making the girls who will wear the gowns individuals, rather than

Tito Lombardi has an inspiration. He sees in his mind's eye a new gown that will be a wonder. "Lombardi, Ltd." is characterized by many scenes as rich in humor as this

The Story of "Lombardi, Ltd."

"LOMBARDI, LTD.," has to do with the troubles, financial and domestic, of Tito Lombardi, a fashionable Fifth Avenue dressmaker, who, while a genius in the art of creating wonderful gowns for America's smart set, is somewhat of an amateur in the art of making love, and possesses absolutely no business ability. It is this deficiency in his eccentric make-up that leads him to the brink of financial ruin.

In one of the striking scenes of the production Lombardi displays his mannequins, or models, in evening dress, costly wraps and daring and unusual negligees; while in another scene of absorbing interest to feminine picture-goers — and incidentally it is one of the funniest and most unusual scenes in the comedy — Lambardi actually drapes a stunning evening gown on his gum-chewing model, Eloise, in full view of the audience, from mere pieces of material. This is one of the real big features of the picture and should present opportunities to exhibitors.

High are Lombardi's ideals in gowns; his ideals in matters of the heart are equally high. Inasmuch as his business and personal affairs are conducted along lines of a high moral standard, they tend to mark him as a rather easy-going artistic individual, and in view of this fact many characters, some of a questionable sort, take advantage of this quality in the good man and fail to pay their just debts.

Lombardi, however, goes dreamily along, lavishing wonderful creations upon Phyllis Manning, his sweetheart, whom he has never even attempted to kiss until the day when she will name the date of their wedding. Phyllis, on the other hand, is receiving the attentions of another — a man about town — who could never think of her with the same unselfish devotion as does the designer of modes.

One by one Lombardi's unscrupulous patrons prove their unworthiness which at the same time serves to affect the credit of Lombardi. Norah Blake, his capable assistant, seems alone to stand by him in the hour of his need, when his biggest debtor leaves town and ruin stares him in the face.

In spite of this injury, Lombardi's faith in human nature and his finer instincts refuse to let him see the conditions in their true light, and not until he knows positively that Phyllis has left with the other man, that he himself is bankrupt and a failure, does he realize the seriousness of his situation.

Then does he begin to see that without Norah he would be himself incomplete — although all the time he has been blind to the noble qualities of this girl, who has been his right hand guiding him through all of his vicissitudes. She points the way for him to rehabilitate his business, and with the establishment put on a new and firmer footing, everything ends happily.

PERSONNEL OF THE CAST

Tito Lombardi	Bert Lytell
Norah	Alice Lake
Mollie	Vera Lewis
Phyllis Manning	Juanita Hansen
Riccardo Toselli ("Rickey")	George McDaniel
Robert Tarrant, a man-about-town	Joseph Kilgour
Eloise ("Perfect 36")	Thea Talbot
Lida	Ann May
Max Strohm, a theatrical manager	John Steppling
Daisy, a model	Jean Acker
Lombardi's Mannequins: Yvette	Virginia Caldwell
Lombardi's Mannequins: Clothilde	Golda Madden
Lombardi's Mannequins: Muriel	Patricia Hannan

Adapted and scenarioized by June Mathis, from the play by Frederic and Fanny Hatton, produced on the stage by Oliver Morosco.
Directed by Jack Conway. Photographed by Robert B. Kurrle.
Art interiors and special effects by M. P. Staulcup.
Produced under the personal supervision of MAXWELL KARGER.

mannequins. In other words try to get local color into your showing.

The easiest way to do this is to use the department store's models, but mention each girl giving her address, etc., and tell what sort of a gown or gowns she will wear.

Of course if you could induce some of the society ladies to get in on the event, you will be sure of getting the greatest possible results. To do this, however, is not an easy task. The best way of interesting the sort of people we are speaking of, is through some charity. People, women especially, will do a whole lot of things in the name of charity that they wouldn't consider as individuals. If you were to offer a certain percentage of your receipts to some worthy organization you would have a chance of pulling the society stunt.

Another suggestion we make as to local color is in offering to make the job of displaying the gowns competitive. If you were to advertise that you wanted models for the fashion show, who would be selected as to size, form and beauty, etc., and make it something of an honor to land one of the mannequin roles, you will get a lot of free publicity and also create interest in the girls themselves.

This latter stunt can be pulled no matter how large your city is. This fact has been demonstrated in the bathing girl contests held in connection with the "Yankee Doodle in Berlin" showings. Even in New York a contest for honors in the bathing girl custumes went over with a bang.

ADVERTISING WITHOUT SPECIAL STUNTS

IF you do not want to go in for special stunts on this picture, we would advise buying plenty of newspaper space to be illustrated by some action scene cuts with the title of the feature billed above the star and a good line of selling talk emphasizing the clothes angle of the film and the fact that it is an adaptation of a play which had a big run in New York and other cities.

Don't forget to tell your patrons that this is a comedy. Motion picture audiences do not follow the legitimate stage very closely and consequently many of your people will not know that this originally was a farce comedy. Consequently they are liable to figure that "Lombardi, Ltd." is a drama with its plot based on the stock market stuff or a story of big business with many of those "heavy thinking scenes, with tickers and the hero rushing in just in time to save somebody from ruin."

As titles go with the average person this one doesn't mean anything and you will have to explain it thoroughly.

We are strong for the use of scene stills in advertising pictures and this is an especially good subject for this form of publicity, for the reason that the producers have provided a large number of photographs showing Lytell and his bunch of mannequins in many different poses. Those gowns are going to attract attention.

In writing your newspaper display copy don't forget to mention that it is an actual fact that it cost many thousands to gown "Lombardi, Ltd." For six of the French gowns used the bill was $3.500. That will make you a good catch line.

The producers have prepared a very complete press book for this production which will give all the information you want as to the exchange aids available etc.

King and Short in "The Right Of Way," Metro Production

Emmett King and Antrim Short have important roles in the support of Bert Lytell in his forthcoming Screen Classics, Inc., production of Sir Gilbert Parker's master novel, "The Right of Way." Mr. King appears with Mr. Lytell as the Crown Attorney, while Mr. Short has the part of Billy Wantage, the youthful master. June Mathis wrote the scenario for "The Right of Way," and Jack Dillon is directing the production.

Earle Williams to Do Trio of Pictures While in East

Earle Williams completed "The Far East," his new play with Japanese surroundings, before he started from Vitagraph's West coast studio to make "The Fortune Hunter" at its Brooklyn studio. With "The Black Gate" already finished, Mr. Williams has cleaned up the schedule laid out for the Hollywood studio and will be able to remain East for some time. It is expected that he will do two or three pictures in addition to "The Fortune Hunter" before he returns to California.

Whole World Covered in the Current Fox News

Fox News' motto of "Around the World in Fifteen Minutes" is closely adhered to in the second release of the new screen newspaper and magazine shown to the public Wednesday, October 15; the location of the subjects ranges from Archangel, Russia, to Mexico City, with stops on the way at New York, Detroit and Chicago, to say nothing of Paris.

An interesting and striking example of the advancement of science is shown in views of Thomas A. Edison visiting the site of the first electric light plant 257 Pearl Street, New York City. Stirring views of the French honoring their Foreign Legion and decorating the statue of Strasbourg are shown.

An illustration of novel conditions in the United States comes from Chicago, where brewery trucks now are used to distribute milk. Pictures of peaceful affairs in Mexico have been rare in the last few years, but Fox News presents to its audiences fine views in the capital of the celebration of the republic's independence with President Carranza present.

Energetic Robertson-Cole Man Places Films All Around

The opening of the Robertson-Cole Distributing Corporation office in Buffalo was marked by some energetic work on the part of the branch manager, E. J. Hayes. Right at the go-off he arranged for a Robertson-Cole week at the Strand Theatre, Buffalo, booking "The Pagan God" for the first four days, and "The Gray Horizon" for the last three days.

Then he stepped across the street and arranged to make the Strand Comedies the big feature of the Electrical Show which is being held in that city for two weeks. Still hunting for work, Manager Hayes secured a location in the show where he staged a splendid exhibition of Robertson-Cole stills.

And on top of all this Mr. Hayes started out with his sales force to get a Robertson-Cole picture into every house in his territory.

The L-Ko Studio Going Full Blast

With five funny comedies and two serials under way at the L-Ko studio, this site presents a busy scene. A large majority of the L-Ko products are released by Universal.

Robert F. Hill is on the eighth episode of "The Radium Mystery," the Pacific Producing Company serial with Cleo Madison, Eileen Sedgwick and Bob Reeves in the featured roles.

J. P. McGowan is at work at the L-Ko studio on "Fighting Through," a serial starring Elmo Lincoln, the Sandow of the Screen.

Among the comedies undergoing production at the present time are: "The Shimmie Shakers," being turned out under the direction of Jess Robbins; "Local Talent," directed by J. A. Howe; "The Jail Breakers," under the direction of Charles Parrott; and "The Mischievous Monk," Fred Fishback's comedy.

Mariam Cooper in the Fox special, "Should a Husband Forgive?"

Strand Comedy Players Busy on Big Laughmakers

The activities of the Southern California Producing Company are noted in the ambitious program of Strand comedies now in process of the making at their studios.

Toddy Sampson, a popular and well-remembered star, and a comedienne of merit has been added to the personnel. Recently Miss Sampson played opposite Tom Mix for Fox features.

This month Katherine Lewis, Gertrude Selby, Harry Depp and James Liddy are hard at work on the regular schedule. Noted among the future releases are "His Double Exposure," written by W. Scott Darling and directed by William Baudine; a motor comedy pointing a moral to unwary motorists featuring Katherine Lewis and James Liddy, supplied by the pen of Neal Burn.

"Salome vs. Shenandoah," a New Hit in Sennett Burlesque

Mack Sennett comes to bat with another burlesque in "Salome vs. Shenandoah," his newest Paramount-Mack Sennett comedy, which is released October 26.

With Ben Turpin, Charles Murray, Charles Lynn and Phyllis Haver as the featured players, the cast is said to contain the biggest galaxy of Sennett stars to be seen together in many a day. These include Marie Prevost, Harry Gribbon, Billy Bevan, Ford Sterling and Louise Fazenda, the "Sennett Girls" are also much in evidence.

Tyrad Offers a Five-Reeler

Helen Mason in "Broken Hearts," a five reel melodrama, is offered to state rights buyers by Tyrad Pictures, Inc. This is a six reel feature, the direction being supervised by Jacques Tyrol.

Royalty Are Guests of Mildred Chaplin at Aero Field

Mildred Harris Chaplin recently entertained the King and Queen of Belgium at the Chaplin Aviation Field during the course of the visit of the royal party to Los Angeles. It is said the visit to the aviation field was the result of a peculiar situation which confronted the Los Angeles Mayor, M. P. Snyder, who had to solve the problem of how best to entertain the visitors during their brief trip to the city, which was limited to four hours.

According to reports, Mrs. Chaplin placed the facilities of the entire field at the disposal of the mayor including a number of aeroplanes in which the royal party would be enabled to view the city and the entire country round about in the space of a short time. The mayor gladly accepted, with the result that a feature of the royal party's visit to the city was their subsequent trip to the Chaplin aero-field. The picture star presented Queen Elizabeth with a huge bouquet of orchids—a role for which the mayor had previously selected the photoplay actress. There was also a program of aerial stunts arranged for the entertainment of the royal guests.

Harry Rice Named Director of Universal Publicity

Tarkington Baker, Universal's general manager announces the appointment of Harry Rice as director of Universal publicity. Mr. Rice has been with Universal for some time and recently was transferred to the New York office to direct Universal exchange and national publicity. Until this recent appointment Mr. Baker has supervised all Universal publicity. His duties as general manager became so heavy that it was decided to place Mr. Rice in charge.

Universal's publicity department has been enlarged by the acquisition of several competent men recently and under the guidance of Mr. Rice Universal expects to increase its publicity even more than at the present.

John Barrymore Has Support of Strong Cast in New Picture

John Barrymore will be surrounded by a strong cast in the screen version of "Dr. Jekyll and Mr. Hyde," Robert Louis Stevenson's immortal work on the theme of dual personality, which is being filmed for Paramount-Artcraft at one of Famous Players-Lasky's New York studios.

Playing opposite Mr. Barrymore is Martha Mansfield, of the Ziegfeld Midnight Frolic. Miss Mansfield has the part of Millicent Carew, the exquisite young daughter of Sir George Carew. Cecil Clovelly enacts the part of the lawyer, John Utterson, in the new screen play. Blase, cynical Sir George Carew will be played by Brandon Hurst. Charles Lane, who has just completed a leading role with Billie Burke in "Wanted a Husband," has been entrusted with the difficult characterization of Dr. Richard Lanyon, and J. Malcolm Dunne has been selected to play Richard Endfield.

Universal Is Ahead of Schedule

Long List of Pictures Practically Completed; New Policy — "One Thing at a Time"

CARL LAEMMLE, president of the Universal, announces the practical completion of a large number of photoplays in a recent communication received from the Universal office. In addition to Allen Holubar's production, "The Right to Happiness," and to Von Stroheim's play, "Blind Husbands," The Universal will complete very shortly an aeroplane melodrama entitled, "Cassidy of the Air Lanes," which is promised to be an unusual achievement in the field of aircraft photoplay themes.

After this are to follow, according to reports, another Allen Holubar feature, "Ambition"; the new Priscilla Dean picture, tentatively called "The Beautiful Beggar"; an Aoki production, "The Breath of the Gods"; a second Von Stroheim feature, bearing the tentative title of "The Woman In the Plot"; and a drama, "The Beach Comber."

During the last several months, Universal directors, following out an established program of action, have been concentrating entirely on producing, it is asserted. Now according to the same line of policy, they will be in a position to concentrate entirely on scenarios and make ready for the turning out of the new productions. In this way it is planned to enable the directors to do only one thing at one time. Mr. Laemmle points out that this policy has been subjected to a practical test within the last few months, and he announces that the plan has proved its abiding worth in practice. While the directors were engaged in the making of the scenes, they were not harassed by the necessity of giving their thoughts and efforts to the scenarios and continuities for the productions to come, according to the announcement recently received.

Priscilla Dean, Universal star, in a moment from "Beautiful Beggar," her latest production

Universal also claims that the present time finds it far ahead of its schedule of productions, and that in view of this situation exhibitors will now be in a position to view the finished products long before their release. The actual realization of this fact, it is said, fulfils a pledge to this effect made some time ago by the Universal to its exhibitors. With the present list of productions in hand, it is asserted, that it will not be necessary for the Universal to make another big Jewel production for many weeks to come.

Underwater Spectacle Named

J. E. Williamson Supervised Taking of Picture Said to Set New Mark for its Kind

HERALDED by the claim that it surpasses all previous underwater photography, and after six months in the making, a startling submarine production, is ready for distribution.

The undertaking on the part of the producers, colossal in itself, necessitated not only the use of the Williamson Submarine Photographic Apparatus, but the personal supervision, also, of J. E. Williamson. His knowledge of the West Indies and surrounding waters where the acquatic scenes were shot, has long identified Mr. Williamson as the originator of deep sea photography and authority on the life and habits of the creatures of the sea.

The scenario, furnishing logical continuity for thrilling adventures according to the story, is the work of E. Lloyd Sheldon, directed by J. Winthrop Kelley and photographed by J. Rescher.

Unusual features, giving thrilling evidence of the life-risking danger in securing them, coupled with an interesting narrative, make the production one which will occasion world-wide comment. Episodes combining photographic technique with wonders of the deep sea, a source of interest to educators and gratifying in detail to followers of educational film, predominate, but not at the sacrifice of plot or romantic touch.

Betty Hilburn, selected for the role of the grown daughter and nymph, is perfect in figure, still in her teens, fitting her admirably for the part. She is not lacking, it is said, when closing scenes require customarily covered anatomy and dramatic ability.

"It took weeks and weeks to train Miss Hilburn for the deep water stunts before the camera," said Mr. Williamson in describing the difficulties of the completion of his latest production, "but the unprecedented nerve displayed by her must be the development of years before I ever knew her, for the quality of nerve required for this work could not have been the result of a few weeks."

Goldwyn has added another director to the Culver City forces engaged in the making of Goldwyn pictures and in the picturization of the works of the Eminent Authors. The newest recruit to the already large organization on the coast is Thomas R. Mills.

"Dangerous Hours" is the new title of the specially supervised Thomas H. Ince production for Paramount-Artcraft which has hitherto been called "Americanism."

Promotions and Changes in the Hodkinson Managerial Force

Sidney J. Goldman, manager of the Hodkinson interests in Chicago since June, has been given the supervision of the offices of the W. W. Hodkinson Corporation in Milwaukee, St. Louis and Indianapolis, thereby bringing four offices under his managerial jurisdiction. This enlargement of duties is in the form of a promotion for the excellent results accomplished in the Chicago territory.

Del Goodman has been selected as St. Louis Hodkinson manager, succeeding Theodore F. Holland; C. W. McDaniels, formerly of the Paramount organization, has taken over the Hodkinson management in Indianapolis, succeeding J. C. Mack. W. T. Hickey is the manager of the Milwaukee office and Mr. Goldman personally heads the Chicago office besides having jurisdiction over the other three.

Other changes recently made in Hodkinson managerial representation include the appointment of M. J. Millstein in Omaha to succeed R. H. Allan, Ben Blotcky in Kansas City to succeed P. C. Wreath; Joseph Bloom in Pittsburg to succeed J. J. Mooney.

Thomas Meighan Signs Long-Term Contract with F. P.-Lasky

Thomas Meighan is to be starred by Famous Players-Lasky. This announcement was made Tuesday by Jesse L. Lasky, First Vice-President in Charge of Production, following the signing of a long-term contract with Mr. Meighan in California.

Under the terms of the new contract, which becomes operative January 1, 1920, Meighan will continue for six months as a featured player in leading male roles in Cecil B. DeMille's Paramount Artcraft productions with the exception of "The Wanderer," in which picture, it is stipulated, he may play any role which the producers may deem suited to him. At the expiration of this six months' period, or upon the completion of any picture in which he may then be working, he is to be starred in the productions of the Famous Players-Lasky Corporation.

The Eff & Eff Co. Start with "Novelty" as Their Motto

A newcomer in the field of motion-picture production is the organization known as The Eff & Eff Producing Company, Inc., with Joseph Finger as president. The new company is at present producing a burlesque feature, entitled "Bullin The Bullsheviki," with Marguerite Clayton in the leading role.

In this first production the new concern intends to turn out something that will be a departure from the beaten path, according to the announcement given out. That this plan is to be strictly adhered to in the future is expressed in the opening statement of the new firm. The "eternal triangle" is to be relegated to the rear, and if plans work out as intended by the reported policy of The Eff & Eff, each release will have something of a novel character to present.

Pathe's Four November Releases

Pathe will distribute during November four big attractions, it is said. Beginning on the second with "The Gay Old Dog," the Hobart Henley picture starring John Cumberland, the November list includes "A Woman of Pleasure," first Blanche Sweet feature, produced for Pathe by Jesse D. Hampton and set for issue on November 9th; "The Right to Lie," a Dolores Cassinelli picture, produced by the Albert Capellani Productions, Inc., directed by Edwin Carewe and listed for November 16th; and "Dawn," produced by J. Stuart Blackton from the book by Eleanor H. Porter, starring Sylvia Breamer and Robert Gordon and listed for distribution beginning on November 30th.

International Cartoon in Goldwyn-Bray Pictographs Nov. 16

The first of the International cartoons to be issued in Goldwyn-Bray Pictographs, in accordance with the arrangements closed last week between Bray Pictures Corporation and International, is one of the famous "Jerry on the Job" series, now a popular feature of the comic section of the Hearst newspapers. The title of the animated cartoon, which has been added to the release of November 16th, including "How Time Flies" and "Pirate Castles," is "Pigs in Clover."

Work Started on "The Butterfly Man," Starring Lew Cody

The production of the new Cody feature, "The Butterfly Man," has been started at the Gasnier studios in Glendale. The story was originally written by George Barr McCutcheon, and it has been adapted to the screen by Ida May Park. Lew Cody leads in the title role, while Louise Lovely acts as the leading woman. Lilly Leslie and Ruth Ward are also scheduled to appear in the picture, according to reports. The new production will be directed by Ida May Park, assisted by Curt Rehfeld.

R. K. Evans Made Sales-Mgr. for United Artists Corp.

Announcement was made from the office of Hiram Abrams this week that R. K. Evans has been appointed Sales Manager of the Cleveland Distributing Depot of United Artists Corporation. Mr. Evans, for about fifteen years, was closely identified with the Greenwall-Weis Circuit of theatres, and he has also at various times managed exchanges in Chicago, St. Louis, Minneapolis and New Orleans.

Apollo Secures World Rights to Twelve Features

Bobby North of Apollo Trading Corporation, New York City, announces that they have secured the world rights except the United States, for the six Carlyle Blackwell pictures released by Joseph Friedberg and six Louise Glaum pictures released by J. Parker Read. The first Blackwell picture is "Innocent Cheaters" while Parker picture is "Sahara."

Realart Exploitation Campaign

Broadway Showing of Mystery Picture Devoted to Analyzation of Best Methods to Put it on

A NEW York run which Realart Pictures officials declare involves a new and novel plan for practically exploiting "The Mystery of the Yellow Room," an Emile Chautard Production, is under way at the B. S. Moss Broadway Theatre, New York. The object of the showing, which is slated for an indefinite period, probably not to exceed three weeks, is thus stated by Arthur S. Kane, president of Realart:

"It cannot be emphasized too strongly that the purpose of this pre-release showing is not to afford Realart an opportunity to claim that 'The Mystery of the Yellow Room' has had 'an extended run on Broadway' at high prices. It is in no sense a sales promotion enterprise.

"We are anxious, of course, to demonstrate that the picture will draw big crowds, but profitable results along this line will only be confirmation of what we already know. The plan for the run originates with our exploitation experts. They want to form an accurate opinion as to the best methods of putting the picture over, and later to make a complete report which may contain suggestions for exhibitors who will show the picture."

The press book on "The Mystery of the Yellow Room" is being delayed, it is announced, in order that the facts developed by the showing at the Broadway Theatre may be incorporated. Very elaborate experimentation is to be carried out, according to Realart officials, covering every phase of exploitation and presentation of the picture. The intention is to suggest to exhibitors only those methods which actual experience show to be practical or profitable.

In the campaign a staff of experts has been utilized, the entire exploitation organizations of Realart and Mayflower Photoplays Corporation being impressed into service. Actively engaged in the work are Bert Adler, Realart's special features exploitation manager; Lewis S. Geffen, formerly publicity director for the Rialto and Rivoli Theatre, now with Realart; Harold Horne, of the Mayflower; Gerald B. Spiero, publicity director for B. S. Moss theatres, and others.

Realart officials are confident "The Mystery of the Yellow Room" will prove to be the best riddle film of the season. The story of the Yellow Room arises from the disappearance of a criminal, after he has committed an assault, from a room which appears to have no exit. A beautiful girl, her father, a famous scientist, with whom she lives on a bleak estate; the old caretaker; the "Green Man," a taciturn gamekeeper; an old-time friend and suitor for the hand of the girl who is suspected and held, and a famous detective are characters. The mystery is solved by a newspaper reporter who turns detective.

Pathe Serial Widely Exploited

Big Publicity Tie-Up to Aid the Exhibitor in the Showing of "Bound And Gagged"

THE Pathe Serial Publicity Department announces that it has made special efforts to advertise "Bound and Gagged" through the medium of a nation-wide publicity campaign which it has inaugurated in connection with its newspaper advertising program. By virtue of this campaign Pathe is striving to make a direct appeal in behalf of the production to the consumer — the public — and it is expected by the Pathe forces that this publicity will redound to the immediate benefit of the exhibitors who are showing this attraction.

Harold Lloyd in his latest from Hal Roach's lot, "Bumping Into Broadway"

According to reports, in 100 of the largest daily newspapers in the United States, paid advertising and publicity material covering all angles of exploitation will be found in prominent positions. Every one of these newspapers, it is asserted, will carry a 4,000 word fictionization of "Bound and Gagged" or a fictionization by episodes in ten weekly installments, the latter to appear simultaneously with the release of the episode it covers. In addition to this, these newspapers will carry special stories on Mr. Seitz, the star and director. According to the reported plans, all these stories and fictionized versions of the serial will be profusely illustrated, and each story and advertisement will be tied up directly with every theatre in the city and territory served by the paper and booking the serial.

The Pathe home office claims that the manner in which the bookings are being effected indicates that the exhibitors have been quick to see the value of this publicity to them.

Eugene Mullin, recent acquisition to the Goldwyn editorial forces, comes to New York this week to confer with Samuel Goldwyn upon the company's coming production activities and assume active charge of the script department in the East.

Hobart Hutchinson, son of Samuel S. Hutchinson of the American Film Company, Inc.

Hobart Henley Begins Work on "Skin Deep" for Pathe

ACTUAL work upon "Skin Deep," Hobart's second production, to be released under his new contract with Pathe, was started at the Henley Studio when the opening scenes of the picture were shot by Richard Fryer, formerly cameraman for Houdini and Vivian Martin.

Henley, according to reports, spent four days in selecting a suitable interior for the beginning of the new picture and after much searching on the part of Warren Fromme, Mr. Henley's assistant, a model set was finally located in New Jersey where carpenters and artists were immediately dispatched to properly reproduce the set. This is cited by Pathe as one example of the minute care and detail which Mr. Henley is said to be giving to his productions.

"Legends of Wilderness" May be Sold Outright

So great has become the reported demand for the Sunset-Burrud "Legends of the Wilderness" scenics that the Bulls-Eye Film Corporation which is behind the venture, may take advantage of one of the many fine offers submitted by big distributing organizations and may sell the "legends" outright, according to Milton L. Cohen, Bulls-Eye president. At first it was intended by Bulls-Eye to state right the scenics. The Third Legend is now being filmed.

Logue Back from Porto Rico

Charles A. Logue, secretary of A. H. Fischer Features, Inc., and the writer of all the 'scripts, both originals and adaptations, picturized by the firm, is back at the Fischer studios in New Rochelle. During his three weeks' absence, Mr. Logue journeyed to Porto Rico to gather local color for his 'script, which is to be put on following the completion of the "The Red Virgin," now being staged as a B. A. Rolfe production.

Fox's "Eastward Ho" Completed in 27 Working Days; Cast

According to reports 27 working days only were required to complete "Eastward Ho," for William Fox. This is the second feature for the Fox program in which William Russell is starred. It is reported to be a sensational story of a Westerner transferred to New York, and is full of action. Director Emmett J. Flynn was given an opportunity to screen many points of interest in the great city, and some of the interior scenes are said to be exact duplicates of the home of a well-known millionaire.

William Russell's role fits him very well, it is said, and he should score heavily as the hero of the story. A good cast supports the star. His leading woman is Lucille Lee Stewart, who in "Eastward Ho" wears, it is claimed, some of the most startling creations of the modiste's art. Robert Cain has the heavy role in the production. Johnny Hines, a comedian, plays the part of the rube in New York. Mary Hay is the ingenue of the picture. Charles A. Stevenson, Ralph Delmar and Colin Chase round out the cast.

L. A. Pollock exhibits the box of Fox film brought to New York by aeroplane

Bee Hive Monopolizes Madison Street Houses in Chicago

Mr. R. C. Cropper's Chicago Bee Hive Exchange claims to have established a new record for Madison Street in Chicago, during the past three weeks. It began with Texas Guinan in "The She Wolf" playing two consecutive weeks at the Star. "The Mysterious Mr. Browning" opened for four days, first run, at the Alcazar, then playing a repeat date for a solid week, directly across the street at the Star Theatre. Neal Hart in "When the Desert Smiled" went in to the Alcazar as opposition for a week's run.

The fourth picture selected for the Feature program is Crane Wilbur's five-reel picture, "Stripped for a Million," release date of which has been set for November first.

Film Stars to Aid Concert for Beth David Hospital

A concert to aid the building fund of Beth David Hospital, at which many prominent screen stars will lend their aid, has been arranged and will be given at the Manhattan Opera House on November 16 Moses A. Sachs is in charge of the arrangements.

Author Praising Screen Says He Gets Ideas from It

Achmed Abdullah, author and playwright, addressed the Associated Motion Picture Advertisers at their weekly luncheon on the subject "Writing and Motion Pictures." Mr. Abdullah had a few criticisms to make of certain motion picture productions, but he paid the screen the greatest compliment that could come from a literary man by saying he followed the action of motion pictures in writing his stories.

"I've been writing plays with Mr. David Belasco," he said. "He read some of my stuff and remarked: 'You have a new "kick" here — where did you get it?'

"I saw it in motion pictures," I told him. This play is soon to be produced by Mr. Belasco. It is my belief that the drama ought to be grateful to motion pictures for what they have done for it.

"I get many of my ideas from motion pictures — ideas which are developed into stories that go very well indeed. By following motion pictures closely I learn the trick of following my characters through the whole action. Other authors follow the same line."

L. B. Mayer Gives a Pre-Release Show of "In Old Kentucky"

The whole country was pretty well represented at the pre-release showing of Anita Stewart's latest production "In Old Kentucky," which her producer, Louis B. Mayer gave at Hotel Astor, New York, Wednesday evening, October 8. First National Franchise holders from every single district were present, in addition to several branch managers.

The guests included Robert Lieber, president of the First National; J. D. Williams, general manager; and Harry Schwalbe, treasurer; N. H. Gordon of Boston; Col. Fred Levy of Louisville, Ky.; T. L. Tally of Los Angeles; John H. Kunsky of Detroit; Harry Nolan of Denver; Fred Dankin of San Francisco; J. Robert Rubin, Bruce Johnson, San Francisco; Watterson Rothaker, Chicago; and Joseph Skirbol, Pittsburgh.

Louis B. Mayer

Earl Hurd, who supervises all cartoons in Educational department of Famous Players-Lasky Corp.

East Is East and West Is West, When Films Are to Be Made

Much has been said lately in a prophetic way concerning the future location of the motion picture supply, which is now centered in southern California. The fact that some of the large producing concerns are erecting studios in the neighborhood of New York has led some of the prophets to assert that a hegira has set in eastward. This prediction is based on the fact that improvements in the methods of artificial lighting have made it possible to produce technical effects indoors that heretofore needed the peculiar sunlight of California.

But, according to William Desmond Taylor, the Paramount director, there does not seem to be any prospect of overcoming the financial and adverse-weather handicaps that tend to make movies costly when put together in the East instead of in California.

Mr. Taylor said: "I was almost three months making one picture in the East this summer and autumn. It was a film which would ordinarily have taken from five to six weeks, and the delay was caused by the excessive amount of rain. Exteriors which were absolutely essential just couldn't be obtained, and while I enjoy the East and have a most happy time there when I can loaf, give me California if I am working."

McLaughlin Drama is Scoring Throughout Ohio

"The House Without Children," under the guiding genius of Leon Netter is proving a big attraction throughout the State of Ohio it is reported. Mr. Netter is primarily a show-man and understands the art of attracting attention to his show.

He has employed a company of actors to play two of the big scenes in the McLaughlin drama and a tenor soloist to sing the sentimetal song in the last act. A telegraphic report from Cleveland reads as follows:

"Netter is putting out the biggest road-show ever organized for a motion picture. His weekly expense for actors, singers and management exceeds the usual top rental for the best feature pictures."

Recent Fox Activities in Brief

Review of the Recent and Present Undertakings Show Unusual Activities in Many Branches

WILLIAM Fox, president of Fox Film Corporation, has issued an important announcement of recent and present activities undertaken by the corporation. Two stars have been added to the Fox galaxy. These are Miss Shirley Mason, who is a New York girl; and "Buck" Jones, a type of Western American, who has a long-term contract for Western pictures. Miss Josie Sedgwick has been signed to play leads with Jones; Albert Roscoe has signed as a leading man; and Henry J. Hebert will play as a gentlemanly villain.

Mr. Fox's announcement came as a result of a lengthy telegram from Winfield R. Sheehan, general manager of Fox Film Corporation, who went to the Pacific Coast a month ago, accompanied by Arthur James, supervisor of advertising and publicity to consummate negotiations with leading photoplay actors, directors and writers.

The president of the corporation said that in addition to the new stars, Cliff Smith, the well-known director of Western pictures, now directs Tom Mix, while Charles Swickard will direct the pictures in which "Buck" Jones stars.

H. H. Van Loan, former newspaperman, and now a novelist and scenario writer, has made a contract to write stories of the Far West for Tom Mix. This will assure the Western star a supply of stories of the type in which he has gained such popularity on the screen. Mr. Fox also includes in his announcement news to the effect that Tom Mix, Madeline Traverse and Gladys Brockwell have renewed their contracts.

The report further states that Supervising Director Hampton Del Ruth, with his assistants, Eddie Cline, Roy Del Ruth, Jack Blystone, K. G. MacLean and Felmar Lord, is making plans for enlargements in Sunshine Comedies. The funny Singer Midgets have contracted to appear in the comedies — the first time they will have appeared in films, it is said.

The "Film City Two Minutes from Broadway," as the new Fox building, 55th St. and 10th Ave., New York, is called, is nearly completed, and present indications are that the corporation will move into its new home about December 1. The immense fireproof brick, concrete and steel structure will mark a new advancement in the field of motion picture making, it is said, because in it are being placed the latest appliances for the filming of photoplays and the manufacture of the films, besides the modern conveniences for the benefit of exhibitors who visit the business offices and for the comfort of the hundreds of employees in the building.

A visit to the new $2,500,000 building impresses one with the completeness with which Mr. Fox has cared for the up-to-date manufacture of films and for the comfort of his employees as well as visiting exhibitors. The seven projection rooms will have all the advantages of the best film theatres. The seats will placed on a sloping floor and will be well-upholstered. For his employees Mr. Fox has provided a large restaurant, a reference library and rest rooms. There will be on duty at all times a physician, a dentist, a chiropodist and barbers. There will be dressing room accommodations for 1,000 players, beside dressing rooms for the stars and green rooms.

Famous Directors' Series Booked

Hallmark Announces the Sale to Sterling Film of Canada of This Entire Series

W. F. RODGERS, general sales manager, Hallmark Pictures Corporation, announces that Sterling Films, Ltd., of Montreal and Toronto, handling exclusively the Hallmark releases in Canada, has booked the series of twenty-six Famous Directors' pictures at the Imperial Theatre, Montreal. The first of the series to play the Imperial is Burton L. King's six-reel special, "Wit Wins," starring Florence Billings, who is supported by Hugh Thompson and Eugene Strong. "Wit Wins" will run for three days at the Imperial beginning October 26th.

Following "Wit Wins," the Imperial will run Charles Miller's production, "Love, Honor and (?)," starring Ellen Cassidy and Stuart Holmes. J. Searle Dawley's six-reel production, "The Phanton Honeymoon," starring Marguerite Marsh is third on the list; and another Miller production, "The Heart of a Gypsy," starring Florence Billings, is fourth. Frank G. Hall, president of Hallmark, announces that he has in preparation two other productions — one under the direction of Mr. Miller, a screen version of Clinton Stagg's "High Speed," starring Edward Earle and Gladys Hulette; and the other a feature started this week under the direction of Dallas M. Fitzgerald Director Fitzgerald's first production will be the screen version of an original story by Leon Britton. Edmund Breese, Anna Lehr and James Morrison have the principal roles.

Mr. Hall's policy in booking the Famous Directors' series is based on the open booking policy. A two-picture cancellation is the privilege of the exhibitor if he so elects and there are always four pictures ahead in the Hallmark exchanges for the exhibitor to view. He can see before he buys.

November 5 Set by Goldwyn as "Salesmen's Day"

Goldwyn Pictures Corporation has designated November 5th as "Salesmen's Day." On that day every salesman connected with any of Goldwyn's twenty-two exchanges will go out after a record breaking number of contracts. Branch managers report, that judging from the enthusiasm displayed by their men in the field, the fifth of November will be the biggest day in the history of the Goldwyn sales organization.

West Permanently Gets Mayer

Producer Goes to Personally Supervise Future Output; Speaks of Standards for Future

AFTER an extremely strenuous summer in New York, during which he moved his Eastern organization into larger quarters, hired a few directors, paid record prices for several well known books and plays, mapped out gigantic publicity and promotion plans for his Anita Stewart and Mildred Harris Chaplin productions, Louis B. Mayer, has returned to the Coast accompanied by his wife and two children, prepared to make his home permanently in California.

Before leaving, Mr. Mayer had this to say about his accomplishments and prospects in the making of motion pictures: "It is with a tinge of regret that I am leaving the East this time, for it means taking my very home with me. I like southern California, its wonderful climate and beautiful scenery, but it is not for that I am permanently forsaking my former home. It is because I have set a standard of motion picture production so high that I am afraid to trust the reaching of that standard entirely to others. It is just a year since I entered the producing field, and in the beginning I made many promises as to the kind of pictures I was going to make with Anita Stewart. I have done everything in my power to live up to these promises. I have stinted on nothing,—money, time nor energy,—and the exhibitors and the public are the ones to say whether or not I have made good. And I know what their verdict has been. Stewart productions have received their unqualified stamp of approval.

"I have consistently held to my policy of combining the great star, great play, great director and great cast. Regarding the star, I doubt if anyone questions Miss Stewart's greatness today. As to directors, the three I secured for her productions have all been engaged to make specials for the First National and Famous Players, which should be proof enough that I have gone after the best. The expensive and at the same time capable casts have been the talk of the industry, and as for the stories, the large sums paid for them have been amply justified by the returns to exhibitors as well as to myself.

"I have set even a higher standard for the coming year, and with two stars now instead of one a year ago, I can see some real work ahead. I plan making six productions with Miss Stewart as the star, and six with Mildred Harris Chaplin who has seen fit to entrust me with the producing of her future pictures. In addition I hope to make several big specials, which will be specials in the real sense of the word. I have secured a number of exceptionally fine stories, including 'The Yellow Typhoon,' 'The Fighting Shepherdess,' and 'Judith of Blue Lake Ranch' for Miss Stewart, and 'The Inferior Sex,' 'Old Dad' and 'Pollyop of the Storm Country' for Mrs. Chaplin.

"The question of directors is always a serious one, but I believe I have solved in satisfactorily. In Joseph Henaberry who will direct Mrs. Chaplin I have a director who has come through every test with flying colors. I look for him to spring a genuine surprise in his first Chaplin production.

"At the coast I could have hired a studio, but I wanted one after my own ideas, and so I am having one built. In it I am embodying many features not found in studios before. But in every case these features have been introduced not for show, but for the comfort of the star and the players and the facilitating of picture production. I have planned for beautiful bungalow dressing rooms for both Miss Stewart and Mrs. Chaplin so that they may be really 'at home' in their screen work.

"Of course I shall come East occasionally, and expect to make the first trip back with the first Chaplin picture which ought to be ready about the first of the year. But these visits will necessarily be brief as otherwise the purpose of my living at the coast would not be gained."

"The Right to Happiness" Scores

The Reports From Various Parts of Country Record Triumph of Universal Feature

THE Universal Film Manufacturing Company acclaims "The Right to Happiness" as truly one of the greatest pictures of the year, and in support of its statement points to the reported triumphs that the production is said to have experienced in the East, the Middle-West and the West. As a substantial evidence of the way its great popularity affected some of the larger circuits in the country the Universal announces that the Lower New York Circuit, the Fox Circuit, the M. and S. Amusement Co., the Sohmer and Brill Circuit, the Consolidated Amusement Co., and other leading circuits booked this production shortly after its premier showing. In Chicago the large Lubliner and Trintz circuit, the Shoenstadt and Sons circuit and other leading Chicago theatres have also booked the feature.

In New York alone the day total is said to run to more than 450 days, and in Chicago the total number of playing days to date is 300. These figures are being augmented daily, according to reports.

But New York and Chicago are not alone in their demand for this Dorothy Phillips' production. Other large theatres in cities throughout the country which have booked "The Right to Happiness" are: Majestic, Springfield, Ohio; Majestic, Cleveland, Ohio; Colonial, Keokuk, Iowa; Patricia, London, Ont.; Loughlin, Long Beach, Cal.; Grand, Riverside, Cal.; Strand, Phoenix, Arizona; Strand, Milwaukee, Wis.; The Fuller, Madison, Wis.; Unique, Minneapolis, Minn.; Sim, Omaha, Neb.; Rialto, Lincoln, Neb.; Metropolitan, Philadelphia, Pa.; Rialto, Washington, D. C.; Grand, Camden, N. J.; Loew's Hippodrome, Baltimore, Md.; Strand, Scranton, Pa.; Savoy, Wilkes-Barre, Pa.; Regent, Allentown, Pa.; The State St., Trenton, N. J.; Olympic, Pittsburgh, Pa.; Wigwam, San Francisco, Cal.; Liberty, Sacramento, Cal.; Lyceum Starland, Winnipeg, Man.; ex, Brantford, Ont.; Majestic, Boston, Mass.; Empire, Portland, Oregon; Strand, Syracuse, N. Y.; Orpheum, Rockford, Ill.; Fisher, Danville, Ill.; Mirror, Moline, Ill.; Columbia, Dayton, Ohio; Strand, Cleveland, Ohio; New Regent, Lima, Ohio; Pantheon, Toledo, Ohio; Strand, Ft. Wayne, Ind.; Strand, Evansville, Ind.; "Washington," Richmond, Ind.; Liberty, Kansas City, Mo.; California, Los Angeles, Cal.; "Pickwick," San Diego, Cal.; and Florence, Pasadena, Cal.

Fox Signs Clyde Cook, Noted Foreign Comedian

To those interested in motion pictures the announcement by William Fox that Clyde Cook, the noted British entertainer now amusing big audiences at the New York Hippodrome, is to join Fox Sunshine Comedies, comes as a pleasant surprise.

Completion of the negotiations assures to followers of the screen in the United States and all other countries a plentiful supply of laughs, for Mr. Cook's reputation for delighting theatre-goers is of the highest in Australia, England, France and since he has been with "Happy Days" at the big New York playhouse, in this country.

Hall-Room Boy Comics Continue Production Indefinitely

To contradict several rumors to the contrary, Harry M. Rubey, newly-elected president of the National Film Corporation, stated this week that the two-reel comedies being issued as "The Hall-Room Boy Comedies" would continue indefinitely to be produced in California. The distribution and handling of the Hall-Room Boys series are in the hands of Jack and Harry Cohn, and Mr. Rubey stated that there would be no change in these arrangements.

Serial Story in New York Evening World Aids "Black Secret"

Publicity is given the forthcoming Pathe serial, "The Black Secret," starring Pearl White, by the publication in the New York Evening World of the new Robert W. Chambers' novel, "In Secret." "The Black Secret" is adapted from the Chambers' novel by Bertram Millhauser and was directed by George B. Seitz, Pathe's famous producer-director-star.

Swickard Becomes Fox Director

Charles Swickard, who has had a varied career as stage director, actor and playwright, has signed a contract to serve in the capacity of director with the Fox Film Corporation. The Fox Film was represented by Winfield R. Sheehan, the general manager, in the signing of the agreement. The contract was effected at the Hollywood Studios, where Mr. Swickard has established his headquarters.

Strong Cast and An Impressive Theme for New Fox Feature

R. A. Walsh's cinemelodramatic production, "Should a Husband Forgive?," is said to possess a strong cast and in addition, it is credited with being a powerful sermon—a strong impressive story that teaches a moral of vital force to all humanity.

Miriam Cooper, the creator of the title role in Fox's celebrated screen version of "Evangeline," is the central figure of "Should a Husband Forgive?."

Mrs. James K. Hackett, professionally known as Beatrice Beckley, brings to the role of the wife whom the husband would not forgive a finished art it is said, which makes this part a powerfully appealing one.

The other members of the cast include Percy Standing as Rex Burleigh, who plans the downfall of Ruth Fulton, the part enacted by Miss Cooper; Vincent Coleman, the leading juvenile; Eric Mayne; Martha Mansfield; Lyster Chambers; Charles Craig; James Marcus; Johnny Ries; and Tom Brooks.

Capital Film Party in "Real" Shipwreck Off West Coast

Forty-two employees of the Capital Film Co., members of the cast making the Neal Hart productions, spent an anxious night aboard a ship-wrecked vessel off Newport Beach, Calif., October 14th, according to a telegram just received by Mr. S. L. Barnhard, president of the Company, from C. E. Eckels, General Manager of the Capital Film Co.

A three-masted vessel, the Fremont, with the entire company aboard went aground among the breakers at about 6 p. m., as the company was returning to land after a day spent in taking pictures for their story. They were eventually rescued by life lines stretched from the shore. All members of the rescued company are now reported to be in good condition, after their strenuous experience.

Good Cast in the Prospective Christie Special Comedy

In Al. E. Christie's new special, Colleen Moore heads the cast which also includes Earl Rodney, Eddie Barry, Helen Darling, Gene Corey, Harry Rattenbarry, Jack Henderson, George French, William Bletcher, Ward Caulfield and Harry De Roy.

According to reports, the plot involves the burning of "Rome" and such characters as the historic Nero, Brutus, Cassius, etc., the whole theme, of course, being burlesqued from the Christie comic viewpoint.

Realart's Philadelphia Branch Office Moves to New Home

John S. Woody, general manager of Realart Pictures Corporation, announces the removal of the Philadelphia branch office to a new location, 1237 Vine Street. It is in the heart of the motion picture trade district and manager Jay Emanuel is reported to be quite happy in his new home.

M. A. Lightman, President Criterion Film Service, Altanta, Ga.

"Please Get Married" Scores in Striking Fashion

Viola Dana's first Screen Classics, Inc., special production, "Please Get Married," which began with a splash when the first scenes were photographed with Miss Dana in a bathing suit, made a tremendous splash as well with its release, according to exhibitor's reports and newspaper notices received at the home offices of Metro in the Longacre building.

The California Theatre, Los Angeles, referred to the production as a "100 per cent box-office attraction." Similar laudatory comments were received from the bigger houses the country over.

Robertson-Cole Reports "All's Well" in the Northwest

Robertson-Cole Company reports that the Sunday "Oregonian," a local paper of Portland, Ore., during the recent harvest festival, gave a fine write-up of the current Robertson-Cole features. Three of the local photoplay houses are also said to have conducted an elaborate exploiting campaign in behalf of the company's productions, which were being shown, during the season. Altogether, the returns from this section of the country are reported to be gratifying and to indicate a healthy growth of the motion-picture industry in the Northwest.

Dorothy Gish and Company Coming East Soon

The Dorothy Gish Company, which has continued work at the Sunset Studios since the departure of D. W. Griffith and company, plans to leave for New York as soon as the present picture, being made by Director Elmer Clifton, is completed. The present subject has Ralph Graves, Rhea Haines, Raymond Cannon and Charles Gerrard as the principal players. No title has been selected for the subject.

Early Returns on "The Blue Bonnet" Augur Success

According to statements the Hodkinson managers throughout the country have turned in a banner week's business on "The Blue Bonnet," starring Billie Rhodes. It is said that the National Film Corporation of America production is giving great promise of developing into the biggest artistic and financial success in which the dainty ingenue star has yet appeared.

The Hodkinson home office has approved a contract with the Rowland and Clark chain of Pittsburgh theatres, whereby "The Blue Bonnet" will be presented at the firm's six big houses during October.

Mae Murray Signs a Contract with the International

Mae Murray, one of the screen's best known players, has signed a contract with the International Film Company, and will appear in Cosmopolitan Productions. This is the second player signed by International during the week, Lucy Cotton having been signed by this company also to appear in Cosmopolitan Productions.

Robert Z. Leonard will probably direct Miss Murray in some of her features for this company. It is thought that she will start working for International about November first.

Alice Joyce Completes the New Courtney Feature, "Pride"

Alice Joyce last week completed her new production by William B. Courtney, tentatively called "Pride." It is not likely that it will be released by Vitagraph until after the Christmas holidays. Miss Joyce immediately began work on a film version of "The Sporting Duchess," the famous Drury Lane melodramatic spectacle.

Miss Joyce had a supporting company which included such players as Percy Marmont, Louise Beaudet, Charles A. Stevenson, G. V. Seyffertitz and Templer Saxe. George Terwilliger was the director.

"The Eternal Mother" with Florence Reed Soon to be Offered

Founded on a universal theme, and carrying a crushing indictment of the woman who, though fit and capable, shirks her duty to the state and to humanity by refusing to bear children, the negative and working print of "The Eternal Mother," the fourth of the big Florence Reed specials, will be turned over to United Picture Theatres of America this week for final grooming before release.

Big Demand for "Six Feet Four"

The American Film Company reports that the bookings on its feature "Six Feet Four," which is based on Jackson Gregory's novel, are unusually heavy. Among the big circuits that have recently called for the production is the Turner and Dahnken circuit of San Francisco, which, according to reports, will swing the picture across its entire chain of theatres in the West.

World Wide Advertising Pays F.P.-Lasky

Globe Girdling Campaign Makes Foreign Demand Heavy

RECOGNIZING that the motion picture has long since become the universal language of the masses, the Famous Players-Lasky Corporation has extended the scope of its publicity and advertising campaign to include the entire world. For nine months the Foreign Department, of which Emil E. Shauer, assistant treasurer, is manager, has been conducting an aggressive world-wide campaign for the popularization of Paramount-Artcraft pictures, with surprising results in the way of publicity and advertising returns.

One aim of the foreign department of publicity and advertising, which was organized early in 1919, has been the standardizing of the Paramount-Artcraft trademark throughout the world on a scale similar to that accomplished in the United States by the national advertising campaign conducted by Famous Players-Lasky. O. R. Geyer is manager of the department of foreign publicity and advertising. That the time was ripe for such a campaign is indicated by the unusual success attained by the foreign department in the initial stages of its campaign.

For one thing it has been discovered that the motion picture fans of Central and South America, Europe and the Orient are surprisingly up-to-date in their knowledge and appreciation of the work of the American stars, and they have shown unusual interest in the campaign conducted by Famous Players to familiarize the photoplay lovers of the world with the highest grade and most popular pictures. South American fans, in particular, are keenly alive to the better grade motion pictures, the demand for which has grown enormously since American films gained the ascendency in the South American market during the war period.

In co-operation with its various agencies and with a number of the leading motion picture and trade publications, newspapers and general magazines, the Famous Players-Lasky Corporation has been devoting more and more attention to educational work in foreign countries on the subject of better films. As far as possible this campaign has been modelled after the national advertising and publicity campaign which has been carried on so successfully throughout the United States in the last three years. The end of the war, with the consequent removal of many of the restrictions placed upon newspapers and other publications by the war, has brought about a great increase in the space given motion pictures by the leading publications in all countries.

In the last six months, according to reports received by Famous Players-Lasky, numerous film publications, for the trade and public, have been inaugurated in South America, Europe, Japan and Australia. A number of trade papers in France and Italy which suspended publication during the war, have resumed publication, while others have increased in size and are giving much more time and attention to the work of popularizing the motion picture.

Reports from England, France, Scandinavia, Italy, Spain, Cuba, Mexico, Brazil, Argentine, Chile, Australia and Japan received since the inauguration of the world-wide publicity campaign for Paramount-Artcraft pictures indicate a great increase in the interest in motion pictures on the part of the general public which has had an unusually healthy reaction upon trade and general publications.

Newspapers which until a few months ago had scorned or ignored the motion picture field as a source of news, have begun to show signs of an awakening to the fact long since established in America that the masses are interested in seeing and reading about their principal entertainer, the movies. Another six months will show a surprising reaction to this sentiment on the part of the publications of a general circulation, in the opinion of John C. Flinn, director of publicity and advertising for the Famous Players-Lasky Corporation.

Foreign film publications, especially those catering to the fans, are constantly increasing the space devoted to news and stories about American pictures and players. The result is that the fans living in the larger centers of population are keenly alert as to the work of the most popular American screen players. In fact, so up-to-date are they that grief is certain to visit the exhibitor who attempts to palm off an old American picture as the latest work of the star.

Of particular interest to American exhibitors, for geographical as well as business reasons, is the tremendous growth of the motion picture industry in Central and South America.

Paramount-Artcraft pictures are tremendously popular throughout Cuba and Porto Rico, according to A. L. Pratchett, manager for the Caribbean Film Company in Cuba, distributors of Paramount-Artcraft pictures. As a means of stimulating interest in high grade motion pictures, the Caribbean Film Company is publishing a monthly magazine, "La Revista Paramount," for the entertainment and enlightenment of motion picture fans.

The establishment of an exchange in Mexico for Paramount-Artcraft pictures, under the name of Continental Film Company, Inc., has served to bring about a great increase in the public interest in Paramount-Artcraft pictures. Mexican exhibitors are now able to present the same pictures shown in the United States, and the public demand for high grade pictures is being constantly improved.

Famous Players Lasky Corporation has built the village of "Millville, Ill.," the locale of "The Copperhead" just as it was at the period of the action of the play, at the studio near Elmhurst, L. I. Lionel Barrymore is being starred in the feature.

Simultaneous Run of Three Pathe Serials in Week of November 9

Three Pathe serials will be running simultaneously on the screens of the country the week of November 9th. The new Pearl White serial, "The Black Secret," will be released on that date, the first episode being entitled "The Great Secret." The third episode of the George B. Seitz serial, "Bound and Gagged," entitled "Overboard," and the fifteenth episode of the Western Photoplays serial "The Great Gamble," costarring Anne Luther and Charles Hutchison, will also be released on the same date.

William Russell, Fox star, has completed his second feature for William Fox, "Eastward Ho."

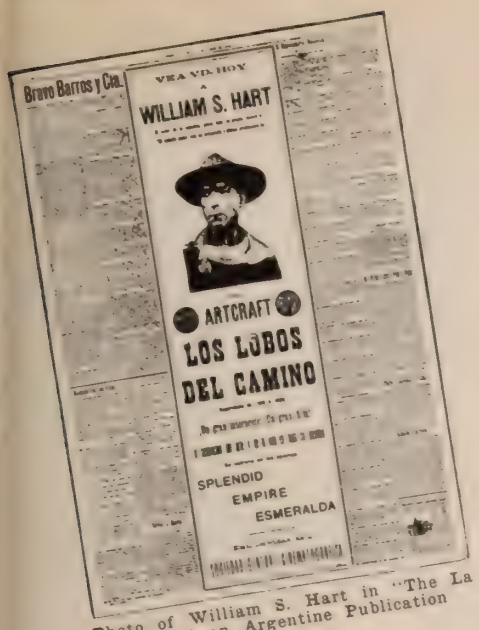
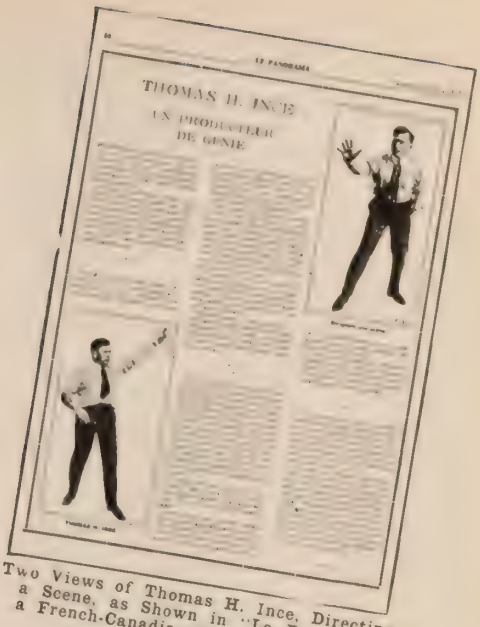


Photo of William S. Hart in "The La Razon," an Argentine Publication

Full Cover Photo of Gloria Swanson Featured in a Recent Issue of a Cuban Theatrical and Sporting Paper



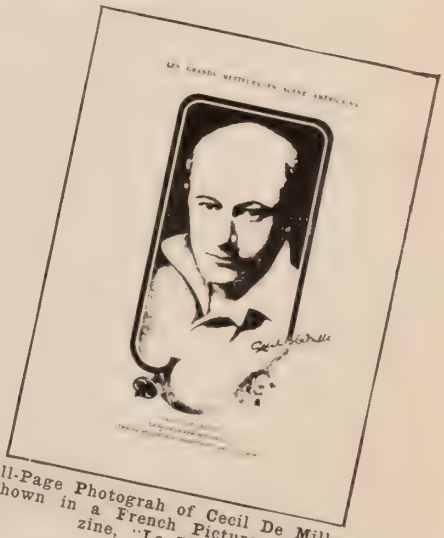
Two Views of Thomas H. Ince, Directing a Scene, as Shown in "La Panorama," a French-Canadian Publication

A Double Page Showing Paramount Stars in The Japanese Star Moire Directory

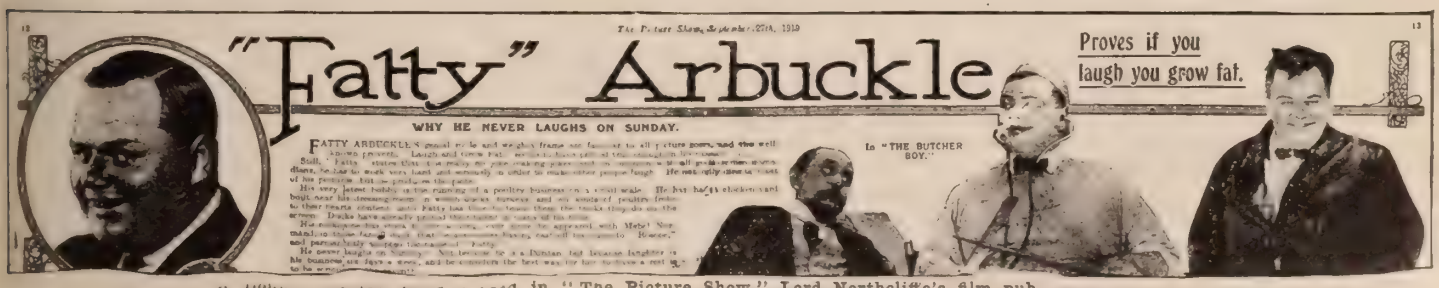
A Sennett Group Appearing in "The Green Room," Australia's Stage Magazine

Two Poses of Marguerite Clark Appearing in a Leading Brazilian Trade Paper

A Cover Photo of Myrtle Lind, Sennett Girl, in a Leading Norwegian Publication



Full-Page Photograh of Cecil De Mille, Shown in a French Picture Magazine, "Le Film"



A Double Display Page Spread in "The Picture Show" Lord Northcliffe's film pub[illegible]

Selznick Absorbs a Corporation

Now Controls New Republic Distributing Corporation; Busch is President and Gen. Manager

LEWIS J. Selznick's extending interests in the moving picture industry reached out in a new direction this week, with the formation of the Republic Distributing Corporation, a picture organization which begins with twenty-two exchanges in active operation. Britton N. Busch, for several years a prominent factor in the picture business, is president and general manager of the Republic, but Mr. Selznick will be in full control as advisory director.

The new company will have no connection with Select, and will conduct its business in separate exchanges, handling a complete line of releases from the Home Office at 130 West 46th Street, New York. In order that it may be ready to engage in business immediately, the company has taken over from the World Film Corporation its entire list of exchanges, which cover the United States through twenty-two key cities.

Mr. Busch makes the following statement of the general policy of the Republic Distributing Corporation:

"Our plan is to distribute the highest grade independent productions we can secure. We are in the market for the best. We have engaged twenty-two branch managers who have made reputations for square dealing with exhibitors and who have reputations for efficient service.

"One element which we will develop especially in our service is the high class short subjects. We will have several interesting announcements to make in this connection in a very few days. By November 1st the organization will be running in full blast.

In announcing his acquisition of this new distributing unit, Mr. Selznick says:

"The Republic Distributing Corporation is simply another organization for exhibitors' service. My aim is to get in closest possible touch with the theatre. For example, instead of distributing films through the entire tributary territory near New York through the New York Exchange, Select has branches in Albany, New Haven and for the New Jersey business. But it would be out of the question for one company to try to distribute all the pictures in the business. I saw the opening for another company operating along the same general lines of co-operation and exploitation as Select, and the Republic Distributing Corporation has been organized to meet that demand.

"I have known Mr. Busch ten years and have absolute confidence in his ability and personality. As president and general manager of Republic, exhibitors will find him one of the ablest and fairest executives in the industry."

A detailed announcement of plans and first releases will be made by the Republic Distributing Corporation shortly.

Goldwyn Gets Booth Tarkington

Noted Author, Interpreter of Youth and its Characteristics, to do Series of Twelve for Film

BOOTH Tarkington, one of the foremost authors in America to-day, and probably the greatest interpreter of youth, has been secured by Samuel Goldwyn to do a series of 12 two-reel comedies for Goldwyn Pictures Corporation.

For years Mr. Tarkington has been sought by motion picture producers, but not until last week, when he signed a contract with Mr. Goldwyn, did he consent to devote his talents to the making of photoplays.

The arrangements closed with Mr. Goldwyn mean that the creator of the irrepressible "Penrod" and the irresistible Baxter of the "Seventeen" stories, is going to place his next great character of American boyhood on the screen, instead of in a magazine or on the stage. The stories will be known as the Edgar Comedies, they will be original series, along the line of the "Penrod" masterpieces, written especially for photoplay presentation, and the author will co-operate in their production at the Goldwyn Studios.

This is the first time that Mr. Tarkington has agreed to devote his creative genius to motion picture work. Moreover, it marks a triumph for the screen in enlisting the support of an author who, it is felt, is bound to become a classic in American literature. His "Clarence" is one of the outstanding successes of the present stage season in New York.

Before the contracts were signed, the president of Goldwyn, and other officials of the company, went over every phase of the motion picture situation with Mr. Tarkington, who, although he never has expressed himself publicly on the subject, has definite ideas about ways in which the humor and naturalness of photoplays may be increased — ideas that he will carry out in the production of his own works.

Through Mr. Goldwyn, the creator of "Penrod" was convinced that the time has come to offer his next character creation to a still wider public. In perfecting a plan of operation, it was decided that two-reel pictures afforded the ideal way of presenting the type of comedies the author has in mind. They are to be comedies based on character and situations arising naturally out of the emotions and actions of the people introduced. Mr. Tarkington believes that the day of conventionally artificial humor in screen comedies has passed.

Nat Levine Made Theatrical Mgr. of L. K. Comstock and Co.

Nat Levine, formerly secretary to Marcus Loew, and a well-known figure in the film and theatrical fields, has been appointed manager of the Theatrical Department of L. K. Comstock and Company, constructing engineers, with offices in New York, Newark, Montreal, Chicago, Cleveland and Baltimore.

Industry Called to Arms to Aid Red Cross Drive

The American Red Cross, which on November 2 begins its biggest campaign, appeals to exhibitors and those connected in any capacity with the motion picture industry, to further its project, particularly with publicity.

The sum of $15,000,000 is aimed at by the Red Cross, to be devoted to aiding the suffering overseas and for service to America, particularly for emergency disaster relief.

Particularly is it urged that the Red Cross stamps be used this Christmas season.

British Bid for American Star

The motion picture producers of Great Britain are evidently preparing to make a vigorous bid for success on the screen, judging by their recent activity in attempting to line up American stars for coming British film productions. According to reports received, among those who have been the recipients of flattering offers from London producers is Miss Peggy Shanor, now playing in the Supreme Pictures, Inc., 156 episode serial, starring the former hypnotist of vaudeville, J. Robert Pauline. Miss Shanor is said to have declined the offer.

B. A. Rolfe Completes Filming of "The Red Virgin"

B. A. Rolfe and Chester DeVonde completed their work of staging "The Red Virgin" this week at the A. H. Fischer Studios, and the film is now in the hands of the Fischer editorial department. "The Red Virgin" is a drama by Charles A. Logue and was produced by the A. H. Fischer Features, Inc.

In the cast of the picture, which is to be marketed as a special feature, appear Diana Allen, Eugene Strong, Sally Crute, Marc McDermott, E. J. Ratcliffe, John L. Shine, Gordon H. Standing and James S. Ryan.

Hallmark Coast Officials Here with Wilson Serial Prints

Wally Van, special representative for Frank G. Hall, president of Hallmark Pictures Corporation, on the Coast and Ben Wilson who supervised the production of and is starring in, Hallmark's serial, "The Trail of the Octopus," arrived in New York this week from Hollywood with prints of the last five episodes of the Wilson serial. They will return to the Coast next week and start production work on the second Wilson serial.

Universal Effects New Idea

What is represented to be a real innovation was put into operation recently by the Universal Film Manufacturing Company. H. M. Berman announces that William K. Howard has been appointed as the representative of the sales force at Universal City, the object of this reported unique arrangement being to effect a closer co-operation between the sales and the producing forces at Universal City.

A moment from "Sand," Wm. S. Hart's latest Paramount Artcraft feature

Kenneth O'Hara Made Studio Mgr. of Gasnier's Glendale Plant

Kenneth A. O'Hara, for the last five years associated in executive exploitation or business capacity with several producing corporations, has been appointed studio manager at the L. J. Gasnier plant in Glendale.

Under Mr. O'Hara's active charge will come all production detail connected with the Lew Cody special features, the Dustin Farnum-United Theatres Corporation releases and the Astra Film Corporation projects, a serial release for which is currently being filmed.

Director Miller Starts Work on "High Speed" for Hallmark

Director Charles Miller, started work, this week, at the Hallmark Studios, 230 West 38th Street, on his next Famous Directors' pictures, a screen version of Clinton Stagg's automobile story, "High Speed," adapted to the screen by John Glavey of the Hallmark scenario department.

The cast is headed by Edward Earle and Gladys Hulette. Mr. Earle and Miss Hulette are supported by Roger Lytton, Charles Husted, Fay Evelyn, Ida Horton, Jack Edwards and Mathew L. Betts.

Opera Singers Aid Exhibition of "The Price Woman Pays"

As a novelty in the presentation of "The Price Woman Pays," the J. Frank Hatch Enterprises, it is stated, have inaugurated a new policy whereby they will send out six women opera singers with every show at a one-dollar admission. Mr. Hatch has announced that this plan, which originated in the Philadelphia exchange handling this feature, has met with phenomenal success and will be utilized in the balance of the New York, Pennsylvania and New Jersey territory. The singers render some of the most popular selections from "Faust" which is linked in theme with the screen production.

Nat Rothstein Goes With Equity

Harry Reichenbach, Now an Officer of Equity, Engages Former "U" Advertising Director

HARRY L. REICHENBACH, who has been elected an officer by the Equity Pictures Corporation, and who is in charge of all exploitation, advertising and publicity for that concern, in addition to being personal representative for Harry Garson and Clara Kimball Young, announced this week that he had engaged Nat Rothstein, for five years advertising director for the Universal Film Manufacturing Company, and that Mr. Rothstein would be placed in complete charge of all advertising for Equity and Clara Kimball Young.

Rothstein's work with Universal has stood out, both from the point of artistic beauty of his advertising conceptions and the pith and punch of his displays. That his work will even improve at Equity, is best known when it is understood that he will have two and three months on each subject.

Mr. Rothstein will have total charge of his own department, working with Reichenbach, and upon such occasions as the latter goes on the road in the interest of the company, Rothstein will assume Reichenbach's labors as well, a competent staff of assistants being afforded for the great amount of work necessary to constantly supply twenty exchanges with new material weekly.

"I was asked by Equity to secure someone who could take the advertising off my hands and give our subjects the finest treatment," said Reichenbach, "and when I heard that Rothstein had resigned from Universal, there was no hesitancy on my part in seeking him and offering him the place.

"His advertising for Universal has been the finest in the film trades and by far the best I have ever seen and I know for I've seen it all.

"Week following week he has shown new and novel ideas and his displays have carried the punch, and as the Equity people are expecting to do a great deal of advertising, they immediately engaged Rothstein when I submitted my selection for their approval."

Mr. Rothstein took up his new department with Equity on October 20th, and is located at their office in Aeolian Hall.

Miss A. B. Williamson will be general assistant to both Mr. Reichenbach and Mr. Rothstein. Miss Williamson, who began with Equity as general office assistant, has bloomed into a first rate, intelligent exploitation assistant, and when fully developed will be given certain publicity channels to fill, and a staff supplied her.

The entire Equity exploitation, advertising and accessory departments will be under Reichenbach's general management.

"Red Peril" Bolshevic Expose

Wharton Releasing Corporation Shows Production in Ithaca; Senator Lusk High in Praise of it

Bolshevism, with its sinister influences seeking to inflict America with industrial paralysis and bloody revolution, is vividly unmasked in the feature motion picture, "The Red Peril," which was shown privately last week at the Strand Theatre, Ithaca, N. Y. That the production will be a highly effective weapon to combat the spread of the red menace in this country was the statement of Senator Clayton R. Lusk, head of the New York State Legislative Committee which is investigating Bolshevism, and who came to Ithaca especially to witness the premiere screening of the picture.

Senator Lusk, in an address to the audience, complimented the producers on the picture, saying: "I have been profoundly moved by this picture. It will render America a tremendous patriotic service. The man who conceived it and the man who wrote the scenario had the mind of a prophet, for he has presented and depicted, absolutely correctly, conditions in this country to-day."

Senator Lusk also stated: "Only two things will save America. One is by fighting the spread of Bolshevism through the medium of the newspapers and the speaking platform. The other weapon is motion picture propaganda, expressed along the lines of 'The Red Peril.'"

The production has a special bearing on the present labor situation and more particularly the coal-miners' and longshoremen's strikes. It depicts how Bolshevist agents, realizing that Americans are too loyal to their government and too intelligent to countenance anarchy, plan to use organized labor as their catspaw. True to present conditions, "The Red Peril" shows honest and loyal labor's fight against the radical firebrands planted in their organizations, for the purpose of creating strife with capital and causing trouble for the government.

"The Red Peril" was produced under the supervision of C. V. Henkel, the author of the scenario, who also titled and edited the picture. The original negative and positive print was completely destroyed by fire, some five months ago, when lightning struck the laboratory. Work on the new negative was at once started and only recently completed. Thus time and fate have changed the story from prophecy into fact.

DeMille's Feature "Why Change Your Wife?" Near Completion

Cecil B. DeMille is nearing the completion of his newest production for Paramount-Artcraft, "Why Change Your Wife?", in which Gloria Swanson, Thomas Meighan and Bebe Daniels play the leading roles. Upon the completion of the picture, Mr. DeMille plans a brief Eastern trip, accompanied by his production manager, Howard Higgins, and also by Alvin Wyckoff, director of photography, and Mrs. Clare West and Mitchell Leison, costume designers.

Theda Bara in her latest William Fox release, "Lure of Ambition."

Many Inquiries Follow the Pre-Release of "Broken Butterfly"

The announcement of the purchase by Robertson-Cole of the latest Maurice Tourneur production, "The Broken Butterfly," has been followed by a great many inquiries from exhibitors. The picture will be released shortly and the bookings recorded so far indicate it will be a success.

Well-known men in the industry who have already seen the pre-release showings of the picture in the Robertson-Cole projecting room agree, it is said, that it is one of the best ever made by Tourneur.

Fox Buys Screen Rights to Harold Titus' "The Last Straw"

Fox Film Corporation has purchased the screen rights to "The Last Straw," by Harold Titus, author of "I Conquered" and "Bruce of the Circle A." "The Last Straw" is now running serially in Munsey's Magazine. It is described as "The Winning of a Good Woman in the Bad Lands," and is one of the fast-moving type of western story that is so popular.

The work of adapting the story for the screen is being carried out in the scenario department. As soon as the continuity has been completed, the name of the star will be given out.

Charles T. Horan Signs Up to Direct Grace Davison

Definite announcements have been issued from the Pioneer Headquarters that Charles T. Horan has been signed up to direct the next production for Grace Davison. Mr. Horan is now busily engaged with a corps of assistants, preparing the script of the new feature and at the same time, superintending all the preliminary details of the production plans.

Fisher Wins Out Against Hearst in "Mutt and Jeff" Suit

According to word received from the Fox Film Corporation, the Appellate Division of the Supreme Court has handed down a decision which prohibits Hearst publications from using the words "Mutt and Jeff" in connection with any cartoons or imitations of them.

The announcement further says that the attorneys for the Hearst publications argued that the order of the court granting the injunction nullified the copyright laws, and that the rights of the author after publication could be protected by law for only a limited time — on the expiration of which the work belonged to the public, and therefore could be used by Hearst publications. The court refused to accept this view of the case. It held that any imitation of Mutt and Jeff Animated Cartoons would constitute unfair competition. The injunction against the Hearst papers was made permanent.

"Tower of Ivory" in Production

William Parke has begun direction of "Tower of Ivory" by Gertrude Atherton, the fourth in the series of Eminent Authors Pictures announced by the Goldwyn Organization.

The story of John Ordham, Mabel Cutting and Margarethe Styr is said to be the greatest love story ever written by Gertrude Atherton.

Bobby Vernon to Have Lead in New Christie Comedy

Al E. Christie, who is beginning the eighth of his new series of Christie Comedy Specials in two reels, has announced that within a short time Bobby Vernon, who has for a long time been very popular in Christie one reel comedies, will head the cast of a new Christie Special.

Producers of Briggs Pictures Move to Jacksonville, Fla.

To be sure of good weather and continuity of production, Briggs Pictures, Inc., producers of the Paramount-Briggs Comedies, released by Famous Players-Lasky Corporation, this week moved to Jacksonville, Fla.

A large studio, equipped with the best apparatus for the proper taking of pictures, has been engaged by Alex. Yokel, vice-president and general manager of the Briggs Company, through the co-operation of the Jacksonville Board of Trade, and production will begin promptly after the arrival of the Briggs Company.

New Alkire Feature is Finished

Yesterday marked the completion of Joseph Bennett's first starring vehicle for the Alkire Company under the direction of Fred Kohler. The play is a comedy-drama of rural and city settings, and aviation is the theme, under the title of "An Ace in the Hole." Production Manager Philip H. White wrote the story and personally supervised the production. Doris Baker has the feminine lead, and in the supporting cast are Bert Wilson, Cecil Holland, George Cowell, Joe Hazelton, Mrs. Dora Baker and J. W. Spooner.

"The Brat" Still Breaks Records for Many Exhibitors

"The Brat," Nazimova's latest and greatest production, is, according to letters, telegrams and newspaper clippings received this week at Metro's New York offices, subject to exploitation by motion picture managers on a scale rarely ever before attempted. The picture is justifying this advertising by literally jamming houses at advanced admission prices and, through the prestige of star and production is even having a plainly noticeable after-effect in the form of generally increased business.

Third of Cuckoo Comedies Now in Course of Production

The weekly report from the Mark M. Dintenfass studios in Jacksonville, Florida, to the home offices of the United Picture Theatres of America, announces that the work on the third of the series of Cuckoo comedies, temporarily known by its working title of "The Sultan of Djass," is nearing completion. In this new two-reeler, Bobby Burns again reverts to blackface and will be seen in another of his amusing characterizations of gentlemen of color.

Bee-Hive Buys Wilbur Feature

Mr. R. C. Cropper, President and General Manager of the Bee Hive Film Exchange Company, announces the purchase of Crane Wilbur's latest feature, taken from the story appearing in the Saturday Evening Post, under the title of "Stripped for a Million." This picture will be released on November first.

The Bee Hives will also distribute the Billy West Emerald two reel features for their territory of Illinois, Indiana and Wisconsin.

"The Black Secret" Has Been Secured for the Fox Circuit

The Pathé Home Office announces this week the booking of the latest Pearl White-Pathé serial, "The Black Secret," for the entire Fox circuit. "The Black Secret" will open at the Fox Academy of Music on Thursday, October 30th, and will be shown there on Thursday, Friday and Saturday each week throughout the entire 15 episodes. In the other Fox houses the Jamaica, the Bay Ridge, the Star, the Folly, the Comedy and the Crotona,—the release date will be November 3, with a three-day run in each house. The regular release date of the serial is November 0th

Waiter is Chosen to Impersonate Lincoln in "The Copperhead"

The Famous Players-Lasky Corporation recently inserted an ad in the columns of the New York dailies calling for a man to impersonate Abraham Lincoln in the production of "The Copperhead." The candidates were to bear a close resemblance to the great Emancipator in order to qualify for the part. In all there were some 300 persons who responded, and the final selection settled upon N. Schroell, a waiter at the Strand Roof and a native of Luxembourg. Schroell, it is said, has had quite a little experience in amateur theatricals, but his appearance in "The Copperhead" will mark his debut in the motion-pictures.

Says "Sacred Silence" is Hit

According to an announcement from the Fox Film office, 1,400 theatres from Maine to California have booked "Sacred Silence," the first picture in which William Russell is starred on the Fox program. The work of Mr. Russell is described as a most polished performance, but Agnes Ayres and George McQuarrie are reported to be sharing the honors of the production with William Russell.

The Fox office further states that a large number of commendatory communications have been received, attesting the popularity of the picture, from various parts of the country.

Bessie Love in her latest for Vitagraph "A Fighting Colleen"

Jack Pegler Takes Charge of the Cleveland Office of Pathe

Jack A. Pegler, formerly of the New York World, but recently special representative for Pathe, Inc., in the South, leaves the Atlanta office this week for the Cleveland, O., office of the Pathe.

Mr. Pegler is an old time newspaperman and showman, who has made many friends in Atlanta, and Southern territory, and it is with regret that the Atlanta office looses him. Mr. Pegler will assume his duties of special representative of the Cleveland, O., office beginning November 1st.

New Philadelphia Exchange of Vitagraph is Opened

With Vitagraph, Inc., as the general host and all its stars now in the East as special hosts and hostesses, the new quarters of the Philadelphia branch of that pioneer in the motion picture industry had a house-warming last week. The Philadelphia branch formerly was located at 229 North 12th street but recently moved to the more commodious building at 1225, 1227 and 1229 Vine street. There it will have one of the largest and best equipped exchanges in the state.

J. E. Willis Resumes Management of Willis, Eckels & Mack

J. E. Willis last week is reported to have surprised Chicago film circles by suddenly wiring in his resignation as general manager of the Chicago Triangle Distributing Corp. Chicago office, to resume active management of Willis Eckels & Mack of which firm he is the senior member. His resignation took effect Oct. 15th. Mr. Willis has been identified with the Triangle Film Corp. since the early part of this year.

Powers Film Products Declares a Special 5 Per Cent. Dividend

Powers Film Products, Inc., of New York and Rochester, has declared a special dividend of 5 per cent. on its capital stock, payable on October 30th to the stockholders of record at the close of business October 15th.

This company, now in the second year of its existence, within the past six months has declared two dividends. The company has doubled its capacity and is finding a ready market.

Lasky Returns to Los Angeles After Eastern Activity

After a busy season in the Eastern offices of the Famous Players-Lasky Corporation, Jesse L. Lasky, first vice-president, has returned to Los Angeles but will take a two weeks' rest before resuming activities at the Lasky studio.

On his arrival at Hollywood, Mr. Lasky found the studio active with new productions, including "Why Change Your Wife," Cecil B. De Mille's new production; "Too Much Johnson," with Bryant Washburn as star; "Speed Carr," starring Wallace Reid; "The Isle of Hate" (a working title), with Houdini, etc.

Mary Miles Minter is star in "Anne of Green Gables," a Realart production

First "Realart Theatre" Opened

Last week Kahn and Greenfield, who operate a large group of theatres in Northern California, having more than eighty in the chain, christened one of their picture show-houses in honor of Realart Pictures Corporation. It is called the Realart Theatre, and is located at 22nd and Mission streets, San Francisco. Redecorated and remodeled, it was opened last week with much ceremony. Realart sent a big floral design, the trademark done in flowers with the word "Realart" in the centre. Ralph B. Quive, branch manager at San Francisco, was on hand to assist in the dedication.

Diamond Film Company Opens New Exchange in Pittsburgh

The Diamond Film Exchange is opening a new exchange in Pittsburgh to cover the territory of western Pennsylvania and Virginia. Among the pictures to be offered to exhibitors at the opening of the new exchange are "Lightning Bryce," starring Ann Little and Jack Hoxie, in a fifteen episode western serial, "The Chamber Mystery," bought from the Arrow Film Corporation; and "The Vigilantes," the latter a seven reel production, made by the Bear State Film Co.

Hobart Henley's Debut as Star in "The Gay Old Dog," Pathe

Hobart Henley's initial feature production for Pathe, "The Gay Old Dog," will be released on Nov. 2nd. Although Mr. Henley has appeared before in one-reel comedies, this production will mark his debut as a star in feature photoplays. Appearing with Mr. Henley in this six-reel feature is a cast of capable players, among whom are: Mary Chambers, Emily Lorraine, Inez Marcel, Frances Neilson, Gertrude Robinson, and Nell Tracy.

MR. EDWARD HEMMER

Formerly Manager for Mary Pickford

announces the opening of a Motion Picture Department of his business controlling motion picture rights in the works of famous authors and noted playwrights, representing progressive publishers and play producers in negotiating the sales of these rights in their property.

MOTION PICTURE PRODUCERS ARE INVITED

to write Mr. Hemmer in regard to their immediate requirements and to keep in touch with this Department for information as to newly acquired titles of box office value and picture appeal.

PICTURE RIGHTS ARE NOW OPEN UPON THESE TITLES:

SEARCH ME, by AUGUSTUS MCHUGH. Another successful Broadway play by the author of "Officer 666."

2835 MAYFAIR, by FRANK RICHARDSON. An absolutely unique tale of a dual personality and a scientific triumph over sex. Double lead.

ELBOW LANE, by the author of "Altogether Jane." A charming and delicate story of a pure and tender love — how a little country girl becomes a famous sculptress and wins happiness as well as fame. Engenue lead.

THE ENEMY OF WOMAN, by WINIFRED GRAHAM. An astonishing story of a woman in politics and how she set Parliament by the ears. Woman lead.

THE END OF DREAMS, by WOOD LEVETTE WILSON. The hero was either a clubman or criminal, or both — Broadway could not guess which. It took a girl to solve the secret. Male lead.

THE WOMAN PAYS, by FREDERIC P. LADD. An intensely dramatic story dealing with the three foundations of human life — the Love of Home, the Love of Self, and the Love of the Lover. A vivid tale of New York. Male lead.

ONE MAN, by ROBERT STEELE. The sensational novel which created a furor throughout America. Male lead.

THE GRIP OF FEAR, by MAURICE LEVEL. A French detective story which, like "The Mystery of the Yellow Room," has a reporter as a hero. Male lead.

THE OTHER MAN'S WIFE, by FRANK RICHARDSON. A story of London society and the eternal triangle. Male lead.

These and many others exclusively controlled by

EDWARD HEMMER

1568 Broadway, New York City Telephone Bryant 9045

The Fiction Mart

"Tweedie"
By Isla May Mullins

Character of Story: Love story.
Theme: The will to be happy.
Characters: "Tweedie" from Finland; Ruth Carlton, who desires to become an author; Professor Carlton, her father; Dr. Rodney Creel, in love with Ruth; Mandy, Ruth's mammy; August Sedenheimer, florist.
The Plot: This is a simple little love story centering around Tweedie — a happy-go-lucky little waif from Finland. Tweedie is a patient of Dr. Rodney Creel at a city hospital, where he nurses her through typhoid. Thereafter she is his devoted slave, though not presuming to regard him in the light of a possible husband. Ruth Carlton definitely refuses to marry Dr. Creel on the ground that she is wedded to her career as an author. She persuades her father to take a house in the country where she can work in quiet. Mandy, her colored mammy, rebels at following them to the wilds, and for a time Ruth attempts to do the housework, but the result is so unsatisfactory that they advertise for a maid. Tweedie answers the advertisement. She delights them with her cooking and cleanliness, but nearly talks them to death. Tweedie is interested in everything — birds flowers and creeping things — but especially interested in Dr. Rod and in finding a husband for herself; a point upon which she is perfectly frank. Ruth, already regretting her refusal of Dr. Creel, is, for some time, jealous of Tweedie's interest in him but eventually learns that Tweedie is only trying to bring Ruth and Dr. Rod together because she loves them both. Dr. Creel goes to Europe and is reported lost on a torpedoed ship. Tweedie insists that he is not dead — she has a feeling that he will come back. Just as Tweedie has discovered her affinity in August Sedenheimer, florist, she is taken with pneumonia. Dr. Rod returns to New York, having been rescued from the steamer, but does not come to see Ruth, and Ruth is too proud to send for him. As Tweedie's condition rapidly becomes worse, however, and as she constantly calls for Dr. Rod, Ruth finally calls upon him to take up the case. He comes and in saving Tweedie's life has the opportunity of learning that Ruth has changed her mind about her career, so that Tweedie's recovery is the prelude to two weddings
Locale: A Southern city; a Southern village.
Picture High Lights: Chiefly interiors unless ship and shipwreck be shown, and these are merely incidental in the story. The picture possibilities lie almost entirely in the depiction of the character of Tweedie.

* * *

"A Candle in the Wind"
By Mary Imlay Taylor

Character of Story: Dramatic love story.
Theme: Fame.
Characters: Arthur Faunce, artic explorer; Diane Herford, his fiancee; Judge Herford, her father; Dr. Gerry, the family physician; Overton, the lost explorer; Fanny Price.
The Plot: Overton, the great explorer, is reported lost. Arthur Faunce returns from the Antartic without him and is greeted as a hero. He is in love with Diane Herford, as Overton had been before him. Faunce receives the praise of the people of Mapleton, his home town, so uneasily that Dr. Gerry suspects he has something on his mind, and is certain that Faunce is taking chloral to induce sleep. Faunce admits this but does not tell what is preying upon him. Naturally enough, Faunce and Diane become engaged and are married. Faunce, meanwhile, is carrying in his breast the secret that he deserted Overton in a moment of extremity and left him to die alone lest both should perish. He is offered the command of a great expedition and accepts. Overton unexpectedly reappears and Faunce confesses to Diane, for he knows that Overton loves her, and in spite of his weakness in the hour of trial Faunce was very fond of Overton himself, the latter having been his model and hero from the beginning. Diane is horrified at Arthur's confession and leaves him. Fanny, who has long been in love with Faunce, upbraids Diane for leaving him when he needs her most. Overton declares his passion for Diane, but says that he will not make public Faunce's secret. Faunce, however, cannot stand the strain upon his conscience any longer, and sends for the newspaper reporters, to whom he makes clean breast of the whole story. Diane, hearing of this, realizes that a coward would not have done such a thing, and goes back to him. Faunce also resigns the command of the new expedition, stating his reasons for doing so, and recommending that the command be given to Overton. The men in charge of the expedition, however, insist upon retaining Faunce in command, and he sets off on his long journey, accompanied by Diane, who decides at the last moment that she will not leave him to face the dangers of the waste places alone. The character of Faunce in this story is interesting, and some speculation is indulged in by the various other characters in the story as to what constitutes real cowardice, the general opinion being that a brave man may sometimes yield to a momentary panic. There is much opportunity for emotional acting on both the part of the male lead and on the part of Diane.
Locale: A small town near New York.
Picture High Lights: Artic scenes could be used if desired but are not necessary. The drama is entirely emotional.

* * *

KIND WORDS
Yearsley of First National Finds Department Aids

"I MUST thank you for the information the 'Fiction Mart Department' has just given us on the 'Re-creation of Brian Kent.'

"This is the second time in the brief period you have been established that we have called upon you and secured information which would have been difficult to get elsewhere.

"We appreciate the service very much.

"C. L. YEARSLEY,
"First National Exhibitors Circuit, Inc."

"The Ranchman"
By Charles Alden Seltzer

Character of Story: Western.
Theme: Love, politics.
Characters: Quinton Taylor, known as "Squint," founder of Dawes; Marion Harlan, an orphan; Elam Parsons, her uncle, a jackal; James J. Carrington, politician and grafter; Danforth, Carrington's lieutenant; Neil Norton, friend of Taylor's; Ben Mullarky, cowpuncher; Judge Littlefield; Martha, colored servant at Taylor's ranch.
The Plot: Returning from a business trip to the East, Quinton Taylor falls in with a party consisting of Marion Harlan, her uncle and James J. Carrington. Taylor overhears a conversation between Carrington and Parsons which convinces him that they have framed a city election in Dawes, his home town, with the idea of getting control of the town and looting it — the preliminary work being done by Danforth, a candidate for mayor. He also learns that Marion is the daughter of his old friend, Larry Harlan, who died while in Taylor's employ, and asked him to look up his daughter and rescue her from the clutch of designing relatives. Marion's attention is attracted to Taylor by his apparent discomfort in the "dude" clothes in which he boards the train, and which he presently discards for his Western apparel, in which he appears every inch a man. On the way to Dawes the train is held up, Taylor puts the robbers to flight and captures two of the train robbers. On their arrival at Dawes all are surprised to find that, through the activity of Niel Norton, Taylor has been elected Mayor over Danforth, Carrington's emissary. The fight for the possession of the town begins at once, and this soon extends to a fight for the girl. Carrington secures a ruling from the Governor to the effect that the election was illegal because Taylor's name was written instead of printed on the ballots. Taylor is forced out of office, but has the satisfaction of thrashing Carrington and Danforth in full sight of the community and forcing Judge Littlefield — one of Carrington's henchmen — to admit that the attack was begun by Carrington. Parsons, Marion's uncle, takes the girl to live on the edge of town. She has been induced to come to Dawes by the representations of Carrington that she may find her father there. From Taylor she learns that her father is dead. She also learns that Carrington means no good to the town. Carrington sends the sheriff to arrest Taylor for assault, but Taylor and his men beat off the sheriff's posse. Carrington then attempts to abduct Marion but she escapes. A second attempt is more successful. Taylor and his men rescue her and descend on Dawes to take vengeance. Parsons, who has been abused by Carrington, turns against him and rouses the crowd against him. When Taylor's men arrive in Dawes a mob joins them and they force the sheriff and Danforth to leave town after admitting their crookedness. Taylor overtakes Carrington as he is attempting to escape, and in the fight which follows Carrington is killed. Marion is found safe and sound by Taylor as he reaches Dawes.
Locale: A Western town.
Picture High Lights: There is much incidental action in this story which cannot be crowded in a short synopsis. It is typical Western material with the political element added, and with some humor to relieve the tension.

* * *

"Cursed"
By George Allan England

Character of Story: Melodrama.
Theme: Expiation.
Characters: Captain Alpheus Briggs, master of "The Silver Fleece"; William Scurlock, mate; Dr. Filhiol, surgeon; Juala Pahang, a Malay maid; Dengan Jouga, Juala's mother; Captain Fergus McLaughlin; Ezra Trefethen, Captain Brigg's man; Hal Briggs, his grandson; Laura Maynard, Hal's sweetheart.
The Plot: A period of fifty years elapses between the first part and the second part of this story. In the earlier part of the tale Captain Briggs is in charge of the clipper, "The Silver Fleece," smuggling opium and engaging in piracy in the Eastern seas. He is a hard-hitting, hard-drinking sailor man, with no respect for anything or anybody. He abuses his men, and by reason of his ferocity and abnormal strength is a terror to all who know him. At Batu Kawan he forcibly carries aboard his ship a Malay girl, Juala Pahang, and refuses to give her up despite the threats of the natives. Her mother, reputed to be a witch, puts a curse upon him, saying that he will live to suffer through one whom he loves better than himself. Briggs sets sail pursued by the natives and a lively battle results. Briggs fires upon them and at last throws the girl into the sea because she will not try to pursuade her people to give up the pursuit. Fifty years later he is found at Snug Harbor, his cottage on the New England coast, no longer a sailor by profession, but still loving the sea. The death of his son, Edward, and the consequent care of his motherless grandson, Hal, has strangely changed the old man, who has reformed and done all that lay in his power to atone for his former wickedness. Dr. Filhiol, now also an old man, comes to stay with him. Hal, on his way back from college, gets in a fight with Captain Fergus McLaughlin and beats him unmercifully. He arrives at home drunk and dismissed from college. He shocks Laura Maynard with his behavior and horrifies his grandfather, who sees in the Hal of today what he himself was fifty years before. Hal continues in his course, stealing money from his grandfather and conniving with old Ezra, his grandfather's servant, to fasten the blame on the old retainer. Pressed, he admits the theft and arranges to set to sea in his grandfather's boat. He is followed aboard by the crew of McLaughlin's ship, who seek revenge, and there is a battle royal, in which Hal is stabbed by a Malay kris — a weapon which his grandfather used to murder men half a century before. Hal is near death's door, but is finally brought back to life by the old doctor, and they find that his illness has burned away the wicked fever which has driven him on from one crime to another and that the curse has been lifted.

Good Fiction Suitable For Film Production

"The Man Who Discovered Himself"

By Willis Geo. Emerson

Character of Story: Drama.
Theme: Success.
Characters: Marsh Gordon, cobbler, later Governor of Arizona; Bessie Gordon, his daughter; Bernice Gordon, her elder sister; Miriam Gordon, his wife, selfish and ambitious; Burn Hopkins, husband of Bernice; Ned Collier, agent of Submarine Junction; Francois Lavigne, rancher; Michael O'Meara, banker; Reilly & Burke, cattlemen; Ledgerwood Collier, attorney.
The Plot: Marsh Gordon, coming to Venice-by-the Sea, California, from the country, secures a position as a shoe clerk. Shortly afterward he is married to a young girl who has social ambitions. She develops extravagant tastes and habits, and to add to his earnings as a clerk Marsh works nights as a cobbler. He finds that this pays him better than clerking, and soon spends all of his time at the cobbler's bench. His wife is shocked to learn that he is making his living at manual labor, but conceals it from her friends. Gradually his health suffers under the strain of constant indoor work and anxiety, and he develops consumption. By this time they have one grown daughter and one, Bessie, just budding into womanhood. Miriam, the wife, induces Marsh to move into an addition built in back of the kitchen under pretense that it is better for his cough. The truth is, she is ashamed to have him seen by her friends. Marsh accepts his banishment without complaint. Finally he is taken sick and loses his position, so that when he partially recovers he can find no work. His wife advises him to try the Nevada desert. He agrees and gives her $900 in dimes which he had saved throughout the years of toil. She is trying her hand at hand-decorated pottery and expects great things of this. Marsh goes into the desert and, getting off at a lonely station, falls in with a gang of hoboes, who rob him of his clothes and what little money he has. He is found exhausted by Ned Collier, station agent at Submarine Junction. Ned takes him to his cabin and nurses him back to strength. Every day in the dry air of the desert improves Marsh. He has cut his ties with home and now calls himself Jim Marshall. Ned Collier is sent to Los Angeles and Marsh or Marshall is made agent at Submarine. He now sends a monthly remittance to his wife, but anonymously, for he has been reported dead in the desert, owing to the discovery of the body of a hobo who stole his clothing and trinkets. Marsh takes advantage of the coming of an irrigation canal to sell his homestead at a good price. He then tries ranching with great success and finally, with a fortune of some hundreds of thousands, goes to Phœnix, where he enters partnership with Ned Collier's father, a prominent attorney. Ned Collier meanwhile has met and married Bessie, not knowing that she is Marsh's daughter. Marsh had bought all of her pottery quietly through a dealer in Los Angeles. Miriam poses as a successful artist and tries to forget her cobbler husband. Elected Governor, Marsh reveals himself to Bessie but declares that he and Miriam can never again be husband and wife.
Locale: Venice, California, and the Nevada Desert; Phœnix.
Picture High Lights: Much could be made of the ill treatment suffered by the sacrificing husband and his final triumph over illness and misfortune.

* * *

"C. O. D."

By Natalie Lincoln

Character of Story: Detective; mystery.
Theme: Diplomatic intrigue and revenge.
Characters: Dr. Leonard McLane; Lois Tremaine, a society girl; James Donaldson, her fiance; Stanton Forsyth, attorney; Enid Forsyth, his wife; Senor Juan Ribera, a South American diplomat; Colonel Tremaine, Lois' father; Captain Barry Messerene; Judge Sanford; Phyllis, his daughter; Detective Martin; Horace Tremaine, the Colonel's son.
The Plot: James Donaldson is found murdered in an orchestra chair at a Washington theatre on the eve of his marriage. His fiancee is seated beside him and her physician and former suitor directly in front of him. The police discover that Donaldson was strangled with a thin cord such as are used for bow strings. Dr. McLane, attending Lois Tremaine, who is prostrated by the shock, finds that she is suffering from a broken arm. Detective Martin of headquarters is called in on the case. It develops in the course of the investigation by Dr. McLane, who sets himself the task of clearing up the mystery, that Enid Forsyth had yielded to the persuasion of Senor Ribera of South America and obtained possession of a state document affecting South and Central American countries. This document has been stolen from her by Donaldson (who is afterward proved to be an international spy). Lois Tremaine has heard Donaldson threaten her father with a confession which Colonel Tremaine is supposed to have signed regarding some past misdeed, and she is in the act of extracting a batch of papers from the pocket of Donaldson's coat when he is murdered. As the cord is drawn about his neck he jerks backward suddenly and breaks her wrist. These papers are hidden in the arm of a chair in her apartment and afterward removed by some unknown person. A burglar attempts to force her to give them up but is frightened away. A C. O. D. label is found under the orchestra chair where Donaldson was murdered. Judge Sanford is found murdered in the library of his house in the company of Captain Barry Messerene, suitor for the hand of his daughter Phyllis. Messerene declares he is not guilty, but a revolver is found under his chair and a C. O. D. lable on the table. Phyllis tells Dr. McLane that the revolver shown in the photograph taken by the coroner was one belonging to her father. Detective Martin arrests Colonel Tremaine for the murder of Donaldson. At that moment a package is handed the Colonel with a C. O. D. label on it and the Colonel dies of heart disease before he can be taken to jail. Horace Tremaine of the diplomatic service is called home by his father's death and accuses Forsyth of the murder of his father. Forsyth then proves that Detective Martin is the guilty man. The initials C. O. D. stand for Charles O. Donaldson, a cousin of James, who was cheated by James Donaldson and afterward convicted of a crime on the testimony of Judge Sanford. Martin admits both crimes and confesses that he shot the Judge through a register in the floor of the library. The labels were in the nature of a warning to his enemies.
Locale: Washington, D. C.
Picture High Lights: The development of the story is clever and plausible; the action covers diplomatic receptions at the White House, gives the director an opportunity to stage some effective scenes and abounds in dramatic situations.

* * *

MORE KIND WORDS

The Fiction Mart Makes a Lasting Impression

Among the latest to congratulate Motion Picture News upon its new department, The Fiction Mart, is Bert Ennis, director of publicity of S-L Pictures.
He says:

"May I be permitted to drop you a line of congratulation on the new department you have established in the NEWS, the Fiction Mart.

"I believe that this will prove of invaluable assistance to all producers who contemplate purchasing books for picturization. I feel that it should meet with the approval of all who are concerned in this matter as an efficient method of saving time, trouble and money."

"The Heart of Arethusa"

By Frances Barton Fox

Character of Story: Humorous love story.
Theme: Innocence.
Characters: Arethusa Worthington; Eliza, her aunt; Asenath, another aunt; Letitia, another aunt; Ross Worthington, her father; Elinore Worthington, his wife; Timothy Jarvis, Arethusa's obvious fate; Gridley Bennet, the debutante's delight.
The Plot: This is a very simple but charming story of a young girl who is left motherless at birth and who is entrusted to the care of three maiden aunts by her artistic father, who sails for Europe and does not return until Arethusa is eighteen, when he comes back to America with a bride. Arethusa has been tyrannized over by Aunt Eliza from her earliest recollection— Eliza being a strong-minded person who has views on every subject in the world. Eliza does not approve of dances, or lownecked dresses, or card games, or any of the lighter forms of amusement. She is not actually unkind, but ose of those persons who "rule the roost." Arethusa's father is an easy-going, pleasure-loving, lovable chap with little sense of responsibility. When he suddenly sends word that he is on his way back to America and that he wishes Arethusa sent to him in the city, there is consternation in the old home at the farm. The aunts are in a flutter and Timothy Jarvis, neighbor, life-time playmate and recent suitor for the hand of Arethusa, is alarmed at the thought of the young men she may meet while away. Timothy has teased Arethusa all her life, and they quarrel happily a good part of the time, but at bottom Timothy has a strong and steady love for his little playmate — now just eighteen. Arethusa, tricked out in the finest clothes she has ever had — made in the style of the eighties — goes to the city, where she finds her father and his bride living in a mansion with servants, automobiles and all outward evidences of wealth. The step-mother, contrary to tradition, turns out to be a charming and beautiful woman of forty. Arethusa sees her first play, goes to her first party and has a wonderful time. At her first dance she meets the irresistible Mr. Gridley Bennet, adored of all debutantes, and decides that she is at last a victim of the love of which she has read in novels. Her naive ideas amuse him and her beauty pleases him. Arethusa, being entirely new to the social game, relies upon an etiquette book which she has brought with her, and finding that when attending a dinner a young woman should have selected a subject or topic of conversation, she chooses moths at random from the encyclopædia. Her amusing blunders endear her to the young men, though she suffers when they laugh at her. The idyll with Bennet continues until she gives a party and invites Timothy. Timothy at first refuses to come, but she sends him a telegram which brings him reluctantly to try his luck against the city chaps. Timothy discovers which way the wind blows with Arethusa and, angry at her obvious adoration of the handsome Bennet, rushes back to the country. Bennet now has the field to himself, but spoils it all by kissing Arethusa and then admitting that he did not mean it as a proposal. Why, Aunt Eliza said no gentleman would kiss a girl unless he meant to marry her! So Bennet is metamorphosed in an instant from a Sir Galahad to a Dangerous Man — one of those Wolves in Sheep's Clothing who prey on society, and Arethusa begs to go back to the farm, where she and Timothy avoid one another until she is caught in the branches of a fallen tree and rescued by Timothy, who repeats the offense of Bennet without being rebuked — only this time Arethusa knows that these kisses mean what this sort of story must have — a happy ending.
Locale: The country, a small city; somewhere in the South.
Picture High Lights: Arethusa's arrival in the city; Arethusa at her first ball; Arethusa in the storm.

The Studios Say

"The Woman in the Suitcase," in which Enid Bennett is being starred by Thomas H. Ince, is nearing completion. It is said to be one of the most unusual stories in which this little star has ever appeared.

The second release of the new Holly comedies will be released on the Bulls-Eye Film Corporation program about Oct. 15th. The comedy features Sid Smith, who is being directed by Fred P. Kerr. The Alkire Photoplay Corporation is producing the Holly comedies in Edendale, Calif.

Billie Burke's new Paramount-Artcraft picture "Wanted, A Husband," which is being directed by Lawrence Windom at one of the New York studios of Famous Players-Lasky, has reached an advanced stage of production.

Vitagraph will release two Anita Stewart features before the New Year. They are "The Combat," by Edward J. Montague, which was directed by Ralph Ince, and "The Suspect," by M. W. J. Dam.

Professional Section

Close-Up Holmes

IN these days when every motion picture alternates from "long shots" to "close-ups" so smoothly and so frequently that we are almost unconscious of the changes, most of us have forgotten that there was ever a time when the entire film was run off without a single more intimate glimpse of the players than could be obtained in full length position. What! Cut the characters in half and show only their faces? Ridiculous!

And then just about the time that Griffith decided to attempt this very peculiarity, a "close-up" that was unavoidable saved a job for Stuart Holmes. We were chatting in his dressing room, between scenes in "The Isle of Jewels," while he attempted to put the finishing touches on the white marble bust of his mother, that has evidently been occupying most of his spare time for many past hours. The dull, gray atmosphere outside seemed to reflect an uneventful, quiet feeling, and it was easy to turn the conversation into reminiscent trails, which often prove more interesting than any other. So it happened this time.

"I had just received notice that my services would no longer be needed," Mr. Holmes continued, referring to the expiration of his first film contract nearly twelve years ago, "and I went in to watch the last scenes in which I appeared run off. One of those scenes had been taken on the lawn of a fine, old estate, in the midst of some rather dense shrubbery. In fact, there were so many bushes in the way that it had been impossible to get the camera far enough away to take the regulation full length picture. Consequently, the first 'close-up' that any of us had ever seen, was flashed across the screen. A little later my director told me that my work had created such favorable comment in the home office that I might consider my notice withdrawn, and when the rest of the company heard the story, they gave me the nickname of 'Close-Up Holmes.' Of course some people said the background was out of focus, and thought of a lot of other objections, but the close-up remained popular."

"I had another streak of luck in which the camera helped me out," the sculptor recollected, toying with his chisel, "I was playing a Roman general, Valerius, I believe it was, and the camera happened to be timed too fast. I didn't know it, and of course, acted normally, so that when the film was shown, my motions seemed almost as slow as those they show now-a-days of various athletes in action. But the critics decided that this was quite in keeping with my part, very impressive and dignified and exactly what one's notions of a Roman general's behavior would lead one to expect."

"What was your very first part?" we asked.

"A coachman," Mr. Holmes answered promptly. The star of the Beck

Stuart Holmes, villain, in many great pictures, who plays the lead in "Love, Honor and ——"

Serial is, by the way, a fluent, direct speaker and never hesitates an instant for a choice of words or in order to recall past incidents. "The chief inducement offered me," he explained, "was that we would all have sandwiches and beer for lunch."

"But a good appearance was just as important in those days as it is now," he declared laughingly. "I went to the Powers Company for my first interview with a man who was slightly under the influence of something we don't get very much of any more, and they wouldn't pay any attention whatever to me. The next day I went back carrying my handsomest cane, wearing doeskin gloves, etc., and they told me to go on the set at once."

Stuart Holmes is best known as a "heavy," but even villainy becomes monotonous at times, so, by way of a change, he is now playing the lead in "The Isle of Jewels." He insists, nevertheless, that his role is not very different, except for the fact that he has the sympathy of the audience with him rather than against him. It was impossible to induce him to talk about himself. He looks upon the brilliant portrayals that have brought him just fame in the past as a matter of course, and sees absolutely no use in referring to them again. Consequently we can only point out that very few players are as familiar with the development of the motion picture as this particular one, and if you happen to want further information about the "flickers" as they were 12 years ago, we strongly advise your questioning Mr. Holmes.—*Marguerite Jones.*

Doings At Vitagraph Plant

PRODUCTION activities at the Hollywood Vitagraph studios were decreased this week by the departure of two units. Earle Williams left for the Brooklyn studios where he will first film "The Fortune Hunter," and later, "Captain Swift." It is planned he will then return to the western studios.

David Smith who has directed the Bessie Love Company, has been granted a vacation, which he is now taking, and upon his return will film a number of O. Henry stories.

William Duncan plans to have the "Smashing Barriers" serial completed ahead of schedule, he now having but four episodes to film. These are the most difficult episodes to make, and his sucess in making a new record will depend entirely upon climatic conditions.

Noel Smith, directing the making of Jimmy Aubrey comedies, has a modiste, hair-dressing and manicuring shop, as well as gymnasium sets for the fanciful comedy now in production, which has not been named.

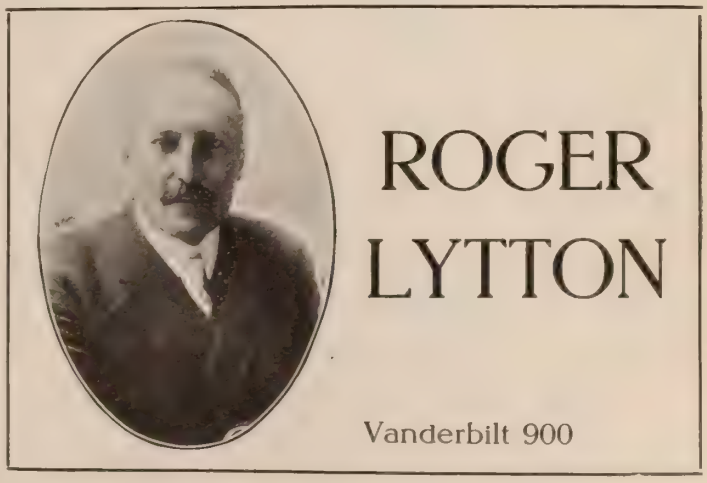
Virginia Nightingale has been selected as Vita's prize vamp for the "Simple Harry" series of comedies now being made by Harry Mann with Margaret Rooker.

The first four episodes of "The Secret Service" serial made by Director William J. Bowman, and starring Antonio Moreno, were shipped to the eastern offices of the Vitagraph Company this week.

The Montgomery and Rock Company have had created no end of small town settings for the rural comedy on which they are now working.

Gordon Standing Back to Screen

After twenty-one months' service in the army, Gordon H. Standing is reported to have returned to the screen via the B. A. Rolfe production of "The Red Virgin."



ALAN FORREST

Leading Man
Mary Miles Minter
Features
For Three Years

Adaptations and Continuities
"THE MERRY-GO-ROUND"
"THIEVES"
"RIGHT AFTER BROWN"

Douglas Bronston
DIRECTING
NEAL HART

PERSONAL REPRESENTATION THROUGH MABEL CONDON EXCHANGE, HOLLYWOOD

MARGUERITE COURTOT

Co-Star in New Serial "BOUND *and* GAGGED"
RELEASED THROUGH PATHE

Management EDWARD SMALL

ROY DEL RUTH

Directing
Fox Sunshine Comedies

Under the Supervision
of Hampton Del Ruth

LUCY COTTON

Co-Starring in
"The Miracle of Love" INTERNATIONAL

Management
Edward Small

GLADYS VALERIE

EMOTIONAL INGENUE LEADS

"Marie, Ltd." **J. Stuart Blackton's "DAWN"**

HUGH THOMPSON

NOW APPEARING AS LEADING MAN
With Vivian Martin in a Gaumont Production
Management EDWARD SMALL

PERRY VEKROFF, DIRECTOR

NOW DIRECTING
"THE ISLE OF JEWELS" *Serial*
RELEASED THROUGH PATHE

MANAGEMENT
EDWARD SMALL

Many Territories Sold on "The Heart of Texas Ryan"

Exclusive Features, Inc., announces the sale for the following territories of the Selig production, "The Heart of Texas Ryan," featuring Tom Mix:

Greater New York and New York State, Merit Film Corporation; Texas, Oklahoma and Arkansas, Specialty Films, Inc.; Maryland, Delaware, District of Columbia, Virginia and North Carolina, Empire Film Distributing; Kentucky and Tennessee, First National Exhibitors' Exchange; Indiana, Doll-Van Film Corporation; Ohio, Masterpiece Film Attractions; Michigan, Strand Features; Illinois, Doll-Van Film Corporation; South Carolina, Florida, Georgia and Alabama; Savini Films, Inc.; Kansas and West Missouri, Crescent Film Co.; Western Pennsylvania and West Virginia, Quality Film Corp.; Nevada, Arizona, California and Hawaiian Islands, All Star Feature Film Co.; Eastern Pennsylvania and Southern New Jersey, Michael Lessy; Iowa and Nebraska, G. & D. Film Co., Inc.; Minnesota, North and South Dakota and Wisconsin, Philip Goldstone; Louisiana and Mississippi, Pearce Films.

"The Westerners" Given Strong Publicity in Cleveland

Benjamin B. Hampton's first Great Autors production, "The Westerners," by Stewart Edward White, last week received a very large volume of newspaper paid advertising exploitation and promotion in Cleveland, it is said. Charles H. Miles used three-quarter page advertisements at the beginning of his week's presentation of this big picture in all four newspapers of the city; two Sunday papers, the News-Leader and Plain Dealer; an dtwo afternoon papers, the Press and News. The dominant note of this advertising to the public was addressed to the readers of the famous Stewart Edward White novel, as well as to the readers of all other White novels and magazine serials.

Edward S. Moffat Made Manager of Universal's Advertising

The appointment of Edward S. Maffat as the advertising manager of Universal was announced this week by Carl Laemmle, Universal's president. He succeeds Nat. G. Rothstein, who has resigned.

Mr. Moffat has been in the advertising business more than 10 years. He gained invaluable experience with the agencies of Street and Finney, Calkins and Holden, and with Frank Seaman. Mr. Moffat is not only an ad writer and manager but is a writer of novels, among them being "The Desert and Mrs. Ajax," "Go Forth and Find," and "Hearts Steadfast." He has been in charge of all the Jewel advertising for Universal for the past two years.

Hill Bernstine Joins Bee Hive

R. C. Cropper, President and General Manager of the Bee Hive Film Exchanges, has added Hill Bernstine to his growing staff. Mr. Bernstine was with the Chicago staff of the United, and very well known in the film fraternity. For the time being Mr. Bernstine will work under jurisdiction of the Chicago Office.

First film buildings erected in Hollywood by Al. L. Christie, which were razed recently

Fox Plans Wide Exploitation

Magazines in all Parts of Nation to be Involved in Ad Campaign for 1919–1920 Schedule

THE Fox Film Corporation announces that it is planning, and has already set in motion in some fields, an unusually vigorous and extensive advertising campaign in support of the Fox screen schedule for the season of 1919–1920. The Fox Corporation, according to its report, began this campaign in September with full-page ads of a distinctive type. The campaign being worked out now contemplates the appearance of full-page advertisements in twenty-seven magazines of the country; and in some cases it is planned that the ads will cover two pages. These advertisements, it is said will extend over a period of nine consecutive months, and will embrace every class of magazine and periodical possessing suitable circulation.

Thus far the publications carrying the William Fox ads include the Saturday Evening Post, Collier's, the Ladies' Home Journal, the Woman's Home Companion, The Pictorial Review, the Delineator, the American Magazine, the Red Book, People's, Picture Play, Photo Play, Magazine, Motion Picture, Photoplay Journal, Photoplay World, Ainslee's, Detective, the Popular, Top Notch, Smith's, Adventure, All Story, Short Stories, the Argosy, Register, the Home Sector, Vogue and Vanity Fair.

The campaign, it is asserted, has a wider purpose than merely the exploitation of the products of the Fox Studios; for, according to the statements issued, distinct efforts are being made to tie up the campaign with the box-offices of the Fox exhibitors, so that the exploitation will redound to the immediate benefit of the exhibitor showing the Fox productions. As an instance of this plan the Fox concern points out that the above magazines are now exploiting Fox films and the theatres where they are shown.

In addition to this plan, others are reported to be under consideration in the executive offices of the corporation, and the entire organization is represented as bending every effort toward the perfection of every picture released.

"The Blue Bonnet" Still Scores

Reports From Pittsburg Maintain Feature Attracts Big Crowds; Millinery Tie-Up Aids

ACCORDING to reports, "The Blue Bonnet," the National Film Corporation of America production, starring Billie Rhodes, proved a big attraction at all of Rowland and Clark's Pittsburgh and suburban houses last week after a powerful three-day advance exploitation drive aimed to attract big crowds to all theatres in the successful circuit following the first-run engagement at the Regent, where the Billie Rhodes pictures played to three days' capacity business.

The Rowland and Clark management, besides its regular newspaper and billboard advertising appropriation, went to additional expense in the distribution of 2,000 window cards, on which the Hodkinson 24-sheet on "The Blue Bonnet" was reproduced. During the run at the Regent the production won added prominence through window displays in six downtown millinery shops. These were duplicated later in the week by the smaller shops in Pittsburgh residential districts when "The Blue Bonnet" was the attraction at the Arsenal, the Strand, the Belmar and the Plaza.

The Goodwin Theatre, Newark, N. J., gave "The Blue Bonnet" a seven-day presentation last week that pleased its regular clientele and hundreds of new patrons, it is said, who had been attracted by the special poster advertising campaign the management waged on the Billie Rhodes production.

Inspired by her two previous successes, Katherine MacDonald, generally termed the most beautiful woman in motion pictures, is making her third production to be distributed by First National Exhibitors' Circuit. The picture is "The Turning Point."

Christie Comedy Caricatures

By Hollywood Hokum Artist

C.H. CHRISTIE, GETS ANOTHER TICKET TO VISIT THE "FOREMOST INDEPENDENT EXCHANGES
NEW YORK
CHICAGO
AL. CHRISTIE DIGGING OUT A COMEDY SITUATION
YOU NEED FIELD GLASSES TO SEE THE OTHER END OF CHRISTIE'S BLOCK LONG STAGE
FAY TINCHER, IS WOOLY AND WILD AND WESTERN
DAINTY DIMPLED, DOROTHY DEVOR,
BOBBY VERNON IDOL OF THE KIDS !!
THAT'S BOBBY
NEAL BURNS, THE EVER ROMEOING ROMEO !!
SHOOT
COME ON IN THE WATER IS FINE
VAMPISH VERA STEADMAN, SPLASHES IN CHRISTIES FOUNTAIN OF YOUTH !!
EARL RODNEY, A CHRISTIE MATINEE IDOL
CAMERA

Newspapers and theatre publicity men have our permission to reproduce this drawing provided credit is given Motion Picture News

In and Out West Coast Studios

Goldwyn Studio Notes

THE Goldwyn producing organization has a number of new faces, among them being Thomas Mills who has just arrived from New York to direct Tom Moore. After reaching the studio it was found the first subject Mr. Mills would direct is "Duds" a serial story which recently appeared in the Saturday Evening Post, and inasmuch as Mr. Moore was in New York and many of the scenes for this required a New York atmosphere, it has been decided that Mills shall return east immediately and film the exteriors.

A number of players engaged by the New York office of the Goldwyn Company have arrived and are at the coast studio, and have been cast in productions during the past week.

William Parke, who is to make the Eminent Author's production, "The Tower of Ivory" from the story by Gertrude Atherton, has been assigned a cast which includes Barbara Castleton, John Bowers, Sidney Ainsworth, Doris Pawn, Eleanor Hancock, Lawson Butt, Edith Chapman and Carrie Clark Warde.

Another production put in operation this week is the adaptation from the Rex Beach book and play entitled, "Going Some." Harry Beaumont will direct the all-star for this, which includes Ethel Gray Terry and Lillian Hall, who reached the studios this week from New York, Helen Ferguson, Lillian Langdon, Cullen Landis, Willard Lewis, Walter Hires, M. P. Flynn and Forrest Seabury. Director Frank Lloyd is completing the filming of "The Silver Horde" and Victor Schertzinger is making the last scenes for the Mabel Normand picture.

Universal Activities

UNIVERSAL City is this week graced by the presence of the General Manager, Tarkington Baker, who arrived a few days ago to spend a week with Production Manager, Harry Klein, in going over plans for the future of the big producing plant.

As the result of Mr. Baker's visit, definite information was given out concerning the change of policy of the Universal with respect to discontinuing production during the rainy season months in California. This policy, which has been followed for the past two years, will not be adhered to during the months of January, February and March, as in previous years, but instead, it is the plan of the Universal to continue production on the gigantic scale now effective. There will be no decrease in the producing staff, but on the contrary, it is planned that several additional companies shall be added, and at the present time two stars have been signed who will shortly begin work at Universal City.

It also became known that since the arrival of Harry Klein, and his taking charge of the production manager's work, he has made many plans for the improvement of Universal films. All of these are being gone over by Mr. Klein and Mr. Baker, and it is expected that the number of changes may shortly be announced.

Will T. Gentz, who has been identified with a number of theatrical enterprises in New York, Chicago and other eastern cities, has been employed as production editor of Universal films, and arrived at Universal City this week to begin his work.

Director Lynn Reynolds and Harry Carey Company filming "Overland Red," are still on the desert for exterior scenes.

Wallace MacDonald has been engaged for the lead of "Rouge and Riches," starring Mary MacLaren, and the other players are Alberta Lee, Fritzi Ridgeway, Lloyd Whitlock, Dorothy Abrill and Helen Sullivan.

The first story to be filmed by Wm. Christy Cabanne for Universal, will be "Triflers," which will have Edith Roberts, David Butler and Forrest Stanley as leads, with an unusual cast which will contain Kathleen Kirkham, Frederick Vroom, Lillian Langdon and Emmett King.

Jack Ford is at San Francisco with the Corbett Company making the initial scenes for "The Prince of Avenue A" serial. The cast for this is announced to include Harry Northrup, Mary Warren, Cora Drew, George Fisher, Richard Cummings and others.

What Metro Is Doing

WHEN president Richard A. Rowland of Metro Pictures Corporation arrives in Los Angeles within the next few days, he will find many changes have been made since his visit to the coast in June. It is expected that president Rowland will remain on the west coast for two or three weeks and the principal reason for his trip is to confer with director-general Karger with reference to forth-coming Metro and Screen Classics productions.

Clifford P. Butler, one of the oldest employees of the Metro Pictures Corporation, was this week appointed manager of the west coast studios and will have the supervision of the mechanical, technical and clerical departments of the studio where Nazimova and Screen Classics productions are made. Joseph Strauss has been appointed Butler's assistant. Another appointment announced this week was that of David H. Thompson as casting manager.

The Metro technical staff is more than busy with the construction of a number of big settings for forth-coming productions; one is a Japanese home, another, an artist's studio, while a Scotch castle, a boiler room of a yacht and the mammoth library of an attorney are needed for coming scenes. Two complete villages were recently constructed in the foothills for the Nazimova subject now being filmed. John Ince is still at Laguna Beach where the sea coast village scenes for "Should a Woman Tell" are being made with Alice Lake, Jack Mulhall and Frank Currier in the leading roles and fifty extra people.

The other Metro and Screen Classics Companies absent from the studio this week are Bert Lytell who is working in the streets of Los Angeles in "The Right of Way," Viola Dana, directed by Henry Otto who is making "The Willowtree" scenes near Silver Lake, and director Ray Smallwood, who, with a company of all-star players is at Beverly Hills in "The Best of Luck" scenes.

Bert Lytell, after the completion of "The Right of Way" will work in "A Message from Mars," which will be an adaptation from Richard Ganthony's fairy tale play, recently purchased by Richard Rowland. Lytell will appear in the role of Horace Parker, astronomer who is styled "the most selfish man in the world."

Jesse D. Hampton Notes

ONE holiday present for the Jesse D. Hampton studio players will be new quarters amid most desirable surroundings, for it is now planned that the new Hampton studios now being erected on a 15-acre plot of ground at the corner of Santa Monica Boulevard and La Brea Avenue at the west end of Hollywood, will be ready for occupancy by December first.

The site selected by Mr. Hampton is a most desirable one and consists of a level tract upon which the necessary stages, buildings and exterior sets will be built. Mr. Hampton purchased ten acres of this valuable ground, and five additional acres are under lease for the next five years. The buildings now being erected include one for the administration office, one for carpenter shops, others for property and wardrobe departments and three mammoth enclosed stages. The floor space for these will be 120 x 120 feet with extremely high walls which give a clear space to the cross beams thirty-two feet above the stage floor.

The Hampton Company filming "The Deadlier Sex," starring Blanche Sweet, is at work in the snow country near Truckee, California, under the direction of Robert Thornby, but is expected home within the next week.

Henry King is to commence work in the filming of "The House of a Thousand Candles" by Meredith Nicholson within the next week. The continuity for this adaptation was written by Eugene B. Lewis and H. B. Warner will be starred.

The third Hampton Company is not

working because of the absence of William Desmond who was called east because of the serious illness of his mother. As soon as Mr. Desmond can return to the studios, filming of the very well-known play "The Parish Priest" by Dan Hart will be put into production.

Charles Ray, whose contract with Thomas H. Ince terminates in January, and who has a contract to produce for the First National, has leased the Willis and Inglis studio on Fountain Avenue, Hollywood, now in use by Jesse D. Hampton.

Christie Advancement

A LANDMARK of the west coast film colony disappeared this week when dressing room row at the Christie Film Company studio was torn down that the grounds could be used to a greater advantage by the erection of larger and more spacious quarters. The buildings raised were the first built by any film company in Hollywood, and were erected under the supervision of Al E. Christie, who came west and selected the site of the present Christie studio, for the studio of the Centeur Company. The first pictures made here were taken on the shady side of a barn, the eves of the barn serving to hold one end of the diffusing system made up of a number of bed sheets sewed together. This company, pioneers of the west coast filmdom, arrived in Los Angeles on Thanksgiving Day, 1911.

The expansion work, commenced at the Christie studio several weeks ago, has progressed most satisfactorily, but it will require several weeks for the completion of all improvements planned. The building being erected now will consist of two floors, and will serve as dressing rooms, the quarters of the scenario department, publicity bureau and still photographing department. As soon as this work is completed, the present administration office will be moved a short distance from the sidewalk line on Sunset Boulevard, and a new two-story concrete fire-proof building will be erected around the present offices. By this manner of construction, the improvements will not effect the working conditions to any material extent, and will make possible continuing production of the five companies under the supervision of Al E. Christie, without a break.

The most important producing improvements of the studio is that of the enlarging of the stage space. The open air stage is now the full length of the Christie grounds, extending from Gower to El Centro. The enclosed stages have been increased in size, and additional lighting facilities have been added to the electrical department.

Here and There

WINFIELD R. SHEEHAN departed for New York after three weeks at the west coast William Fox studios, where he supervised the making of plans for a number of innovations and a material increase in production activities. Arthur James, director of advertising and publicity, who came to the coast with Mr. Sheehan, preceded him East, leaving Sunday after a most beneficial visit to the producing plant. Sam Dembro, representative of the New York office, met Mr. Sheehan in Los Angeles, and after going over matters pertaining to the coming Fox entertainments, accompanied Mr. Sheehan to the Northwest and Canadian Northwest where together they inaugurated a campaign for more popularity for Fox pictures in the British possession.

Josie Sedgwick, who has been featured in a number of west coast subjects and played leading woman roles for many others, has been engaged by the William Fox Company, and will play leads in coming productions.

Jesse L. Lasky arrived on the coast during the past week for a stay of several weeks during which time he will give his entire attention to producing matters After a very strenuous few months in New York he sought a short vacation upon his arrival in Hollywood and at the termination of this will be extremely busy at the studio.

C. B. De Mille is making his final scenes for "Why Change Your Wife" and upon the completion of these will leave for a trip East. On this trip he is to be accompanied by his producing manager Howard Higgin, director of photograph, Alvin Wyckoff, costumers Claire West and Mitchell Leison, and it is probable that Gloria Swanson and Tom Meighan will go East at the same time in order to be present at the opening of Mr. De Mille's most recently made subject, "Male and Female," in which they appear in the leading roles. Mr. De Mille plans to be absent from the studio for several weeks.

Promise was made at the Chaplin studio that the fourth First National subject's negative would be ready for shipment to the eastern laboratories within three weeks. This film has considerable water stuff and the scenes for it are being made this week on beaches near Los Angeles. Mr. Chaplin made the statement to his producing organization that he is going to make this the best picture in which he has appeared. He basing his statement on the fact that he has a very excellent story with many "gags" that are entirely new.

Hollywood Hokum

NOVEMBER 8, 1919 **NEWS** **MORE NEWS**

Jesse Lasky's in town.

C. B. DeMille's going east.

Earle Williams has gone east.

Richard Rowland's coming to town.

Winfield R. Sheehan has gone east.

Bill Hart's riding a Pinto pony again.

Tom Mills is here, but he's going back

Charley Ray had burglars the other night

Foggy mornings—Shorter hours the 26th on.

The Goldwyn brass band now has nineteen members.

Franklyn Farnum was seen in western make-up the other day.

Marie Pavis claims she once stayed in a lion's den for thirty minutes.

Mary Anderson waited for the cool of the Fall to have a little camping out.

Miss Zetta May Morgan of Alabama, is in town visiting her aunt, May Allison.

"The boys," Eddie and Lee, Lyons and Moran, are talking about going down to New York.

Willie Keefe says his own name was formerly Willie, because Willie was Willie's name.

Monroe Salisbury was seen wearing a camel's hair coat, which is some creation of creamy down.

Monte M. Katterjohn has avoided the sanctum for some time, and we now learn he's in New York.

Frank Lloyd having "The Silver Horde" all fixed up, has gone on a vacation and duck hunting trip.

Paul Powell is said to be a little out of date because he wears a continuity necktie, while directing Mary Pickford.

New Yorkers will say Los Angeles is plagiaristic again—we have a Broadway, and our latest addition is a Bronx studio.

Pete Smith's in town hobnobbing with Marshall Neilan, and we expect shortly to hear all about the coming First National releases.

Bill Wing has been located. He was found hiding out at the Selig jungle zoo. He still maintains that he writes psychological film plays.

Now that the Pacific Fleet has been to Los Angeles, and gone these past ten weeks, we learn that Claire DuBray threatened to stowaway.

Among the coming productions we heard of that interests the entire staff, is that named "A Fugitive from Matrimony," coming up from Jesse Hampton's.

The week's mistaken identity yarn: Zasu Pitts was thought to be a truant by the truant officer, and he mumbled something about arresting her. But he didn't.

It took Viola Dana two hours to make up her coiffure, and then another half hour to tie her eyes back so they'd look like a Jap's, all of which is not fiction.

Ken. O'Hara has abandoned the typewriter at Catherine Curtis' Company, and now occupies an office marked "production critic" at the Astra studio, around which Lew Cody vamps.

Tod Browning claims that everybody that works in his Constantinople street scene set is a Turk. and the Turks hearing of this, all went on strike for a harem. Mediation is on.

Universal City talent is to put on a minstrel show to properly dedicate the opening of a new theatre there. Harry D. Klein is the general manager, and Jim Corbett is to be Interlocutor.

Eddie Cline was seen going to the studio bright and early the other morning, and it was later learned he went to bed the night before with a new gag in mind, and just couldn't sleep until he could see how it would look.

J. S. Woodhouse, late publicity writer for Thomas H. Ince, and now head of the Goldwyn department, we learn, is the same person who styles himself J. Stewart Woodhouse when he writes scenarios. Yes, Wally Reid is making one named "Speed Carr," by J. S. or J. Stewart, you can have your choice.

It is with pride we chronicle the fact that we have heard that "The Eyes of Youth" will open the new Capital Theatre of New York, sometime this year, and we hasten to extend congratulations to everyone who had anything to do with the making of this film. Having heard a New York paper said that they could make better films back there, causes us to rise an inquire, just how it comes they don't use one of their New York made pictures to open the new opry house. (Has Harry Richenbach been workin' again?)

Mary Miles Minter sat at the head of a table of thirty ladies and gentlemen of the press, Monday evening, and permitted all to feast their eyes on her loveliness. Bill Taylor sat on one side, and Doug. Gerrard on the other, and they never looked at the other end of the table all evening. And Doug. had his mustache well waxed too. Our old friend, Henry L. Massey, was master of ceremonies, and he didn't pass the buck. Before the evening was over, there were a lot of speeches made, but when it comes to oratory, well you've got to hand it to Mary, she's there! Everybody enjoyed everything from soup to cookies, and voted Mrs. Alex Linnard a good cook.

Want Ad Department

Wanted — Carpenter, chemist, cinematographer, character or straight actor who can play a piccolo. Our bands needs you. Goldwyn Jazzerinos, care the Studio.

Vital Statistics.

Born to Mr. and Mrs. Paul Hubert (Scoop) Conlon, September 3rd, a daughter named Natalie Regina. Natalie Talmadge is the god-mother. (We apologize to our readers for not mentioning this before, but you'll remember HOKUM suspended publication, and in the rush of getting to press the past two weeks, this important news story was overlooked.)

Born to Mr. and Mrs. Hallum Cooley Burr, October 11th, a boy, named George Aaron Burr.

Queen Elizabeth of Belgium and Mildred Harris Chaplin in an interesting pose

Expect "Miracle Man" to Score in Southern California Too

It is claimed that the distribution of the Paramount-Artcraft special release, "The Miracle Man," will in all probability start a new era for the Southern California territory.

The remarkable business on this picture is said to be largely due to plans made and carried out by Harry Ballance, local Famous Players-Lasky exchange manager. After seeing the picture for the first time, Ballance decided it could be made a one dollar top attraction for the territory, and instructed all contracts be made on this basis. The results were advantageous to the exchange and the exhibitors as well. The picture ran five weeks continuously at the Kinema Theatre, Los Angeles, and every town in which it has been booked, these prices have been maintained. Five prints are needed in the Southern California territory, and they are booked solidly until the first of December, it is reported.

List of Buyers of "Lightning Bryce," Arrow Film Product

Arrow Film Corporation announces the sale of its new serial "Lightning Bryce," featuring Ann Little, Jack Hoxie and directed by Paul Hurst to the following firms: For New York State, City and Northern New Jersey territory to the Interstate Films, Inc.; for the Eastern Pennsylvania and Southern New Jersey territory to The Short Subject Exchange, Philadelphia, Pa.; for the Western Pennsylvania and Virginia territory to the Diamond Film Company, Pittsburgh, Pa.; for the North and South Carolina, Georgia, Florida, Alabama, Louisiana, Missouri to the Southeastern Pictures Corporation, Atlanta, Ga.; for the Delaware, Maryland, District of Columbia and Virginia territory to Sam Flax, Washington, D. C., for the New England States to Lightning Photoplays Service of New England, H. Hirsch, manager, Boston, Mass.

Hallmark Exchange Force Shift

S. T. Stevens is Appointed Manager in the Field; Number of Other Men Are Added to Force

WITH the acquisition of the Exhibitors' Mutual Distributing Corporation's exchanges throughout the United States, Frank G. Hall, president of Hallmark Pictures Corporation, has made some important changes in the personnel of the managerial forces of the twenty-six exchange centres with two important additions. W. F. Rodgers, general sales manager, Hallmark Pictures Corporation, under whose supervision, the sales department comes, has appointed S. T. Stevens, long identified with Exhibitors Mutual in the capacity of general supervisor, as field manager of Hallmark exchanges. Mr. Stevens left New York last week on an extended trip which will carry him to every exchange centre in the United States. He expects to be gone several months. M. J. Mintz, formerly with Exhibitors' Mutual and the Unity Corporation of Chicago, left at the same time, in a similar capacity for a trip through the Middle West, his mission being the same as that of Mr. Stevens — to make a thorough investigation of the exchanges and supervise the business of the sales forces.

Mr. Rodgers announces as other additions to Hallmark's exchanges and sales forces, Thedore Holland, recently returned from oversea duty and for a time associated with the W. W. Hodkinson Corporation, as branch manager of the newly acquired Indianapolis office of Hallmark; J. E. Poland, as manager of the newly acquired Oklahoma City office; F. L. De Lorenzo, manager of the Milwaukee office; R. A. Morrow, manager of the Dallas office and Nat A. Royster, manager of the Atlanta office. With these additions and newly-created offices, in its sales forces, Mr. Rodgers contends that Hallmark Pictures Corporation has a selling and managerial force that can compete with that of any other distributing organization in the field.

In order to get the fullest co-operation from its sales forces, Hallmark Pictures has put into active operation a profit-sharing plan, whereby each member of its sales forces, regardless of his or her position, is to share in the profits of the exchange he or she represents. The plan goes into effect as of September 1st, giving everyone concerned the opportunity to benefit in their efforts for two months back. In the creation of this plan Mr. Rodgers, believes he has offered an incentive that will assure the exhibitors dealing with Hallmark the closest attention and the best that is possible to offer in service.

Bigger Goldwyn Scenario Dep't.

Under Direction of Eugene Mullin Expansion on Forward Lines is to be Inaugurated

UNDER the direction of Eugene Mullin, scenario writer and editor who has come East to head Goldwyn's scenario department in New York, the scope of this branch of Goldwyn's eastern organization will be broadened.

When interviewed on his arrival in the city, last week, Mr. Mullin referred to plans for the enlargement of the eastern force to keep pace with Goldwyn's increased production. Mr. Mullin said that the Culver City scenario department, conducted by J. G. Hawks, had turned out a tremendous volume of work during the past six months, but that the building up of a greater organization in the East had become imperative, especially in view of the productions to be made at the studios which Goldwyn is going to erect in or near, New York.

Geraldine Farrar is star in "Flame of the Desert," a Goldwyn release

Although still in his twenties, Mr. Mullin is classed among the veteran scenario writers who broke into the game in the day of the single reel.

For one thing, Mr. Mullin expressed himself as being convinced that the intelligent and critical public of today would not accept the trite, artificial, unlifelike type of romance that in five-reel form is merely a padded elaboration of the old one and two reelers that went under the head of "movies."

A plot and a continuity in order to pass muster with the Goldwyn scenario department must above all be consistent, even if some of the treasured traditions of producers, such as the happy ending, are sacrificed. Mr. Mullin did not mean that a cheerful story is not more likely to be popular than a sombre tragedy, rather that it is absurd to unfold an essentially tragic study of character or social conditions and then tag on an illogically happing ending.

If a story has enough strength and human appeal to justify its presentation, Mr. Mullin believes that an audience prefers seeing it carried through to a natural conclusion.

A moment from "Erstwhile Susan" starring Constance Binney, a Realart Pictures Corp. release

G. Kleine Buys "Deliverance"

Will Exploit "Helen Keller" Story Throughout U. S. and Canada; Had Long New York Run

ACCORDING to a report recently received, George Kleine has acquired the world rights to the Helen Keller film of "Deliverance," which was produced in New York City at the Lyric Theatre on August 18th and pronounced by the New York critics without a dissenting voice as the most remarkable achievement of the age.

Helen Keller, though born deaf, dumb and blind has conquered all obstacles in the world of education and letters and has passed through the highest colleges and universities of America with great honors. She has recovered her speech and though deaf and blind has written many interesting books. She has added another laurel to her honors by appearing successfully in a motion picture. "Deliverance" is the story of her life and her message to the world. That it will add hugely to her fortune is beyond question, for wherever the voice of man is heard the fame of this courageous and high-minded deaf and blind girl is known.

George Kleine has been identified with some of the most dignified and pretentious productions of the cinema art. It was George Kleine who brought "Quo Vadis" to America, the first big feature production ever presented, it is claimed, upon its individual merits and which, is still regarded by some as one of the great classics of the screen. Mr. Kleine will exploit the "Helen Keller" story throughout the United States and Canada with special companies and production, disposing of the foreign rights to interested parties.

Famous Director Films on Way

Keanan Buel Finishes First of the Series for Hallmark and Will Start on Second Shortly

KEANAN BUEL, directing for Hallmark Pictures Corporation, completed, this week, the first production for the Famous Directors' Series at the Fifty-fourth street studio. Following the cutting and editing of his production, Director Buel will commence on his second production for the Famous Directors' Series, the title to which is not yet announced.

The release title has not been chosen. It was written by J. L. Burke and adapted and scenarioized by John Glavey of the Hallmark scenario department. Anna Lehr, whose latest work is seen in Dallas Fitzgerald's production, "The Open Door," has the principal role. Ralph Kellard, Dorothy Walters, John Charles, Frank J. Murdock and William Carr are seen in the principal supporting roles.

Miss Lehr has the role of Margaret Fallon, whose father has met with financial ruin. She meets an unscrupulous society youth and through his machinations she is deceived into marrying a man whom she does not know but who, through a strange turn of events, proves to the man she loves.

Director Buel announces that he will have his first production for Hallmark cut and edited within two weeks. It will be the November release of Hallmark on the Famous Directors' Series.

T. A. Liebler Acting Publicity Manager for United

Pending the selection of a successor to Horace C. Judge, advertising and publicity manager of United Picture Theatres of America, Inc., who has left that organization to join the Universal staff, the work of the department will be conducted by Theodore A. Liebler, Jr., United scenario and film editor.

Six Lew Cody Specials Are Bought by Robertson-Cole

The determination of Robertson-Cole to take a leading place among producers and distributors who are committed to the policy of the best in motion pictures is emphasized by the announcement of the purchase of the six Lew Cody specials being made by the L. J. Gasnier Company, and of the purchase of the big Tourneur production "The Broken Butterfly."

"The Beloved Cheater," the first of the Lew Cody pictures is said to be one of the finest comedy dramas ever put on the market. No expense was spared to make the picture supreme in the quality of the sets and technical details and a strong cast was chosen to work with Mr. Cody. Eileen Percy appears in it and several society leaders volunteered to show in some of the scenes of social events.

"The Broken Butterfly" is an intensely dramatic tale in which is interwoven great moments of pathos and sacrifice. In the cast are Pauline Starke as the heroine Marcene and Mary Alden as the revengeful governess.

Paramount-Artcraft Pictures Winning in Australasia

The Famous Players-Lasky Corporation announces that the Paramount-Artcraft pictures have made marked gains in popularity during the last two years throughout Australasia. Two years ago, according to a Sydney newspaper, Paramount transacted 8 per cent of the film business of Australasia. To-day, according to the same source, the percentage has been increased to more than 60 per cent, and advices reported to have been received from Australia indicate that there is no intention of a letup in the Paramount-Artcraft drive until an even higher percentage is reached.

The influenza epidemic is now over, and the film industry in Australia is said to be enjoying the greatest prosperity in its history, according to advices received from Alec Lorimore, managing director of Feature Films, Ltd., the distributors in Australasia of Paramount-Artcraft pictures. New theatres are being built, old theatres are being improved.

May Allison, Metro star, whose latest release is "Fair and Warmer"

Fox News Correspondent Goes to Palestine to "Shoot" Scenes

Taking advantage of the British conquest of the Holy Land, including capture of Jerusalem by General Allenby, Viviane Whittall Adams is on her way across the Atlantic, her destination being Turkey, Armenia and Syria. Mrs. Adams, who is the wife of Major John Quincy Adams of the United States Marine Corps, is a writer and photographer of note, under the name of Viviane Whittall. On her travels, she will obtain scenes for Fox News, as she has arranged with Fox News to act as its camera correspondent with a roving commission. According to reports she will also assist the Commission for Relief in Armenia, her knowledge of the Turkish country and the language being of great value in that connection.

Her plan in the Holy Land is to follow the route that the British army took up through Mesopotamia—a long, uncomfortable journey, but one that offers a tremendous amount of interest. The Holy Land, she says, she will cover from Dan even into Beersheba.

Male Lead for Alice Joyce for Fourth Time

Percy Marmont, Vitagraph leading man, who has already supported Alice Joyce in "The Winchester Woman," and "The Vengeance of Durand," and who has also played opposite Corinne Griffith in "The Climbers," has just completed his scenes with Miss Joyce in "Pride." This forthcoming production was written expressly for the star by William B. Courtney and was directed by George Terwilliger.

Next week Marmont commences work on his fifth Vitagraph picture. This will be his fourth consecutive performance opposite Alice Joyce—a record for this star's leading men. The vehicle selected is an adaptation of "The Sporting Duchess."

First Gayety Comics Announced

Following the release of "Dropped Into Scandal," the first of the new series of Gayety Comedies, featuring George Ovey, which was announced last week, many humorous attractions are being planned, it is said, which will be presented on a weekly basis by leading independent exchanges. The comedies are one reel each in length and are described as "polite slapstick,"—in other words, comedies of situations and "gags," without the rougher forms of slapstick "humor."

Ovey, with Lillian Biron and the Gayety Girls, is featured in both of the first two releases, "Dropped Into Scandal" and "Are Flirts Foolish?"

Distribution of "The Confession"

Due to the conflicting reports regarding the distribution of "The Confession," it is announced that George Davis is now distributing this picture independently, since he severed his connection with Sol Lesser's Midwest "Hearts of the World" Company.

Canyon Westerns Will Prove Up

Jack Weinberg, President of Company, Confident Farnum two Reelers will be a Hit

JACK WEINBERG, President of the Canyon Pictures Corporation, who are starring Franklyn Farnum in two reel western features, said last week:

"I am firmly convinced that the two reel western picture classics produced by our company will fill a long-felt want, as the public is eager at all times, to see true stories of the west, if they are produced in real western atmosphere and portrayed by a competent cast of players.

"No one can dispute the fact that stories of the west, with its red blooded men and courageous women, offer more opportunities for real amusement than stories of another kind; our most famous screen stars having only achieved fame through their portrayal of western life, and the present up-to-date exhibitor is anxious to book western pictures, providing they come up to the present day standards.

"The Canyon Pictures Corporation, fully realizing this, have first secured stories from such eminent authors as B. M. Bowers, Bertram Sinclair, Frederick Chapin, and William E. Wing; then engaged the sterling actor, Franklyn Farnum, who through his past professional experience, personal charm and popularity, is the ideal type to portray the stories of the above gifted writers.

"To further insure the success of these short features, have engaged Seligs studio at Los Angeles, Cal., so as to have real western locations and atmosphere. The supporting company is composed of real star material, among whom are Lola Maxam, Vester Pegg, Minnie-Ha-Ha, George Pankey, and Bud Osborne, and under the competent direction of Leon de La Mothe, the independent exchangeman is assured of an ideal production that will add prestige to his exchange and will meet with the approval of the exhibitor and the exhibitor's patrons.

"Then to properly present these little classics, the Canyon Pictures Corporation have engaged several well known artists, who are making special designs for art titles and Etographs, as it is the aim of our company to spare no expense from any angle, from the beginning of the production up to the final proper exploitation.

"Of course, we expect some of the skeptical to say, 'Show me.' Well, we are prepared to show. We have the first four releases now ready, and believe me, they hold you in breathless suspense, have heart interest stories, and the spirit of the west fairly breathes through them. The State Right Exchange who is fortunate enough to secure a franchise on these features for his territory, will surely reap big profits.

"In conclusion, I wish to extend my heartiest thanks in behalf of the Canyon Pictures Corporation, to Franklyn Farnum, the director, Leon de La Mothe, the entire supporting company and entire staff of Seligs Studio for their co-operation in making these short western features of the class and calibre that are bound to give box office results and also strengthen the position of the Independent State Right Exchanges."

Metro Productions are Scoring

Exhibitors Give Further Evidence of Popularity of Films Under the New Policy

REPORTS reaching the home offices of Metro Pictures Corporation that Viola Dana's latest release, "Please Get Married," is cleaning up are coupled with the congratulations of enthusiastic exhibitors that the new policy of "fewer and better" pictures has caught hold and is spreading with the rush of a prairie fire. Taken in conjunction with a rising flood of booking orders, these letters and telegrams indicate to the company officials that the recently inaugurated program is gaining more and more momentum over its first big rush.

The following telegram was received by C. E. Almy, branch manager for Metro at Cleveland from H. C. Horator, managing director of the Alhambra and Pantheon theatres in Toledo:

"Manager Metro Pictures Corporation, Sincere Building, Cleveland, O. You certainly have my endorsement for fewer and better pictures. 'Please Get Married' and 'Fair and Warmer,' two of the first four under your new plan, will be shown at the Pantheon, our new theatre, second and third weeks. 'Lombardi, Ltd' proved to be the biggest box office attraction of the year, excepting Nazimova, who always cleans up. Too bad you could not arrange as per my suggestion to Fred Nugent to open the Pantheon November 15th with a Metro Picture. H. C. Horator."

This telegram was added proof of the way exhibitors have been booking the "fewer and better" pictures solid for week runs, as urged by the Metro company in the cause of better pictures and the interests of exhibitors in building up better business and a steady clientele.

Earl Hurd Made Supervisor of Lasky Educational Dep't.

Earl Hurd, whose reputation as a newspaper cartoonist and comic artist and as one of the originators of the animated cartoon in motion pictures is of long standing, has been appointed supervisor of animated cartoons for the Educational Department of the Famous Players-Lasky Corporation. In his new post Mr. Hurd, who arrived in New York this week to assume his new duties, will have under his direction a staff of twenty artists who will prepare animated cartoons and animated diagrams in connection with films produced by the Educational Department of Famous Players-Lasky.

Capitol's Decorations Attract

A. Lincoln Cooper, Head of Famed Firm of Art Decorations Does Wonders in New Theatre

WHEN Managing Director Edward Bowes of the new Capitol Theatre sought for the most reliable and artistic concern to furnish the decorations for the "largest theatre in the world," it was decided that Messrs Cooper, Sampietro & Gentiluomo be given the contract. Messmore Kendall, president of the Moredall Realty Company, owner and operator of the Capitol, chose this firm of well-known decorators, because it was imperative that an institution like this wonderful playhouse, resplendent in its luxuriant surroundings and palatial appointments appointments should have decorations in keeping with the magnitude and grandeur of the house.

One determining fact was that A. Lincoln Cooper, representative head of this concern and an artistic decorator of no small distinction, was to bring his talent into this work. The management may proudly acknowledge Mr. Cooper's efforts. He has brought the beauteous and soul-inspiring art of Fontainebleau and Versailles to embellish the already gorgeous Empire architecture of Broadway's "Capitol." Students and lovers of art are enjoying a treat in these wonderful decorations; a maze of color; beginning with the imposing entrance, the striking lobby with its majestic murals and shimmering chandeliers of rock crystal; the grand marble staircase leading to the huge carpeted promenade; the vast auditorium with its vistas of Roman columns—a blaze of ivory and gold, blended soothingly into one harmonious whole.

A. Lincoln Cooper is the artist who won the $16,000 prize in the government competition some time ago with the seven best decorators in the country. Cooper, who evinced a marked talent for drawing when quite a boy, studied under such famous men in the world of art, as Frank W. Benson and Edmund C. Tarbell. He won the Sears prize at the Museum of Fine Arts in Boston, besides many other scholarships. Abroad, he studied under the direction of John Paul Laurens, Bougereau and Jose Garnelo, court painter for the king of Spain. Among his best known works are the murals in the San Francisco Custom House and the Federal Court and Post Office building at Columbus, O.

Arrow Film Issues "The Chamber Mystery," Five-Reel Feature

The Arrow Film Corporation is offering a new mystery picture in five reels. The title is "The Chamber Mystery," written and directed by Abraham Schomer and produced by Schomer & Ross. Claire Whitney and Earl Metcalf are the stars. "The Chamber Mystery" has already been sold for a number of territories and an advertising campaign will start at once in the trade papers.

The Release Date of "A Girl In Bohemia" is Changed by Fox

Owing to a combination of circumstances surrounding the completion of "The Web of Chance," with Peggy Hyland as the star, which was listed for release early in November, the announcement is made from the offices of the Fox Film Corporation that the schedules of releases for that month has been changed.

"A Girl In Bohemia," a novel tale of life among the long-haired men and short-haired women of New York's so-called artistic centre, by the well-known author, H. B. Daniel, as a stage play, is now slated for release in November, "The Web of Chance" being put back to mid-December.

Besides Miss Hyland, the other members of the cast in this picture include L. C. Shumway, Melbourne McDowell, Betty Schade, Edward Cecil, Winter Hall and Josef Swickard.

With the change in the release dates of these two pictures, the exchange branches of Fox Film Corporation have reported unusual activity in booking the new picture.

Director Golden and Company Go South to Take Exteriors

Director Joseph A. Golden of the new Allgood Pictures Corporation serial, starring Charles Hutchison, has completed his arrangements for taking his company to Florida next week or the week following, in order to begin "shooting" exteriors for the serial's second episode. The company are now completing the interiors for the first and second episodes at the Crystal Studios, Claremont Parkway, in the Bronx.

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Society of Motion Picture Engineers Holds Convention in Pittsburgh

THE Fourth Annual Convention of the Society of Motion Picture Engineers was held at the William Penn Hotel in Pittsburgh on October 13, 14 and 15. More interest was taken in the three days' session than at any other time in the history of the society. Most of the time was taken up with the reports of the various committees and the election of officers for the coming year, although several interesting papers were read and discussed.

H. A. Campe, Reelected President of the Society. Through his leadership during the last year the S. M. P. E. passed the most successful year in its history

Mayor E. V. Babcock of Pittsburgh opened the proceedings on Monday morning and although his time had been taken up with the steel strike then in progress in Pittsburgh and vicinity, he found time to welcome the members in a manner which left no doubt of his intent to insure the best of treatment by city officials. In responding to the mayor's speech of welcome Mr. A. F. Victor, president of the Victor Animatograph Comany of Davenport, Iowa, voiced the sentiments of the society in a dignified and eloquent reply.

Following the opening ceremonies President Campe addressed the meeting, pointing out many of the possible lines of action which lie before the Society.

In the afternoon the following officers were elected for the year 1920:

President, H. A. Campe.
Vice-President, A. C. Roebuck.
Vice-President, M. A. Mayer.
Secretary, A. F. Victor.
Treasurer, W. C. Smith.

With one exception these officers were re-elected. Mr. E. K. Gillett, who had held the office of secretary since the inception of the Society, found his other work to be so pressing that he was forced to tender his resignation, and Mr. Victor was elected to fill his place.

On Manday evening a banquet was provided for all members of the Society and their guests. Throughout the evening a continuous cabaret show of high quality was run off to the edification of the guests, and particularly the older ones. At the conclusion of the banquet two reels of Prizma natural color films were thrown on the screen. After the completion of this exhibition, Mr. W. V. D. Kelley, who has made possible the films in natural color, was presented with the first bronze medal ever awarded by the Society.

The greater part of the second day was consumed with the reading and discussion of papers. Mr. C. Frances Jenkins was unable to be present and his paper on "Stereoscopic Projection" was read by the chairman. Following this paper there was considerable discussion by Messrs. Roebuck, Victor and Edwin S. Porter, on the practical possibilities of stereoscopic projection in the light of present day knowledge.

At the Davis Theatre on Tuesday night a block of seats had been reserved for the Society and a special program of vaudeville acts arranged.

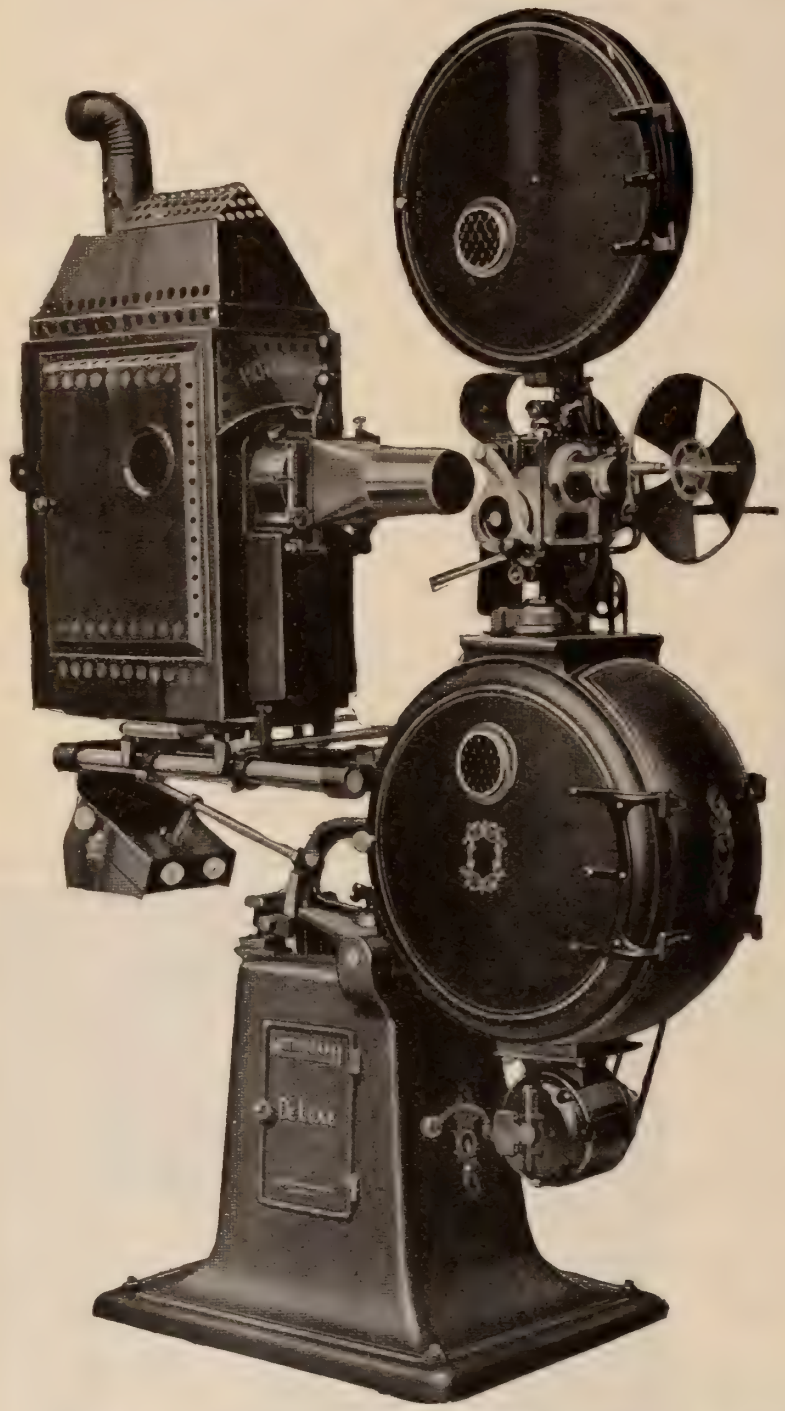
On Wednesday papers were read by H. A. Campe and H. F. O'Brien on "Three Unit Motor Generator Sets for Studios," by A. F. Victor on "The Design and Construction of a Reduction Printer," a treatise on "The Elements of Color" by Messrs. Mayer and Kelly, and an informal talk by Dr. Story of the Research Laboratory of the General Electric Company, describing some experiments on optical systems. Dr. Story's talk is to be presented in the form of a paper to be included in the bound volume of the Transactions of the Society.

Much of the success of this Convention was due to the efforts of Mr. Harvey Wible, chairman of arrangements, and Mr. P. A. Boyd in charge of publicity. The members of the Society found every hour of their time occupied either with meetings or some amusement arranged for them by the committee.

Through an invitation extended by Mr. George Perkins of the Perkins Electric Company of Montreal the next meeting of the Society will be held in that city sometime in May 1920. An unusual program of papers has already been arranged for.

A. F. Victor, Elected Secretary of the S. M. P. E.

ACTUAL PERFORMANCE PROVES MOTIOGRAPH'S WORTH



Mr. C. A. Pratt of the Electric Theatre Co., Washington, Iowa; Fox Theatre, Washington, Iowa and Pratt's Theatre, Winfield, Iowa, writes:

"Although you have our money and I have two of your De Luxe Motiographs installed a year ago last July, I do not feel that our deal is entirely closed because, first, I want to thank you for the service that has been rendered us by you since the installation of these machines and, second, I wish to give credit where credit is due—then I will feel I owe you nothing.

These machines have not only given us perfect satisfaction, but have placed the picture on the screen as good or better than any other machines we have ever installed and this is saying something when you stop to consider the fact that we have run them all. So here's good luck to you from a ***satisfied De Luxe exhibitor and one who who would not hesitate to recommend your product to any brother exhibitor.***"

If it is Service—if it is Definition of Picture—or, if it is the Best Machine on the Market you want—your selection should be a MOTIOGRAPH DE LUXE.

(Write for Literature)

ENTERPRISE OPTICAL MFG. COMPANY

564 W. RANDOLPH ST., CHICAGO, ILL.

Flashbacks from the S. M. P. E. Convention

Oh, Boy!

A great time, what!

Pittsburgh surely knows how to entertain.

Pittsburgh has set a mark for other conventions to shoot at.

The Westinghouse company showed that it meant what it said when it invited the S. M. P. E. to come to the Smoky City.

Those of us who found it necessary to be there on Sunday were greeted by the usual type of a Pittsburgh day — cloudy and drizzly. But it cleared off later.

The eminent Drs. were amongst the first to arrive. Kellner and Story breakfasted together probably with the idea of straightening out the optical system before Richardson pulled in.

That special room, number 521, was like an oasis in the desert of impossibilities. What you couldn't find in that room was not worth having in this united state of prohibition.

The Board of Governor's convened in Roebuck's room and promptly discovered a dead ghost of Mr. Busch of Milwaukee. You simply can't get away from the fact that this old-country of ours — and especially Pittsburgh — has not as yet succumbed from thirst.

Long Lanky Bill Kunzmann, the man who keeps National craters in their proper place, was early on the spot. Even the arguments of the rabid mazda fan doesn't seem to furrow the Kunzmann brow, eh, Bill?

Some terrible disappointments:

Bill Smith's stories, taken from the French.
The main act at the banquet.
Night Life in Pittsburgh.
That we couldn't use the "Police Cards."

There is one city we know of where the Mayor is a regular fellow. The city is Pittsburgh and the man is Babcock. After his short informal greeting a feller felt like having the right to use the Mayor's office for a lounging room.

In the list of those to whom the credit is due for the success of the convention the name of P. A. Boyd should be near the top of the list. He was the busy, unassuming chap who was here, there and everwhere taking over the details. No convention before this one had been so well press-agented — and Boyd was the man behind it.

In everyday life Boyd is the newspaper man for the Westinghouse company and what he doesn't know about the press-agent game hasn't yet been written. His life is just one continual convention after another.

It's a rare (but frequent) treat to see Doc Kellner light, or rather ignite, a cigar. First off it resembles a boy lighting a fire-cracker. He holds the animal at arm's length and twirls it in the flame of the match until the temperature of combustion has been overreached, etc., and then he applies his bellows.

A good many of Doc's cigars hated like sin to ignite and someone ventured to remark that he was smoking "Non-Flams."

Thirty-seven years ago on October 13 there was a rugged, roly-poly boy born either in Youngstown or Hubbard, Ohio. The citizens of Youngstown claim that he was born in Hubbard; while those in Hubbard deny all such statements emphatically, and insist his birth took place in Youngstown. Well, anyway, Cudmore

William V. D. Kelly, Recipient of First Medal Awarded by Society of Motion Picture Engineers. To Mr. Kelley goes the credit for making commercially practicable the natural color film.

wouldn't allow any such disagreement to interfere with his celebration — nor would he allow the convention to postpone it. He brought his-er-er- birthday cake right along with him and anyone who wished to drink his health was invited to 607.

Who said "Optience?"

We thought Pittsburghers were hardened to the sacrilege of their city. But, no! Victor sprung one on Wible that made the latter gentleman want to commit murder in every degree.

Says Alexander: "Do you know, Mr. Wible, how I tell the difference between night and day in your town?"

"How's that?"

"Well, when I come down from my room and see the night clerk on duty I know it's night and when I see the day clerk at the desk I know ——"

Were it not for the Iowan's agility this note would be in blackface.

That Monday night banquet, furnished by the Westinghouse company, was a real affair.

The little dancer — the Jazz Baby — was certainly clever. And her sister entertainers "went across" in fine style.

S'funny though, how the cabaret-ists fell for the older fellows when there was so much good looking young stock that could have been had for the asking.

For instance, there was McNary of the New York office of Westinghouse. We have a hunch that he can dance that jazz stuff in three languages but did the "Rose of No Man's Land" pull *his* whiskers and sing to *him?*. Not by the beard of a scientist or the weight of a supply dealer, she didn't. However, it is to be assumed that old age must be served first.

Although, you understand, we are not speaking from absolute knowledge we have an idea that if Will Smith had "gone into the intimate side of Paris," that other traveler, Willard Cook, would have added a few words on the same subject.

Did any of you notice how popular the nearby Child's restaurant became for midnight parties. Some of the visitors to Mrs. Child's kitchen talked as though they found a cabaret show at the place.

INFORMATION WANTED:

A suitable reward will be paid for information leading to the apprehension of the wide awake opportunist at the first table on Tuesday night. This person with malice aforethought was so inconsiderate of the feelings of the members of table No. 3, at which a charming lady was being entertained, that he deliberately pikerized the diners at this table with one flower act of his imagination.

There is a rather interesting fact in connection with the appearance of the *Literary Digest* in typewritten form. Although this is the first time that a magazine has done away with compositors, the possibilities of this method was brought forward some ten years ago by "Dr." Mott of the National Carbon Company. At that time Mott described the value of the white flame arc light in photo-engraving, but it remained for the present emergency to emphasize its commercial worth.

Many thanks, Mr. Heinz.

We liked your plant very much.

We are thinking of asking our employer to put in a swimming tank, gymnasium, some manicurists (these especially) and a free restaurant, such as you have for your workers.

You treated us fine. Now take, for instance, that luncheon. All of us liked the

Heinz Tomato Soup.
Heinz Baked Beans.
Heinz Spaghetti.
Heinz Plum Pudding
Heinz Peanut Butter (Bob Burrows liked this especially. He took four out of the six sandwiches allotted to our table. Mr. Heinz, when we come again please seat him at some other table).

How's that for free advertising?

You can't keep a good man in Brooklyn. After Max Mayers had announced his non-appearance he P. R. R.'d to Pittsburgh from New York.

All honor to Bill Kelley. As the first man to receive a medal from the society he has earned a distinction which it is to be hoped will be worth considerable in years to come. It is doubtful if there is another man in the industry who will carry the honor with such good grace and poise as the man who made Prizma.

But we'll wager that after the banquet Kelley said to himself: "I'm darned glad this medal wasn't to be awarded for the PROJECTION of these pictures tonight."

Suggested subjects for arbitration at the first meeting of the League of Nations:

Award of medals.
Sale of Honorary Memberships.
Safety Standard.

Edison Lamp Works was well represented. Porter, Kroesen and Burnap were the Incandescent Kids.

Did any of you notice how much better Victor can talk when he puts one knee on a chair. On that basis we wonder how eloquent he could be if he put both feet up in the air.

Monday, the thirteenth, was a great day for Bill Kunzmann. The waiter decorated his coat with a "soup medal;" someone sat down on his new $8 Stetson, and finally he dropped a hot ash on his trousers and set 'em afire.

Handicapped, But Still at Your Service

An Open Letter

Mr. H. A. Campe,
President of the
S. M. P. E.,
5550 Raleigh street,
Pittsburgh, Pa.

Dear Herbert:

You fellers out there
On the Monongahela
Gave us an awful good time
And everything;
But there was one thing
That you slipped up on
And I want to
Tell you about it
Because it might have
Turned out differently
Well, you know
You hired Room 523
For a Rest Room —
And for other purposes —
But you forgot to tell the Hotel Flat-foots
That we weren't
A gang of Chautauquans
And the mean things
Took advantage of us
And everything
And if it hadn't been
For Bill Smith's quick wit
And Joe Moulton's persuasive vocabulary
You might not have had
A quorum
On Tuesday morning.

You see, H. A.
Five or six of us
Were having a little game
of er — er — Authors
And naturally got a little excited
And made a
Few appropriate remarks
But nothing
Out of the ordinary
When what should we hear
But two knocks on the door
Like this * *
And some one got up —
I think it was Norrish from Ottawa —
To open the door
And there stood
Two "Flats"
Looking just as they did
In Old Nick Carter Stories
Well, they asked
Who owned the room
And Bill Kunzmann told 'em
It belonged to the Hotel
And they got sore at that
For some reason
And begun to get nozey
And when they asked what we were playing
Perkins — You know Perk, Herbert —
Perkins told the guys
It was a game
Called Syncopated Tiddle-de-winks
But the little fat man
Thought he was smart and said
"Those colored disks looks like
Poker chips to me"
But Joe Moulton laughed, and said
"My good man,
Those disks are Cylindrical sheets of
Uniform Fibrous cross-section
And are used in
Color Cinematography
For the purpose of rendering opaque
Certain prizmatic agerrations
To the optience"
And the little fat man
Put his hand to his head
And backed out the door
Without saying another word
But the gang seemed to grow sleepy
All of a sudden and
Decided to leave for their rooms at once
But what surprised me was
Why all of them decided to use
The stairs instead of the elevators
I thank you

WHITE A·C
Columbia
SPECIAL
CARBONS

Alternating Current
requires
Columbia
White A. C. Special
Carbons—and
nothing more.
Silent, steady,
brilliant light
without any extra
equipment whatever—

Write for folder
NATIONAL CARBON COMPANY
Incorporated
Cleveland, Ohio

EASTMAN FILM

is so safe-guarded in its manufacture, so carefully tested at every stage that it never has an opportunity to be anything but right.

Identifiable by the words "Eastman" and "Kodak" on the film margin

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

RADIO SLIDE

PATENTED

-talk from your screen
Today it is news-
Tomorrow it is history

. . . . . .

Box of 50 Radios $1.75
Patented--accept no substitute

RADIO MAT SLIDE Co MAKERS

121 W. 42 St. New York

For Sale by all Leading Dealers

LEWIS M. SWAAB

DISTRIBUTOR

SIMPLEX PROJECTORS
SUPERLITE SCREENS
SPEER CARBONS
MOTOR GENERATORS
BOYLAN EVEN TENSION REEL
AND ALL SUPPLIES

1327 Vine St., Philadelphia, Pa.

National Anti-Misframe League Pledge

AS a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

HONOR ROLL

(1171)	Renzia Artmous	Batesville, Ark.
(1172)	Ben. Cipriani	Newport News, Va.
(1173)	Clemmie Cooley	Sulphur Springs, Tex.
(1174)	S. C. Davis	Reidsville, N. C.
(1175)	C. Philip Dean	Jersey City, N. J.
(1176)	E. V. Delaney	Marcus, Iowa.
(1177)	Arthur Hagerman	Union, Oreg.
(1178)	Hugh Hughet	Batesville, Ark.
(1179)	H. Ingram	Chestnut Hill, Pa.
(1180)	Lee Gant	Tuscumbia, Ala.
(1181)	Calvin Middlebrooks	Vienna, Ga.
(1182)	Jno. Mitchell	Cordele, Ga.
(1183)	Tom Moore	Ambridge, Pa.
(1184)	L. B. Smith	Marysville, Calif.
(1185)	A. L. Spaulding	Urbana, Ill.
(1186)	H. J. Toner	Salina, Kans.
(1187)	John Welsh	Dunedin, New Zealand.
(1188)	B. Wilson	Taylor, Texas.
(1189)	Leslie Yates	Beaumont, Texas.

Blank for New League Members

Member's name.....

Home address.....

Name of theatre where employed.....

Address of theatre and name of manager.....

.....

Breezy Bill Kunzmann, Travelling Diplomat for the National Carbon Co., was a visitor in our coop the other day. Bill was on his way from Boston to Philadelphia and stopped off here to change trains. He was in the Hub while the riots and community crap-shooting was going on and reports a fine time.

* * *

According to the story of the shake-up in the Nicholas Power Co., which we carried in last week's NEWS that firm is hitching up its belt with a determination to eat up the market.

* * *

S. S. Cassard, the new Sales Manager is a man thoroughly acquaintel with the mechanical side of the business both by education and experience. Messrs. Bird and De Hart will act as assistants to Mr. Cassard and their training in the sales organization will stand them in good stead in their new positions.

* * *

Long years ago, so it seems, when Edison was a factor in motion pictures, J. H. Farrell was one of his right hand men. Since that time Farrell has been connected with several other concerns but now he is hatching up something better still. Perhaps he will have something to say soon.

CROWD YOUR THEATRE

PEOPLE resent long waits in line—they want to see the "start" of the picture.

A SLOW-MOVING crowd in front of your ticket window drives business away—it isn't necessary.

The Lightning Coin Changer

—by actual test—will handle crowds 200% faster than the old way. The Lightning way is not an experiment; it is a proved success—proved by some of the best and largest Motion Picture houses in the country. The owner of eighteen houses tried out one Lightning; within a month he ordered seventeen more.

The Lightning is sturdily built to stand long and hard service—easily operated—and is the only change making device on the market that **delivers** change to the customer.

WRITE TO-DAY
for full information and special introductory prices to theatre owners

LIGHTNING COIN CHANGER CO.
Dept. 25
34 West Lake Street Chicago, Ill.

For ARTISTIC LOBBY DISPLAY and STAGE DECORATIONS

Install our line of Artificial FLOWERS, TREES, VINES, LEAVES, GARLANDS, WREATHS, and PALMS.

Estimates cheerfully given.

Our catalogue No. 8 illustrating in colors the latest artificial flowers for Theatre decoration FREE.

FRANK NETSCHERT
61 Barclay Street New York City, N. Y.

BAUSCH & LOMB OPTICAL COMPANY
Rochester, N. Y.
New York Washington Chicago San Francisco London
Makers of Ophthalmic Lenses and Instruments, Microscopes, Photographic Lenses, Balopticons, Binoculars, Magnifiers, Readers and other High-Grade Optical Products

Wants Members Listed

R. R. Chase, No. 1102, Troy, Ohio:

It has been about two months since I first received my first issue of the NEWS. Since then I have looked forward to each week when I shall receive my next copy.

After receiving, the first thing I do is to turn to the Projection Department and read from the first line to the last. I think this department is a wonderful help to projectionists, not only to those who write in for information but to those who sit back and read like I do; but I am not saying just how long I will do this, for if I want information I'm certainly going to write to the NEWS.

Troy is just a small place, population about eight thousand, with two small theatres owned by the Troy Amusement Company. I have been projecting a little over five years and at the present time I have under my care four machines, two in each theatre. They are all Simplexes, and I've had very little trouble, not enough to speak of.

Now for the N. A. M. L., I think this is a fine organization and only wish all projectionists were members and would observe the rules, for only last night did the projectionist at the other theatre tell me of trouble with the film he had just run. The man who had that show last didn't take the time to use cement to make the patches but just used paper to stick the film together. Now I know he was not a N. A. M. L. member or he would have had better sense.

Now for a concluding thought I would like to know if some day it would be possible to have all the N. A. M. L. operators' names in print, that is, separated and divided into their respective towns and states. This would enable a projectionist going into another city to meet and talk with a N. A. M. L. brother. I would certainly be glad to meet any N. A. M. L. member if ever in Troy.

REPLY:

We have often debated the question of whether a listing of the members of the N. A. M. L. would be appreciated and we are glad to see that you are in favor of it. If the idea was carried out the best way would be to separate the names by states and then subdivide the states into the towns and cities. This wouldn't be a difficult job since the names are all cross-indexed here in the NEWS office. Perhaps you will see this done in the near future.

How about some photographs of the two projection rooms in your charge. No doubt you have some devices that would be of great interest to others if it was only known how you are using them. Send us in a picture or two with a complete description of your equipment and dare us to print. it.

Coin Changers Go Over Big

THE Lightning Coin Changer, although introduced but a short while ago in the theatrical field has met with such instantaneous success that the manufacturers of it have been obliged to open larger manufacturing quarters in order to meet the demands for the machine.

The Lightning was a long-felt want and it filled the bill as no other coin changer on the market ever did before.

After giving the Lightning a most severe test in every way possible and in actual comparison with other changers on the market, the Lightning was unanimously adopted by such representative houses as follows:

Marcus Loew's Circuit.
Martin Beck's Circuit.
Balaban & Katz.
Fiber & Shea.
David V. Picker.
Lubiler & Trinz.

The above houses found the Lightning to be absolutely correct, that it eliminates the long standing line and is the greatest source of satisfaction to their patrons as well.

The operation of the Lightning is very simple. The cashier presses a button for the desired change and this change is automatically delivered by means of a gravity slide chute into a specially designed scoop-shaped cup, direct to the patron. Regardless of the fact whether the patron may have gloves on or not, she can remove the coins from this cup with one grasp of the hand. This in itself is a great time saver, as in the old method of change making the change is handed out on a slab and the patron must pick up each coin individually.

Opera Chairs

Attractively Priced
Prompt Shipments Made

New and Factory Rebuilt Motion Picture Machines

Simplex, Power's, Edison and Motiograph
Complete Bargain Circular Sent on Request

Send for Complete Catalog of Theatre Equipment and Supplies

Erker Bros. Optical Co.
608 Olive St., St. Louis, Mo.

"NEWMAN" BRASS FRAMES AND RAILS

Corner Unit Hinged Frame

Accompanying cut shows our new style unit frame for corners of theatre lobbies. Especially designed to fit irregular shaped columns and sloping entrances. Neat, attractive and complete, it enables the passer-by to see at a glance the entire program.

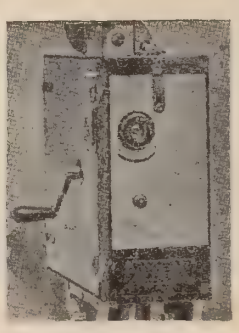
Send sketch for prices and ask for new 1918 catalog.

THE NEWMAN MFG. CO.
Established 1882.
Write for Our Latest Catalog.
717-19 Sycamore Street, Cincinnati, Ohio
68 W. Washington Street, Chicago, Illinois

Canadian Representative: J. T. Malone Films, Rialto Theatre Bldg., Montreal, Canada.
Pacific Coast: G. A. Metcalfe, San Francisco, Cal.

Frames, Easels, Rails, Grills, Signs, Choppers, Kick Plates, Door Bars

We manufacture the frames in various finishes which do not require polishing.



Motion Picture Cameras
NEW AND USED

200 ft. capacity U. S. Compact M. P. Camera. The Ideal camera for News Weeklies. Complete with Tessar F:3.5 lens. Slightly used..... **$82.50**

The latest Universal with International Shutter dissolve. Complete as listed at $512.00 for immediate delivery..... **$467.00**

400 ft. De Franne Studio or Field Camera. All movements. Complete with Tessar F.3:5 lens..... **$165.00**

Everything for Motion Picture Making. Any camera shipped C. O. D. for examination.

FREE—Bass Motion Picture Catalog. Expert advice. Eastman negative film $37.50 per 1000 feet.

Bass Camera Company, 111 N. Dearborn Street, Chicago, Ill.
Motion Picture Division

Eliminate Projection Room Hazards

Don't wait for a fire which will result in these devices being **required by law**, as they are in many cities. Our devices have been in use for many years and have given best of satisfaction.

Don't do as the man did who locked the barn door after his horse had been stolen. Be **wise**, investigate, and install **Fulco Safety** devices. Send for more complete information of the

Fulco Enclosed Fire Proof Rewind
Fulco Argo Ideal Film Box
Fulco Safety Waste Can

FULCO is the **Brand**. Sold the world over. Insist on them. It is your guarantee of the *Best*. If your dealer does not supply them, write

E. E. FULTON COMPANY
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Manufacturers of M. P. Accessories

Note—Send for our new 16 page folder, illustrating and describing our complete line.

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Try them
You'll say they do.

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CARBONS

You wouldn't insure only half of your property, would you? Then why not right now, get 100% protection for your tickets and box office receipts?

The PERFECTED AUTOMA-. TICKET REGISTER will give you perfect, 100% protection.

Ask big prosperous exhibitor users or ask us to submit full facts. Write us for literature today.

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USED WHEREVER AUTOMATICKET SYSTEM TICKETS ARE SOLD

EAGLE ROCK FILM

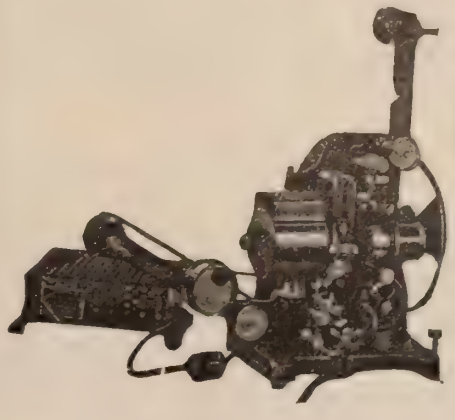
"The Quality Raw Stock"

RIGHT PHOTOGRAPHICALLY. WILL NOT GO TO PIECES IN THE PROJECTOR

MADE BY

The Eagle Rock Manufacturing Co.

VERONA, NEW JERSEY



The New Premier

Pathe-scope

Flickerless "Safety Standard"

Motion Picture Projector

Will run the "Safety Standard" narrow-width, slow-burning film, adopted by the Society of Motion Picture Engineers.

Can be used by *anyone, any time* and *any where*, without any danger, fire or insurance restrictions.

Labeled by Underwriters, "Enclosing Booth Not Required."

Weighs only 23 lbs. Fits in a small case. Operates from any light socket. The wonderful T4 lamp (just perfected for us) gives from 3 to 4 times the illumination formerly obtainable. Uses less than 100 watts in lighting 12 ft. picture at 75 ft. Motor drive and rewind at variable speed.

We make { Pathéscope Prints from any negative. / Pathéscope Negatives from any positive.

Send for 32-Page Convincing Catalog

The Pathescope Co. of America, Inc.

Dept. N, Suite 1872

Aeolian Hall, 35 West 42nd Street, New York

Agencies and Service Stations in Principal Cities

Motion Picture Exhibitors Can Help Save Lives at Home

Are you using these stamps?

Tuberculosis kills 150,000 Americans every year, and yet the disease is preventable and curable.

The White Plague flourishes because of carelessness, ignorance and neglect. If the entire country knew of the menace, the death rate from tuberculosis would drop almost immediately.

Use the Motion Picture slide you have received in your theatre calling attention to the fight on tuberculosis and the sale of Red Cross Christmas Seals.

The screen is the most potent force in America and the use of this slide will do more than any other one thing to awaken the people of America to their danger, and will help in obtaining the necessary money to finance the year 'round campaign against tuberculosis.

Are you using these stamps?

NATIONAL TUBERCULOSIS ASSOCIATION

Red Cross Christmas Seal Sale Campaign
December 1st to 10th.

PROJECT-A-LITE

Transformer and Adapters Guaranteed to Give Satisfactory Service
DEALERS WILL DO WELL to look this over, as many inquiries are coming from YOUR OWN CUSTOMERS.
PROJECT-A-LITES are adapted to either Alternating or Direct. Current service
WE GUARANTEE all our products to be free from mechanical or electrical defects, and to do the work for which we recommend them

Manufactured only by

Rutledge & Company

35 S. Dearborn St. CHICAGO

PHONE BRYANT 6808

BAY STATE FILM SALES CO., INC.

220 West 42nd Street New York City

A. G. STEEN, Special Representative

Made In America Film Raw Stock

EQUAL TO THE BEST

Used Successfully by the Foremost Producers and Laboratories

Where the Wheels Go Round in the Capitol

By William C. Francke

TO those "movie" pilgrims who make a visit to the new Capitol Theatre a part of their itinerary while in the city of New York we would say that their round of inspection had not been completed until a visit to the magnificent projection room had been made, as the entire success of the screen results depend entirely upon the equipment of this portion of the theatre. Much attention on the part of the management has been given to this detail and the Precision Machine Company, whose product comprises the major portion of the equipment, has put into it all that would go toward keeping the installation of the projection room up to the high standard which the general surroundings of the Capitol has decreed.

A short upward climb on the iron ladder leading from the entrance behind the balcony on the Fiftieth street side of the theatre brings the visitor to the level of the ceiling dome. A few steps across an iron-grated walk brings us into the projection room. At first glance one is impressed by the imposing line-up of nickel-trimmed battleship gray finished machines that under the electric lights glisten like a well-kept battery of big guns on the modern dreadnaught.

This line-up comprises three Type "S" Simplex Motor-Driven Projectors, two Special Simplex Spotlights and one Special Simplex Dissolver, the latter being the first model of a newly created machine which contains two distinct lenses and slide carriers but is equipped with but one lamp and which, by the way, is receiving the closest attention of all who have thus far had an opportunity of viewing it, as it marks another new step in the line of progress that has been taken by the builders of the Simplex Projector.

The projection room is 41 by 14 by 14 feet, these dimensions giving the entire room a generous proportion. At one end of the projection room is located a modern equipped rewinding room where the latest devices for the examining and rewinding of the film are installed. A rest room for the projectionists wherein are located numerous conveniences occupies another section of the projection room, while directly adjoining is the rheostat chamber where are located the rheostats that control the electrical arc lamp service. The service current is supplied to the projection room from Edison service through three 300,000 circular mill cables, these being rated to carry 600 amperes at 120 volts D. C. All wiring is placed in approved electric conduits that are concealed in the walls, floor and ceiling, thereby doing away with the unsightly and oftimes annoying spectacle of miscellaneous wiring that prevails in a great many projection rooms.

The lighting system of the projection room comprises as individual drop and pilot light for each machine and three X-ray indirect fixtures suspended from the ceiling furnish the lighting for the projection room itself.

In the rheostat room are located the rheostats that are built on the new multiple unit system and are so constructed as to allow for the increase of light intensity at the arc by the putting-in to the circuit of added resistance instead of cutting out the coils in series as has been customary in resistance systems heretofore in use.

Two screens are being used at the Capitol Theatre. The distance from the front screen to the projection room is 159 feet, the size of this screen being 14 by 15 feet, while the projection distance to the main screen is 141 feet, this screen being 16 by 21 feet in diameter. Special attention has been given to the screen surface that was to be installed at the Capitol Theatre and in order that the very best surface could be selected to suit the conditions prevailing, a great many experiments were made before the final selection was decded upon.

The projectors are each equipped with the new Simplex arc control which will soon be on the market as regular commercial stock but which in this instance were manufactured by the Simplex factory toolmakers at considerable cost. These arc controls incorporate an entirely new principle which eliminates springs, pawls, ratchets and other mechanism and are dependent entirely upon specially designed motors that insure positive results.

On the left-hand side of the projectors are located two of the new Simplex Spot Lamps, similar to those installed in the Newman Theatre at Kansas City recently. These equipments are mounted on special ball-bearing pedestals and are counterbalanced to insure ease of operation. A feature of these equip-

ments are the curtain dissolvers and the extra large Iris diaphragms that permit the user to obtain either a uniform spot or flood instantaneously. These spot lamps, as well as the new dissolver were also made by hand in the toolmaking department of the Simplex factory, the officials of which hope to announce in a short time their future policy concerning the marketing of these machines.

In front of each machine, directly under the look-out ports are located handsomely finished control panels that are set in flush with the front wall. On each panel board are mounted a volt meter, ammeter, Robin Speed Indicator, Robin Signal Indicating Telegraph, radical arc rheostat and control switch.

All look-out ports and projection room openings on the front wall of the projection room are protected by a novel automatic fire shutter system. A fire-proof door operating in sliding ways and held in position by counter-balanced arrangement of levers is situated over each opening. These fire-proof doors are individually connected with a fusible link which, being of a very soft material would part at the first indication of abnormal heat, and thus allow for the dropping of each of these doors practically sealing the projection room and thereby eliminating any possible danger that might occur through any projection room emergency. This system of fire shutters has been installed as an added precaution to this splendidly equipped theatre which in every detail has been constructed with a view to the safety of the audience always in mind. Connected with this fire shutter system is a device which at the dropping of the fire shutters automatically sets in motion the large ventilating fans and turns in an automatic fire alarm.

So great is the distance from the screen to the projection room that a special system of lenses has been installed, this system including a device which has been permanently secured to the front wall of the projection-room upon which has been fitted a set of soft rubber eye-shields similar to those used on the navy telescopes and through which the projectionist may obtain a magnified image of the picture, which at all times allows him to determine whether or not the picture is in correct focus.

The majority of accessories enumerated as being a part of the projection-room equipment were furnished and installed by the Cinemaquipment Centre of New York City and were designed by J. E. Robin, whose activities in the field of progressive projection-room equipment are well-known to the trade.

The volt and ammeters upon the panel boards at each machine register the voltage and amperage, respectively, that is being used at the arc lamp of the machine. The radial switch cuts in or out the resistance which, being connected in service with the arc lamp, increases or decreases the screen illumination which can be changed at will according to the density of the film subject, much in the same simplified manner as the turning up or down of an ordinary gas jet. The amount of voltage and amperage being used is readily determined by a glance at the volt ammeters.

The speed indicator indicates the speed in terms of feet per minute that are being run through the projector, designating also the time per 1,000 feet that is consumed in the running.

Another novel and entirely new device which has not yet been used at any other theatre is the signal indicating telegraph. This telegraph is of the visual type and indicates the order of the program. Should any change be made in the regular order of program as originally arranged, the projectionists and musicians alike can be notified of such change instantaneously. The speed indicator and signal indicating telegraph described herein are part of the "Robin Cinema Electric Time System, which system is interconnected between the stage manager's office, orchestra conductor's stand and with all of the projection machines in the projection-room. Its action is automatic and its sensitiveness and accuracy are extreme. The use of this system permits the operating of the entire performance upon a definite schedule and the synchronizing of the music with the picture can be reduced to the fraction of a minute, all instruments connected with this system being timed to operate simultaneously.

The signal indicating telegraph is equipped with six indicators, one for each machine, so that the projectionist can without moving away from his position at the look-out port read any required signal. This telegraphic signaling device does away with the usual telephone system and the detraction from the required work while the telephone is being answered.

In the rheostat room is also located the large switchboard which is also of special design and which controls everything electrical that is located in the projection-room. A feature of this switchboard is the special interchangeable "plugging" system which provides for the quick throwing-over into another circuit in the event of a fuse blowing, thereby eliminating any delay that would ordinarily be occasioned through such an accident and which incidentally will be looked upon as a great time-saver in this direction.

Mr. Thomas Walker, whose experience with motion picture road shows is well known to those actively engaged in the projector line, will have charge of the projection at the Capitol Theatre, and under his capable supervision the Messrs. George Bothwell, Frank Nealy, Arthur Smith, Leopold Allen, Edward Fitzgerald and Benjamin Leffler, all of them members of the New York Operators' Union, Local No. 306, will see that at all times the screen results viewed at the Capitol Theatre will be in keeping with its splendid surroundings.

Besides the projection-room in the theatre, another smaller theatre is located at the Capitol Theatre, this being used for a reviewing-room where will be run any photoplays that the management may wish to review or edit. This room is also fitted up in the latest approved fashion.

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"The Primal Law"
By Isabel Ostrander

The Plot: This story has to do with the working of the primal law — the law of self-preservation — on Mary Tinney. Born in a mill worker's family in a wretched New England village, surrounded by dirt and shiftlessness, forced to work long hours for small pay, with a drunken father and brother, a slatternly mother, a deserted sister — left by a drunken husband to bring up their child — Mary Tinney takes stock of her surroundings. Bessie Price, a frail girl who was pining away in the mills and who ran away with a stranger, has returned to the village, not repentant, but cheerful, well-dressed and bent upon making easier the lot of her mother and sister. A stolen conference with Bessie convinces Mary that of two evils, she would do better to choose to go away with Marcus Beeman, traveling salesman, than to marry Ben Donahue, mill worker. Having made her choice, Mary wastes no time in putting it into execution and goes that very night to New York where she becomes a member of the sporting set, living an easy, affluent life, Beeman's wife in everything but name. She finds, however that these affairs are short-lived as a rule. Beeman finds a new interest in St. Louis, and, hearing of this, Mary sails for Europe with Frank Kelly, horse trainer, whom she finds interesting and for whom she has a real, but not a passionate attachment. Kelly is sent home because Mary feels that it is her duty to herself to better her condition by taking up with Baron Iverskoi. Cope-Harrington proposes marriage to her but she refuses, although fond of him, because she feels that this would ruin his career. One or two others follow and then Mary falls in love with Richard Daingerfield, who is seeking a model for Lillith. Mary poses for him, but awakening to love for the first time her expression ruins her as a model for Lillith. Daingerfield, soured by an unhappy matrial experience, does not even know that Mary loves him and gives her no opportunity to tell him so. The failure of his picture ruins him. To escape this situation she goes away with Lord Eshelbury but cannot put up with his insolence. Mary, who by now has not only educated herself but feathered her nest, sails for America where she finds Daingerfield, a physical wreck, hovering between life and death. She nurses him but can only make his last days comfortable. Reviewing her career she finds that she has ruined the only man she ever really loved and that all of this has come of her natural effort to follow the law of self-preservation.

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The Complete Plan Book

"Who's Your Brother?"

THE initial picture of the Curtiss Pictures Corporation appears to be an earnest of the slogan, "fewer and better." The producers have come into the field with something to say and if their future pictures maintain the excellence of "Who's Your Brother?" they will not need to look for a market—the market will come to them. Their offering is a message picture, though the message does not assume the aspect of a sermon. John G. Adolphi has attended to that. He has directed the play so that its dramatic highlights are ever dominant. Which is remarkable, considering the frail character of the theme.

It is based upon happiness, as it is concerned with unselfish service for others. The strong and wealthy are made responsible for those who are not so fortunate. In fact it is a plea for the betterment of the lot of man wherever he is oppressed. There is a spiritual note—a human note which is exemplified in the biblical quotation, "I am My Brother's Keeper." The picture proves that we are all brothers and sisters—that we all belong to the human family regardless of race, color or creed. To emphasize its message a romance is used as a foundation. And it furnishes the necessary conflict and contrast to make it interesting as a play, and these elements bring out the value of the theme.

Mr. Adolphi has punctuated the story with brief interludes of comedy, and his human touches are discernible throughout the feature. If there is any fault it can be found in a few subtitles which can be trimmed. The picture would carry more spontaneous action if the conversation was confined to few words. The message is in the play and the titles are too elaborate. The picture is in the hands of an excellent cast headed by Edith Taliaferro. It is due mainly to her work and Mr. Adolphi's direction that the story does not become a preachment. The backgrounds provide an adequate setting.

"Who's Your Brother?" carries good advertising possibilities, for an exhibitor can link up with the churches and uplift societies and bring patronage to his house. The picture should attract filmgoers, however, even if it does not have the benefit of an exploitation campaign.—*LAURENCE REID.*

"Start Something"

(First Rolin Comedy in One Reel starring Harry Pollard—Released by Pathe October 26)

HARRY POLLARD gets a pretty good start as a comedy star. For a long time he has been featured with Bebe Daniels in the Rolin one-reel comedies, starring Harold Lloyd.

Now that he is a star in his own right, under the direction of Hal Roach and Alf Goulding, he will supply the one-reel comedies for the Pathe Program that Lloyd formerly supplied, since Mr. Loyd has now entered the two-reel class.

In "Start Something" the comedian is a traffic cop and succeeds in mixing things up by trying to flirt with every pretty girl motorist. The sergeant is at his heels at all times and finally transfers him to the toughest beat in town. A little colored boy stealing a fowl and being discovered by a negro policeman is a little side incident injected here.

A dope fiend also enters for a few scenes and the little colored boy secures his needle and inserts it into the comic cop who is trying to escape from two rough burglars. This imbues the comic cop who then turns on the husky burglars and beats them up.

The girl in the house claims him as her hero but he is discovered by his wife and three children in short order, and the fadeout shows the comic cop wheeling the baby buggy home surrounded by his family.

A fairly entertaining comedy with plenty of fast action and no vulgarity.—*TOM HAMLIN.*

"Screen Supplement"

(Photoplay Magazine November release through Educational—One Reel)

"STUNTS at the Ince studio" make up the first scenes of Photoplay Magazine Screen Supplement for November. This shows Thomas H. Ince, Charles Ray, Doris May, Douglass MacLean, Louise Glaum, Hobart Bosworth, Enid Bennett and others.

Besides intimate close-ups there are several impromptu activities as the screen artists romp through stunts. It shows a mid-summer half-holiday at the Ince studios and vicinity in Culver City, California.

This is mildly entertaining and possesses the essential value of being novel and unique. It will interest everybody generally.

Then we have Priscilla Dean, the Universal star, picking a lemon from a corner of her own orchard and will say that Priscilla does it very gracefully.

Florence Vidor "and her Royal family" is shown next. King Vidor, her husband, is able to direct his wife on location and without argument.

The last scenes on the reel portray a group of performers with Ann Little and George Melford on an Idaho location, staging a real snowstorm in August.

As a whole this may be considered very satisfactory material to show on any program at any theatre anywhere.—*TOM HAMLIN.*

Gladys Leslie has the role of a Grecian dancer in Vitagraph "The Golden Showers"

Is he
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SUPREME PICTURES, INC.

'THE FLAME OF THE DESERT'
(GOLDWYN)

Conventional Story is Rich in Color

GOLDWYN has given Geraldine Farrar a titled Englishwoman for her newest characterization, and as she is keenly alive, there being nothing of the British reserve about her it is rather hard to accept her in her present role. The picture is built from a conventional background and the interesting points are found in the bizarre color scheme and the atmosphere, for the story is quite improbable and full of incongruities.

The author would have us believe that an English spy can successfully masquerade as an Egyptian and hoodwink not only the wily natives of the Nile country but his own people. For the purposes of the story the Englishwoman is made to fall in love with him and you don't doubt for a moment that he will eventually reveal his identity and marry her (no member of the nobility ever marries beneath her station). The action takes a melodramatic turn and the customary uprising in the desert is the background. Her ladyship's caddish brother must needs be intrigued by the chief revolutionist which gives her a reason to save him and defend her honor at the same time. To maintain the suspense her rashness involves her in difficulties so that the English sheik is forced to come to the rescue.

The picture is slow in development and when it does gain momentum it has nothing to offer. Mr. Baker has produced the work on a lavish scale. It is good that he did so, for the story is negligible. Lou Tellengen enacts the sheik like a true stoic of the desert. Macy Harlam plays the revolutionist with plenty of Oriental guile.—Length, 5 Reels.—*LAURENCE REID.*

THE CAST

Lady Isabel.....Geraldine Farrar
Sheik Essad.....Lou Tellegen
Sir John Carleton.....Alec Francis
Lady Snowden.....Edythe Chapman
Sir Charles Cranning.....Casson Ferguson
Aboul Bey.....Macy Harlan
Aboullah.....Syn De Conde
Sheik.....Milton Ross
Sheik Imbrim.....Miles Dobson
Desert Sheik.....Jim Mason
Desert Sheik.....Louis Durham
Ullah.....Ely Stanton

Story by Chas. A. Logue.
Senario by Richard Schayer.
Directed by Reginald Barker.
Photography by Percy Hilburn.

PRESS NOTICE-STORY

Geraldine Farrar, the Goldwyn star, will appear at the ———— theatre beginning ———— in her newest production entitled "The Flame of the Desert." As Lady Isabel Channing, she brings to the part all the warmth and color of her personality. Her performance is distinguished for its depth of feeling. It is at the London Victory ball that Lady Isabel meets Sheik Essad and is much attracted by him although she thinks him an Egyptian and beneath her in caste. In reality he is a British army officer who the Bedouin tribesmen think is one of their own people.

Her brother, Sir Charles Channing, is in gambling difficulties and he is provided with a secretarial post in Cairo. And Lady Isabel accompanies him. Aboul Bey, the leader of the sullen natives, plans a rebellion. His intentions are to take the city. To further his scheme, he succeeds in getting young Sir Charles in his power, and in payment of a debt, the boy gives him translations of the government code messages from England. But Aboul Bey has not counted on the activities of the spy, Sheik Essad, whom he thinks a loyal Egyptian.

At her every meeting with Essad, Lady Isabel falls more desperately in love with him. When her brother confesses his treachery, the English woman rides to Aboul's tent to settle the forged check of Sir Charles out of her own funds. The wily Egyptian throws aside all pretense and demands the promised code. Natives seize her and to save his sister the boy tells Aboul that his government knows of the uprising. Essad arrives just as Lady Isabel has stabbed Aboul to save her honor. Racial barriers are removed when she learns that the Sheik is one of her own countrymen. Miss Farrar is supported by a capable cast. Reginald Barker directed the picture.

CATCH LINES

The glamour of the Orient will cast a spell over you when you see "Flame of the Desert" with Geraldine Farrar. Don't miss this vital, throbbing drama of the Nile country.

She fell in love with a Sheik of the desert. And followed him to Egypt. What happened? See "Flame of the Desert," a picture of the Orient.

See Geraldine Farrar in the sumptious spectacle, "Flame of the Desert." You will hear the call of the East. You will discover why an Englishwoman left her native country.

The tom-toms were playing in the streets of Cairo. It was fascinating, this sight to the Englishwoman. She had heard the call of the Orient and responded to it. What happened?

PROGRAM READER

Lady Isabel Channing had met a handsome sheik and promptly fell in love with him. There was nothing of the British reserve about him, though he was considerably of a stoic. What could it mean? Was this titled Englishwoman going to renounce her own race and marry an Egyptian? Impossible! Yet she followed him to the desert. She had heard the call of the Orient. What is revealed thereafter can be found in Geraldine Farrar's new picture, "Flame of the Desert," which comes to this theatre beginning ————.

"23 1-2 HOURS LEAVE"
(PARAMOUNT-ARTCRAFT)

Best Comedy Offering of the Season

THE reviewer boldly pronounces this the best all-around comedy of the season and cannot just recollect that he ever saw a better one. It is distinctively wholesome and 100 per cent pure, occupying a pedestal all its own. There are no lagging moments and no vulgarities injected.

Douglas MacLean, Doris May and Thomas Guise give clever performances and the entire cast represents perfect types. At its premier release as a regular offering at the Rialto Theatre in New York it provoked chuckles from its inception. These chuckles soon developed into hearty laughter which became continuous and at the conclusion the heavy applause which rewarded the picture was as remarkable as it was unusual.

A silent offering must be considered very striking to be encored in this fashion by a blase audience. Direction, mounting, story, continuity, photography and laboratory work were all above par. The action takes place in an army cantonment on this side.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, big puller and exceptionally pleasing; Elite, strong puller and highly pleasing; Family, big puller and very pleasing; Labor, good puller and entirely pleasing.—Length, 5 reels.—Released, November 16.—*TOM HAMLIN.*

THE CAST

Sergeant Wm. Gray.....Douglas MacLean
Peggy Dodge.....Doris May
General Dodge.....Thomas Guise
Table Sergeant.....Maxfield Stanley
Mess Sergeant.....Wade Botiler
Booth.....Alfred Hollingsworth
A Spy.....N. Leinsky
The General's Aide.....Jack Nelson

Story by Mary Roberts Rinehart
Scenario by Agnes C. Johnston
Directed under supervision of Thomas H. Ince.

PRESS NOTICE-STORY

Thomas H. Ince, the producer, has a Paramount-Artcraft picture coming to the ———— theatre for a ———— days' run beginning ————.

It is entitled "23½ Hours' Leave" and was written by the famous author, Mary Roberts Rinehart. Douglas MacLean and Doris May are featured. Mr. MacLean has formerly appeared in support of Mary Pickford, Dorothy Gish, Dorothy Dalton and Enid Bennett.

This is a comedy that tells of a young sergeant who disliked the many regulations imposed upon him in army life. He owned the dog that bit the commanding officer's leg and then made a bet that he would be eating breakfast shortly at the General's own table.

And of course the General has a pretty daughter and the usual things happen when two goodlooking healthy young persons meet and are then forbidden by one or both parents to cut the other. When the young sergeant obtains 23½ hours' leave he is halted because his new uniform does not meet the requirements of the regulations. In fact he has to loll around in his B. V. D's.

With a long ulster around him he escapes with the girl in her automobile in this unconventional attire. They accidently discover two spies and after capturing them the young sergeant is a hero and soon afterwards wins his bet by eating breakfast at the General's table. And he also wins a bride.

This is described as one of the best of Mary Roberts Rinehart's stories and a strong cast of capable artists interpret the various roles in what is heralded as one of the best screen comedies of the season.

PROGRAM READER

One young sergeant owned a dog that bit the General's leg.

When his comrades chaffed him about his punishment and the sad repute he had fallen heir to the young man made a foolish bet.

He declared that he would shortly eat breakfast at the General's table.

Here was where the comedy began. The young man soon became aware that the General had a beautiful daughter.

When the young man secured 23½ hours' leave he attempted to leave camp with his new tailor-made uniform.

But he was stopped because the uniform did not conform to army regulations. Stripped down to his B. V. D.'s he escaped covered by a long ulster. He plunged into the automobile being run by the General's pretty daughter.

It was unconventional but before they got back they had captured a couple of spies. So the young man was a hero; ate breakfast at the General's table; won his bet and won a bride.

Douglas MacLean was the young sergeant and Doris May was the girl. And this Thomas H. Ince production is coming to this theatre next week as a Paramount-Artcraft picture.

It is entitled "23½ Hours' Leave" and was adapted from Mary Roberts Rinehart's story by John Emerson and Anita Loos.

SUGGESTIONS

When you book this picture you should take advantage of all these well-known names and emphasize that this is a Thomas H. Ince production for Famous Players-Lasky as a Paramount-Artcraft picture from a story by Mary Roberts Rinehart adapted by John Emerson and Anita Loos. These names are too well-known to be slighted. And, of course, the names of the featured artists, Douglas MacLean and Doris May, should be used although they are not so well-known. If you can get the addresses of all returned soldiers you should send them announcements. Announce this as not a war play, but a comedy in army life.

CATCH LINES

When the young lady found that her escort was clad in B. V. D.'s underneath the stolen ulster she naturally thought he was an unconventional youth.

"THE CLIMBERS"

(VITAGRAPH)

Food for Thought in this Entertainment

CLYDE FITCH'S play is certainly adaptable to he screen not only because of its wealth of dramatic attitudes but because of its message. We call "The Climbers" excellent entertainment, for it is unusually well fortified with plot and characterization and points a moral in the bargain. You might almost say that the picture is director proof, yet Tom Terriss has incorporated a deft touch which makes it sparkle with vitality. His skill in bringing out the highlights of the play reflects on his intelligent direction. Mr. Fitch usually wrote with his tongue in his cheek and his gift for a satirical turn has been appreciated by the director.

And where could you find a more suitable actress to interpret the author's whimsical vein than Corinne Griffith? She brings a fragrant personality to the role — a charm and aristocracy of breeding that vitalizes the idea. She is intrigued into marriage by a climber after wealth. She is ever climbing herself for happiness while her relatives are constantly stepping upward for greater social recognition.

Space does not permit the outlining of this clever picture Suffice to say that it generates conflict and contrast and all the accepted ingredients. And it moves forward with compact and spontaneous action pointing its moral, and sending out on its journey rays of sentiment and shafts of genuine drama. The pathos is admirable commingled with humor. It is staged in exquisite taste. A logical picture — a human picture and acted with understanding by the star and Percy Marmont. Length, 5 reels.—*LAURENCE REID.*

THE CAST

Blanche Sterling.....Corinne Griffith
Richard Sterling.....Hugh Huntley
Ned Warden.....Percy Marmont
George Hunter.....Henry Hallam
Mrs. Hunter.....Emily Fitzroy
Clara Hunter.....Josephine Whittell
Aunt Ruth Hunter.....Jane Jennings
James Garfield Trotter.....George Spotswood
Julia Godesby.....Corinne Barker
Jordan.....Charles Halton

Directed by Tom Terris.

PRESS NOTICE-STORY

"The Climbers," a screen adaptation of the late Clyde Fitch's great drama of America's society folk, in which Amelia Bingham appeared some years ago and which has been ranked as one of the greatest plays of all time, comes to the ..... Theatre beginning .....

Corrine Griffith, the Vitagraph star, who has been the featured player in so many great pictures, has the title role, that of a beautiful and pampered young society girl who marries the wrong man yet lives to enjoy true love with the faithful Ned Warden of Mr. Fitch's story.

Miss Griffith has never secured a more congenial role and is most ably supported. Unlike many screen versions of stage successes, "The Climbers" has proven excellent photoplay material and much of the sparkle which characterized this playwright's works has been retained in the picture. The story value of the production remains untouched, and therefore one of the best pictures of the season may be expected. The supporting cast in this picture contains many notable names, which include Hugh Huntley as Richard Sterling and Percy Marmont as Ned Warren. The feature is a remarkable technical success as well as a strong dramatic offering.

SUGGESTIONS

We would emphasize the fact that this is one of Clyde Fitch's most successful plays and work the long run of the stage version into our advertising. Tell your people that much of the Fitch brand of satire and clever wit has been retained and assure them that the star has an excellent role.

Two giants, both over seven feet in height, are given parts in an allegorical sequence. These men are good for mention as the curiosity is always aroused by the unusual.

There is an exciting boat wreck in the feature which should be given some space in your selling talk. The locale of the picture is a fashionable summer resort, and you may promise your fans a view of many handsome gowns and a real glimpse of the ultra smart set and the way they live.

Give Miss Griffith a good boost in this one and promise that it is one of the best roles of her career. Make mention of the work of Percy Marmont as the hero and let them know that Charles Halton and George Spotswood have good roles.

Many of the scenes for the drama were taken at Bayshore, L. I., which is a fashionable resort. This fact should be of interest to your women patrons.

In our selling talk we would tell them a little of the story, enough to explain what a "climber" really is.

PROGRAM READER

Blanche Sterling, reared in the lap of luxury, finds she has married a cad who loves only her money and openly conducts a love affair with a notorious woman. Then the wealth which has gratified every wish is lost in a stock speculation in which her father becomes involved. Her husband becomes not only a cad, but a criminal. Life seems to have little pleasure in store for her. Only one good, true friend, a refused suitor of her girlhood days remains. He lends assistance in many ways. From this point events draw toward a smashing climax. In the end the lives of the true hearted characters are straightened out and virtue receives its reward and villainy its just deserts. This feature is Clyde Fitch master of dramatic situations and dialogue at his best. It is Corrine Griffith's greatest picture, one which will amuse, entertain and instruct.

"THE BROKEN BUTTERFLY"

(ROBERTSON-COLE)

Humanities Spoiled by Illogical Climax

THE constant search for a new twist to tack on to the climax of a conventional story mars what otherwise would be an acceptable offering in "The Broken Butterfly." Tourneur's melodramatic conceptions have robbed his latest contribution of its humanities. He would strive for a novel climax although his subject matter was building logically to its orthodox conclusion. The result is the dominant note of sympathy in the characterization loses its grip on the spectator providing he is not swayed by the beautiful word pictures. It is a play of charming titles rather than a thing of movement. A simple play and a human one until the illogical climax.

A child of nature loves unwisely and too well. When the man returns it is too late. She is a suicide supposedly. Time eventually erases the grief from his heart and he marries his victim's sister, which robs him of sympathetic interest. His honesty looks like a pose in the situations that follow. The strange climax presents him at the shrine of his first love where he finds the dream-child not dead, but dying these many years of a broken heart.

She has hardly passed away before he takes his wife into his arms. Here is a man supposed to be bowed down with grief but during his stay at the scene of his indiscretion he flies from one pair of feminine arms to another. Why didn't the sister go out of his life? Why did he go back to the shrine, which of all places should have been sacred? One can ask many questions out of this unnatural conclusion.

Pauline Starke makes the tragic figure a thing of beauty. The picture will please those who are not searching for truth. Length, 5 reels.—*LAURENCE REID.*

THE CAST

Darrell Thorne.....Lew Cody
Zabie Elliot.....May Alden
Marcene Elliot.....Pauline Starke

By Penelope Knapp.
Directed by Maurice Tourneur.

PRESS NOTICE-STORY

Maurice Tourneur's production, "The Broken Butterfly," will appear at the ..... Theatre, beginning ....., with Lew Cody and Pauline Starke as the featured players. This is a human story because it depicts human frailties, yet it has a sweep of dramatic power and such appealing ingredients as sentiment and pathos. Mr. Cody and Miss Starke are excellent players for the interpretation of this heart interest story. The former brings a poise, a restraint to the role which makes it a perfect thing of its kind, while the latter's wistful personality is wonderfully becoming for the fragile wisp of femininity.

As Marcene Elliot she is shown as a child of nature who loves unwisely and too well. In her dream world had come a true poet like herself, and before he knew it, Darrell Thorne had loosened the floods of his passion. He wanted to come back and right his wrong, but circumstances prevented. When he does return he finds the child a suicide. So he travels the wide world over in an attempt to overcome his grief. Time heals the wound and he marries Marcene's sister. And the honeymoon is spent at the shrine of his first love.

Sweet memories of the past take shape. For Marcene is alive though dying of a broken heart. The old love fanning itself into flame, he asks his wife to commit a sacrifice. Will she leave him so he can repair the wrong? And she gracefully consents, though she does not go away from the vicinity. The little broken butterfly dies — the shock of her new-found happiness had been too great a shock. Darrell takes his wife in his arms. He is sure to find solace with her since the wrong is righted in his mind.

CATCH LINES

A little dream-child of the woods gave up her heart because love was beautiful. Hers was a life of sorrow because she suffered keenly. Come and enjoy a delightfully human play and meet this broken butterfly.

She loved unwisely and too well. "But he will come back because I need him," she said as she tenderly picked the flowers. Did her sorrow turn to happiness? See "The Broken Butterfly."

The Fairy Prince of her imagination galloped into her life. And in her web of fancies was created a beautiful love. But, Ah, it was too great a love for it was founded on sorrow.

He went out of her life and she had a broken heart. Yet her sorrow did not rob her of the beautiful fancies she had created. Her dream world remained. See "The Broken Butterfly."

PROGRAM READER

A beautiful story of a wisp of a girl who dwelled in a dream-world and judged all people by nature's gifts about her is presented in Maurice Tourneur's production, "The Broken Butterfly," which comes to this theatre in the near future. She loved unwisely and too well, did Marcene. Her own people didn't understand her. But HE did and the gypsy woman did. The fortune teller told her that she would love and die as a mother. HE lived in a dream-world too. And love came to them. They discovered themselves and somehow were frightened. Life was so beautiful. And he went out of her life. Did he return? What became of her? Did she die of a broken heart? And what of him? Did his conscience trouble him? These questions are all answered in the picture. Don't miss this human offering; it is a rare treat. It presents a beautiful love — A love that violates the sanctity of the heart ONLY IF YOU DRAW THE WRONG CONCEPTION. To err is human. And they were as weak as all of us.

"SACRED FLAME"
(SCHOMER-ROSS)

Dramatic Meat in Heart Interest Story

ABRAHAM SCHOMER is always serious in his photo-dramas. He believes in going right down to the bed-rock of human emotions and revealing with a powerful magnifying-glass, the heart throbs of blighted romances. But in realizing his dramatic points and his moral (a Schomer play always has a moral) he is often inclined to soar. He must sermonize with his titles and incorporate a lot of extraneous matter which counteracts the development of the action. Explanatory and lengthy captions comprise the only weakness in "The Sacred Flame," a study in broken hearts.

His material may be familiar, but he makes it compelling and often gripping. And the dramatic values, logical throughout, appear with remarkable humanness and vividness. The denouement of the story reaches tragic heights, the climax revealing the despair of broken love. Theatrical? Yes, but somehow convincing. The sacred flame burns out in a woman's heart when her faith in a lover is destroyed. An intense scene shows him attempting to rectify his wrong, but it is too late. Death relieves him of his sorrow and the moral is forced home that the sanctity of pure love cannot be violated.

A play of heart-throbs and sympathy — a play which moves forward with powerful strokes once the "planting" of the theme and characters are over. But Mr. Schomer can dispense with his cemetery scene which concludes the play. This is unnecessarily piling on the agony. The youth's soul will *requiescat in pace* in the minds of picturegoers without visualizing the body's final resting place. Emily Stevens portrays the woman who loved and suffered with keen sympathy and understanding. A capable cast renders adequate support. Length, 6 reels.—*LAURENCE REID.*

THE CAST

Rosalie Allen.....Emily Stevens
Ray Palton.....Muriel Ostriche
Jessie Hall.....Maud Hill
Julia Duncan.....Violet Axzel
Lionel Brooks.....Earl Schenck
Dr. Paul Duncan.....Lionel Adams
Robert Hall.....Frederic Clayton
Richard Palton.....James P. Laffey

By Abraham Schomer.
Directed by Abraham Schomer.
Photographed by Andre Barlatier.

PRESS NOTICE-STORY

"The Sacred Flame" will be the main attraction at the ———— beginning ————. This is a drama of life drawn in colors of truth by Abraham S. Schomer and interpreting it is the emotional actress, Emliy Stevens, and a capable cast that includes Muriel Ostriches, Earl Schenck, Lionel Adams and others. The sacred flame is the love that burns in human hearts and which dies out when the sparks have lost their passion. The drama points a moral that one cannot violate the sanctity of pure love.

Rosalie Allen has taken Lionel Brooks from the gutter and pushed him forward until he stands a MAN. Her love is a wonderful thing. Marriage can wait. He is inspired until he reaches the heights and he shows his gratitude in every manner possible. A time comes however when he meets another woman — a woman younger in years and with more social recognition than Rosalie. Torn between the old love and the new, the young man is unable to make up his mind. Finally he reaches the great decision.

He will go to Rosalie and tell her that he can never make her his wife. His announcement is such a shock that she has a breakdown, but recovers. Brooks discovers in time that Ray Palton has only temporarily infatuated him. When he attempts to pick up the threads of his old romance, Rosalie would erase him from her memory. Her broken heart is mended by a steadfast suitor, Dr. Duncan. She is happy as his wife. Brooks on the other hand, cannot become reconciled to her happiness with another, and he dies of a broken heart. A vital, vivid play of human emotions is "The Sacred Flame." Mr. Schomer's direction is as splendid s his story.

CATCH LINES

She picked him up from the gutter and made a man of him. It was a wonderful love they displayed. When he was on the high road to success — the flame burned out in his heart. What happened?

See "The Sacred Flame," a play of human emotions — a play of heart-throbs — a play of tremendous appeal.

You cannot violate the sancity of the heart. Learn the lesson that is drawn in colors of truth. See "The Sacred Flame."

She gave him her wealth and her heart to do with as he might. He spent her money and trampled upon the other. The sacred flame of love had consumed itself.

PROGRAM READER

It was a beautiful love that Rosalie and Lionel expressed for each other. A product of the streets, she had rescued him and through her kind philosophy had made him into a man. She had been his inspiration through the years that brought him success. And he showed his gratitude by gracefully abiding his time until they could be married. Then like a flash the flame of love died in his heart. He confessed that he no longer loved her. A terrible shock, it caused a breakdown and a broken heart. But his new infatuation was a thing of the moemnt and when he would renew his old love, there were no dying embers to fan the flame of her love into expression. So he learned a bitter lesson that one cannot violate the sanctity of pure love.

"THIEVES"
(FOX)

Gladys Brockwell Stars in Crook Melodrama

IN the delineation of crook roles Gladys Brockwell is in a class by herself. Fox has appreciated her talents in this direction by giving her a melodrama of the underworld to interpret, and the star rises to the occasion with a performance, the perfection of which cannot be denied.

The plot of "Thieves" is cut from a familiar cloth for the motive behind it is redemption. Yet there is a freshness in the development which eliminates the obviousness of the action. The heroine and her pal decide to reform. Out of this decision the sustaining points of the story are made. A benefactress assumes responsibility for the girl after the latter had attempted to steal the good woman's purchase. You think you are in for the usual mawkish sentimentality, but the story loses its conventional form at this point and becomes a decidedly novel and interesting bit of screen fiction. The benefactress has mercenary motives. She would employ the underworld at her old profession in order to recover stolen property for her fiancee.

Which is the occasion to introduce the long arm of coincidence. The heroine is glad of her opportunity because she can strike back at the master crook who was instrumental in making her steal the very papers she has set out to recover. A bit of a struggle — a fight in which her pal comes to her rescue and it is over. Miss Brockwell's company is efficient. The picture carries a number of moving moments and the usual quota of suspense. Length, 5 reels; released, December 7.—*LAURENCE REID.*

THE CAST

Mazie.....Gladys Brockwell
Jimmy, her pal.....William Scott
Martland.....Hayward Mack
Allison Canet.....Jeanne Calhoun
Spike Robinson.....Spike Robinson
The Rat.....Bobby Starr
Inspector.....John Cossar
Valet.....Yukio Aoyama
Maid.....Marie Jones

By Will C. Beale.
Scenario by Douglas Bronston.
Directed by Frank Beale.
Photographed by Friend F. Baker.

PRESS NOTICE-STORY

Gladys Brockwell, the Fox emotional star, will be seen at the ———— theatre beginning ———— in her latest photoplay entitled "Thieves." The star, always praised for her emotional acting, plays the role of Mazie, the crook, with deep feeling. She is an actress who has the faculty of holding an audience throughout, a task which few can accomplish. As Mazie, she is commissioned by the boss crook, Martland, to steal a packet of papers from a certain young man. This accomplished, she and her pal, Jimmy, decide to reform.

One day in a store the old yearning comes over her and she steals a woman's purchase. She is saved from arrest however, by the customer refusing to press the charge. In fact the woman assumes responsibility for her redemption. And so Mazie is happy in the knowledge that she is leading a virtuous life. But her benefactress had a motive in taking the thief home. She would use her to recover the very property which she had stolen some nights previously. Martland, it seems, is desirous of marrying the wealthy woman and because of her refusal he had struck at her fiance.

Mazie recovers the bonds all right but in doing so she finds herself in a struggle — a struggle which might have ended disastrously but for the timely arrival of Jimmy. The result is the fiance is released from jail and Martland gets his just deserts. Mazie and Jimmy? They are more resolved than ever to lead an honest life — but together. The star is supported by a capable company. The film was produced under the direction of Frank Beale from a story by Will C. Beale.

CATCH LINES

In which Gladys Brockwell plays the part of a thief. See this emotional actress in a powerful story of the underworld.

She would strike back at the master crook. But how? You will find out in Gladys Brockwell's latest picture, "Thieves."

How a girl brought up in a life of crime sees the light of redemption and follows it. See "Thieves," a picture of intense action and powerful suspense.

She was a thief who became a saint. How was her reformation brought about? See Gladys Brockwell in "Thieves."

PROGRAM READER

Mazie had decided to reform. It didn't pay to be a crook. But try as she might she couldn't make her fingers behave when there were such pretty things to be stolen in the stores. Lucky for Mazie, however, that the woman she had stolen a purchase from had decided not to have her arrested. She would take her home and cure her of her criminal tendencies. So Mazie thought. The girl was on the right road when her benefactress confessed that her motive was mercenary, that the only reason she had taken her in was to make her continue as a thief long enough to recover some valuable papers for her fiance.

Mazie at the consternation of the woman, was not indignant. She was glad of the opportunity to strike at the boss crook who had commissioned her to steal the very papers now in his possession. This is the outline of "Thieves," the Gladys Brockwell picture which comes to the ———— soon. We cannot go into details. That would be spoiling the story. Rest assured it is a genuine treat.

"THE ISLES OF CONQUEST"

(SELECT)

Will Pleasantly Entertain Majority

NORMA TALMADGE goes through half of this picture clad in an abbreviated costume on a desert isle with a stoker who happens to be a woman hater and was formerly a successful ship builder until his sweetheart heartlessly jilted him and brought the youth to his present low estate.

Although the story is familiar, having been utilized by some of our most popular novelists for many years, it possesses charm and will undoubtedly delight the majority. Direction not up to the Emerson-Loos former standard but the cast is adequate.

A very easy picture to view and quite light and airy without the heavier emotional material to intrude. The sort of offering that will not register strong enough to leave many indelible impressions but will assuredly pleasantly entertain throughout.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, big puller and very pleasing; Elite, strong puller and quite pleasing; Family, big puller and highly pleasing; Labor, good puller and generally pleasing.—Length, 5 reels.—Released, October 26.—*TOM HAMLIN.*

THE CAST

Ethel Harmon.....Norma Talmadge
John Arnold.....Wyndham Standing
Van Surdam.....Charles Gerrard
Mrs. Harmon.....Elder Hopper
Janis Harmon.....Natalie Talmadge
Claire Wilson.....Claire Whitney
Jack Frazier.....Garreth Hughes
Dr. Chase.....Joe Smiley

Adapted by John Emerson and Anita Loos from the novel "By Right of Conquest," by Arthur Hornblow.
Directed by Edward Jose.

PRESS NOTICE-STORY

Norma Talmadge is due at the ——— theatre for ——— days beginning ——— in her latest Select Picture.

"The Isle of Conquest" is the title and John Emerson and Anita Loos adapted the screen version from the novel by Arthur Hornblow called "By Right of Conquest."

Miss Talmadge has her sister, Natalie Talmadge, in her cast and Wyndham Standing is her leading man. Garreth Hughes is another well known member of the cast.

The mother of the two girls is a frivolous widow and rather than have them home for their vacation she lets them face the dreary prospect of spending their vacation at Holy Cross Academy.

When the mother visits a restaurant in company with the wealthy Van Surdam for whom she is angling she is dismayed to observe him flirting with a young girl. The young girl's escort is John Arnold, a young shipbuilder. She brings on her prettiest daughter to enable her land the wealthy Van Surdam into her family at least as she needs the money. Finally the wealthy bachelor proposes to her daughter and the mother urges her to accept because of their straitened circumstances.

After the marriage there is a shipwreck and the young wife finds herself stranded upon an island with John Arnold. When they are rescued the old husband is so jealous that he works himself into a frenzy and dies of heart disease.

This leaves the pretty young widow to wed the man of her choice, John Arnold. This picture is heralded as an exceptional romance and is said to possess great dramatic values.

PROGRAM READER

Two young girls were doomed to spend their vacation at the academy.

They felt forlorn but then things began to happen rapidly.

The mother of the two pretty sisters was a very frivolous widow apparently, but the real truth was that she felt she had to marry some wealthy man in order to provide properly for her beautiful daughters.

When a young girl attracted her last suitor from her she determined to win him back for her family by having one of her daughters step into the breach. The wealthy old fellow is captivated at once and urged by her mother the young girl marries him.

It was some time afterwards that through a shipwreck she is separated from her husband and finds herself on an island with a nice young man. They are there, the only human beings on the isle, for a long time before being rescued by her husband.

The old fellow was so jealous that he contracted heart trouble and passed away. It was the only considerate thing he ever did.

The young persons, very much in love with each other, were wed and assured of a happy life forever after.

Norma Talmadge is the girl in the case. She comes to this theatre next week in her latest Select Picture entitled, "The Isle of Conquest."

SUGGESTIONS

Norma Talmadge is your best to concentrate upon when exploiting this picture after you have booked it. The next bet is the fact that Lewis J. Selznick presents it as a Select Picture. These are all well known names. On top of all this you have an author and story that are popular. "By Right of Conquest" by Arthur Hornblow. And John Emerson and Anita Loos are also well known. They did the adaptation. You could not ask for any more good angles. Use your mailing lists and the star's photographs and cuts wherever possible.

CATCH LINES

She was an old man's darling and wanted to be a young man's slave.

Alone on an island was one young couple and romance bloomed before the girl's husband rescued her. It was not a popular rescue with her or the young man.

"THE LOST PRINCESS"

(FOX)

May Slightly Amuse Average Audience

IF you want peace and quiet after the turmoil of the front pages in the newspapers, this offering may appease you. It's a modern fairy tale bidding for pretty romance honors.

Voluminous subtitles almost equal the scenes in length which signifies that most of the production was made in the laboratory.

The tenor of this descriptive matter is directed against the high cost of living and many of the insertions were cleverly put. When you think the picture is finished, as the two young ones fondly embrace, the fellow wakes up for another reel and you discover that many of the preceding scenes are a dream, although the reviewer could not figure out just where the dream started.

It is decidely a wholesome picture and a sheer novelty for charm in that it is so different. There's not a murder or a marriage in it. The young farm boy goes to the city and manages to secure a position on a newspaper with the aid of a young girl on the staff. The villain is the Sunday editor. May slightly amuse the average audience.

Pulling possibilities and pleasing probabilities should register about the same in all localities and with all classes of audiences. It will please as light entertainment and will not offend the fastidious. Length, 5 reels; released, Oct. 19.—*TOM HAMLIN.*

THE CAST

Samuel Blevins, Jr.....Albert Ray
Ethel Williams.....Elinor Fair
Princess Marie.....Elinor Fair
Samuel Blevins, Sr.....George Hernandez
Mrs. Samuel Blevins.....Maggie Halloway Fisher
Stuart Bixby.....Edward Cecil
Newspaper Manager.....Burt Wesner
Archduke of Burvania.....H. C. Simmons
Aid To The Archduke.....Fred Bond

Story by J. Anthony Roach.
Scenario and Direction by Scott Dunlap.
Photography by George Schneiderman.

PRESS NOTICE-STORY

"The Lost Princess" is the modern romance scheduled for the ——— theatre for ——— days beginning ———.

This is a William Fox picture featuring those youthful artists, Albert Ray and Elinor Fair.

The young farmer boy is ambitious to exchange his plow work for a writer's life on a big city newspaper and finally persuades his parents to allow him to make the plunge.

Time after time his articles are turned down by the heartless editors until finally a young girl writer intercedes for him and helps the boy make good on the Sunday Magazine section. His big story is that of a lost princess who had escaped to America. It turns out that the girl who helped him was the princess.

But this is not all. The high cost of living comes in for its share in this picture and is dealt several punches and staggering body blows. And there is a villain in the picture that somehow got to be a Sunday editor on a big newspaper.

And like all other villains he was finally foiled in the end and the young couple are on their way to live happily ever after.

PROGRAM READER

He wanted to change his plow for a typewriter and write stories in the big city. The boy wanted to be in the midst of things.

The old folks noticed that his furrows were growing too slow and irregular. And finally they consented to the boy's ambitious plans.

City editors are heartless according to all reports. Of course this in the opinion of all budding writers. All the boy's stories were refused. A young girl who wrote the "heart balm" gush for one large newspaper finally interceded for the young fellow and he was assigned to write the feature story for the forthcoming Sunday magazine section.

And he was stumped. He could not muster an idea.

The girl told him a sort of fairy story in the park about a young runaway princess who had escaped her European environments and fled to America. He used the idea for his story and made good on his city job.

But this same story was noticed by certain gentlemen who were in search of a princess and lo and behold this girl was the runaway princess. The boy saves her for himself by proving that her country had since become one of the many new republics.

Those youthful artists, Albert Ray and Elinor Fair are featured in the William Fox picture coming to this theatre next week, "The Runaway Princess."

It is a wholesome comedy drama and a pretty little modern romance.

SUGGESTIONS

After you have booked this picture it should be billed correctly by all means for just what it is. "A pretty little modern romance featuring those youthful artists, Albert Ray and Elinor Fair." Go after the young folks and use all the school advertising you can secure as this is a wholesome little picture and the youthful element should be catered to directly. You will make a mistake if you try and get adults to any great extent.

CATCH LINES

A writer this farmer boy would be, but it took a little city girl to put him on the right track.

After one girl gave an ambitious writer an idea for a story he gave her the star role.

The boy wanted to exchange his plow for a typewriter but for a while it seemed that he was spoiling a good farmer to make a poor newspaper man.

'LONG ARM OF MANNISTER'
(NATIONAL FILM)

Good Dramatic Production Should Satisfy

IF they want a very good dramatic production, interpreted by a capable and well-balanced cast, you can count on this picture satisfying your patrons and it will prove excellent for the big majority.

Henry B. Walthall perfectly fits the star role and he has a story of the type in which he particularly shines. While not very melodramatic as regards thrills or fast and furious action, it has the desired quality of suspense generally, and possesses many tense periods.

A group of men plot against another man to secure his fortune, and permit him to view his wife in what he thought was a compromising situation. He had also been placed in a similar predicament by an unscrupulous woman and his wife sees him. When she elopes with a renegade he follows the couple leaving his fortune at the mercy of the group of plotters who soon ruin him.

The long arm of Mannister, the dupe, finally reaches each member of the group and the husband and wife are finally happily reunited. Sets, continuity, direction and photography are up to standard.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, good puller and very pleasing; Elite, good puller and very pleasing; Family, good puller and entirely pleasing; Labor, good puller and generally pleasing. Length, 7 reels; released in several territories already.—*TOM HAMLIN.*

THE CAST

George Mannister.....Henry B. Walthall
Lucy Mannister.....Oliver Ann Alcorn
Madam De La Mere.....Helene Chadwick
Oliver Hambledon.....Wm. H. Clifford
Mortimer Trehearn.....Chas. Wheelock
John Dyack.....John Cossar
Edward Slayden.....Mathew Biddolph
Leroy Polsifer.....Barney Furey
Gaston Sinclair.....Hallam Cooley

From Novel by E. Phillips Oppenheim.
Directed by Bertram Bracken.
Produced by National Film Corporation.
Distributed State Rights by Pioneer Film Corp.

PRESS NOTICE-STORY

Henry B. Walthall comes to the ———— theatre for a ———— days' engagement in his screenization of the E. Phillips Oppenheim story, "The Long Arm of Mannister."

This story by the famous author first appeared in the Saturday Evening Post and has since had several editions in book form.

The star role, as interpreted by Mr. Walthall, is declared to be very forceful and he is supported by a notable cast of players. Bertram Bracken directed this production for the National Film Corporation and the Pioneer Film Corporation reports that the picture is registering heavily throughout the world.

A group of men in trying to secure control of a man's fortune manage to stage a very compromising situation for their victim's wife. This is worked both ways as his wife is later permitted to see her husband in what looks like a similar compromising situation in the company of an unscrupulous woman.

The wife elopes with a renegade and the avenging husband follows the couple almost around the world, coming up to them in the desert.

In the meantime his fortune is at the mercy of the group of plotters who make ducks and drakes of it. It is then that the film lives up to its title and "The Long Arm of Mannister" reaches back and one by one each member of the group is made to feel the weight of it.

And toward the last the avenger finally determines that it shall not be an eye for eye and a tooth for a tooth all along for he finds that he can forgive some.

This is declared to be an intensely gripping tale and is heralded as one of the best screen dramas of the present season.

PROGRAM READER

He was permitted to see his wife in another man's arms.

But it was a frameup against him by enemies trying to ruin him and his wife was their innocent aid in the plot.

In order to estrange the couple the plotters secured an unscrupulous woman to place the husband in the same situation as he had found his wife.

And then they brought the wife over so that she could witness the predicament of her husband.

So she believed the apparent evidence of her own eyes and eloped in a fit of pique with a renegade.

The husband chased the couple around the world. And then the long arm of Mannister reached back and administered justice to all those in the plot that destroyed his home and ruined him financially.

There is a tremendous denoument in this great dramatic production which stars Henry B. Walthall.

"The Long Arm of Mannister" is the title, and it comes to this theatre next week. E. Phillips Oppenheim is the author of the story.

SUGGESTIONS

After you have booked this picture you certainly have several strong avenues of exploitation open that will immediately occur to you. To emphasize the name of the star will be the first thing to bear in mind. Henry B. Walthall undoubtedly has a big following from the time he appeared in "The Birth of a Nation" down through his other big screen offerings.

And E. Phillips Oppenheim is known the country over as a novelist and the author of many popular successes. "The Long Arm of Mannister" has had wide vogue as a story and when you have a big star, a great author and a popular story you should concentrate on those three elements for pulling power at the box office.

"BONNIE, BONNIE LASSIE"
(UNIVERSAL)

Wholesome Comedy Drama Is Entertaining

THIS can safely be branded a good wholesame comedy drama. Although the plot is not new by any means, it is presented attractively and will no doubt prove very entertaining to the big majority.

The cast is capable and well balanced. Mary MacLaren has David Butler as her leading man and they both register neatly. Spottiswood Aitken does a very likable characterization. The direction, mounting, continuity and photography are up to par and although this cannot be called a real big production it possesses simple charm that will please.

A Scotch lassie visits an old wealthy friend of her grandfather in America and the old man tries to marry her to his favorite nephew, an artist. The nephew runs away and the other nephew does not suit the girl, so she also runs away. The romance develops when she becomes the working partner of a roving sign painter, who afterward proves to be the runaway nephew.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, average puller and very pleasing; Elite, average puller and quite pleasing; Family, big puller and very pleasing; Labor, good puller and generally pleasing. Length, 6 reels; released, October 5.—*TOM HAMLIN.*

THE CAST

Alisa Graeme.....Mary MacLaren
Jeremiah Wishart.....Spottiswoode Aitken
David.....David Butler
Archibald Loveday.....Arthur Carewe

Story by Henry C. Rowland.
Scenario by Violet Clark
Directed by Tod Browning.

PRESS NOTICE-STORY

Mary MacLaren comes to the ———— theatre for ———— days beginning ———— in her latest Universal picture, "Bonnie, Bonnie Lassie."

Henry C. Rowland wrote the story which was run in Ainslee's Magazine. David Butler is Miss MacLaren's leading man and Spottiswoode Aitken enacts one of the principal roles.

The girl comes from Scotland to America to visit an old wealthy friend of her grandfather. The old man conceives the idea of having her marry his favorite nephew. But the young fellow runs away without seeing the girl. The old man is furious but finally determines that the girl shall wed another of his nephews. But this one did not suit the girl so she also runs away.

In her flight she runs across a young fellow painting a billboard in the country and he shares his lunch with her while she in turn helps him correct some of his work. They form a working partnership and rove around the country painting signs until they eventually fall in love.

When they parted in anger it was because he told her he could not marry her because at this particular time he was not fixed well enough financially.

One day he is assigned to paint a sign right across from his uncle's home And the uncle recognizes him from his wheel chair. A girl passed and also recognized the artist and helped him again with his work. The uncle almost threw a fit when he saw that the girl was acquainted with his runaway nephew and in the humorous scene that followed the young couple found happiness.

PROGRAM READER

She liked him so she asked him to marry her.

And he refused.

Of course this made the girl quite angry. She was a pretty girl and a good girl.

So she left the town that claimed him and went to the city.

He was an artist and had refused to marry her at that particular time because he did not have what he considered a sufficient amount of money.

When she saw a sign painter many weeks afterwards in the big city she recognized her artist. And she was delighted.

But she was not the only one that recognized him. He was painting the billboard right across the street from the residence of a very wealthy man.

And the wealthy man saw that his artistic nephew was now doing some real good work for society.

With both money and abiding love, what more could any young couple want?

"Bonnie, Bonnie Lassie" is the Universal film coming to this theatre next week.

Our Mary MacLaren is the star.

SUGGESTIONS

When you book this picture tell them that it is from the popular magazine story by Henry C. Rowland which appeared in Ainslee's Magazine. And mention Mary MacLaren's other screen offerings such as "Shoes," "Bread," "The Unpainted Woman," etc. If you have any Scottish societies in your city use their mailing list for announcement cards. Mention that David Butler and Spottiswoode Aitken are in the cast of this Universal Special Attraction.

CATCH LINES

When the girl innocently proposed to him the man refused.

The boy ran away and the girl ran away rather than wed a stranger. And then these two strangers met over the hills so far away.

He was an artist but his wealthy uncle did not care for art until his nephew started to paint a billboard just outside the old man's residence.

Two persons, a boy and a girl, were partners in business. They were roving sign painters and got along fine until they fell in love with each other.

Romance mixes in paint pots and brushes and out of this mixture grew a great love until finally a happy couple emerged.

Advance Information on All Film Releases

CHRISTIE FILM COMEDIES

(At State Right Exchanges)

CHRISTIE TWO REELERS

Nov. ..—A Roman Scandal (Colleen Moore)....2
Oct. ..—Wild and Western (Fay Tincher)....2

SINGLE REEL COMEDIES

Her Bear Escape....1
Home Brew....1
His Master's Voice....1

EDUCATIONAL FILM CORP.

(Through State Right and Educational Exch.)

RED CROSS TRAVEL SERIES

The Relief of Poland....1
Constantinople, the Gateway of the Orient....1

BLACK AND WHITE COMEDIES

Oct. 13—Business is Business....1
Oct. 6—A Prince There Was....1

ROBERTSON-COLE PRODUCTIONS

Nov. ..—The Illustrious Prince (Sessue Hayakawa)....5
Oct. ..—The Gray Wolf's Ghost (Warner)....5
Oct. ..—Poor Relations (Brentwood)....5
Oct. ..—Kitty Kelly, M. D. (Bessie Bariscale)....5
Oct. ..—The Prince and Betty (Wm. Desmond)....5

STRAND COMEDIES

Nov. ..—Is Your Sweetheart False....1
Nov. ..—Too Many Bills....1
Oct. ..—Careful Kate....1
Oct. ..—Her Winning Way....1
Oct. ..—Speed....1

FAMOUS PLAYERS-LASKY EXCHANGE

PARAMOUNT-ARTCRAFT

Nov. 30—Scarlet Days (Griffith Prod.)....5
Nov. 30—Counterfeit (Elsie Ferguson)....5
Nov. 23—The Miracle of Love (Cosmo. Production)....5
Nov. 23—It Pays to Advertise (Bryant Washburn)....5
Nov. 23—The Invisible Bond (Irene Castle)....5
Nov. 16—23½ Hours Leave (McLean-May)....5
Nov. 16—Male and Female (Cecil B. DeMille)....5
Nov. 9.—What Every Woman Learns (Enid Bennett)....5
Nov. 9.—Crooked Straight (Charles Ray)....5
Nov. 9.—Luck in Pawn (Marguerite Clark)....5
Nov. 2.—L'Apache (Dorothy Dalton)....5
Nov. 2.—Turning the Tables (Dorothy Gish)....5

SHORT SUBJECTS

Nov. 30—Oh Man! (Briggs)....1
Nov. 30—In the Basque Country (Holmes)....1
Nov. 30—The Ascent of the Matterhorn (Burlingame)....1
Nov. 30—Camera and Surf Studies (Paramount Magazine)....1
Nov. 23—Wonder What the Baby Thinks (Briggs)....1

FOX FILM PRODUCTIONS

BIG PRODUCTIONS

Nov. ..—Should a Husband Forgive....5
Oct. ..—Kathleen Mavourneen....5
Sept. ..—Evangeline....6

WILLIAM FARNUM SERIES

Nov. ..—Wings of the Morning....5
Oct. ..—The Last of the Duanes....5

TOM MIX SERIES

Oct. ..—The Speed Maniac....5

VICTORY PICTURES

Nov. ..—Eastward Ho! (William Russell)....5
Nov. ..—The Winning Stroke (George Walsh)....5
Oct. ..—Chasing Rainbows (Gladys Brockwell)....5
Oct. ..—Sacred Silence (William Russell)....5

EXCEL PICTURES

Nov. ..—Lost Money (Madlaine Traverse)....5
Nov. ..—Vagabond Luck (Ray-Fair)....5

GARSON-NEILAN PRODUCTIONS

The Unpardonable Sin....9
The Hushed Hour....7

GOLDWYN EXCHANGES

STAR SERIES

Aug. 17—Heartsease (Tom Moore)....5
Aug. 3—Upstairs and Down (Mabel Norman)....5

BENNISON SERIES

Oct. 1—A Misfit Earl (Bennison)....5
Aug. 5—High Pickets (Bennison)....5

SPECIALS

Lord and Lady Algy (Tom Moore)....5
Almost a Husband (Will Rogers)....5
Strictly Confidential (Madge Kennedy)....5
Jinx (Mabel Normand)....5

W. W. HODKINSON CORP.

Mary Minds Her Business (Billie Rhodes)....6
Hearts and Masks (Billie Rhodes)....6
The Joyous Liar (T. Warren Kerrigan)....5
The Bandbox (Doris Kenyon)....6

METRO EXCHANGES

Aug. 18—The Four Flusher (Hale Hamilton)....5
Aug. 11—A Favor to a Friend (Emmy Wehlen)....5

NAZIMOVA PRODUCTIONS

The Brat (Nazimova)....5
The Red Lantern (Nazimova)....5

SCREEN CLASSICS, INC., SPECIALS

Fair and Warmer (May Allison)....6
Please Get Married (Viola Dana)....6
Lombardi, Ltd. (Bert Lytell)....6

PATHE EXCHANGES

Nov. 16.—The Right to Lie (Dolores Cassinelle)....7
Nov. 9.—A Woman of Pleasure (Blanche Sweet)....7
Nov. 2—The Gay Old Dog (John Cumberland)....6

BOUND AND GAGGED (Serial)

(George B. Seitz and Marguerite Courtot)

Nov. 16.—Fourth, An Unwilling Princess....2
Nov. 9.—Third, Snared....2
Nov. 2—Second, Overboard....2

THE GREAT GAMBLE (Serial)

Nov. 9.—Fifteenth, Out of the Shadows....2
Nov. 2—Fourteenth, Under Arrest....2
Oct. 26—Thirteenth, Barriers of Flame....2

THE BLACK SECRET

(Pearl White and Walter McGrail)

Nov. 16.—Second, Marked for Death....2
Nov. 9.—First, The Great Secret....2

FLYING A" SPECIALS (American)

Sept. 7—Six Feet Four- (William Russell)....6

AMERICAN FILM COMPANY, INC.

Aug. 19—This Hero Stuff (William Russell)....6

ROLIN COMEDIES

Nov. 9.—Call for Mr. Cave Man (Pollard-Davis)....1
Nov. 2—All at Sea (Harry Pollard and Ruth Davis)....1

TWO REEL SPECIALS

Oct. 12—Daddy Number Two (Baby Marie Osborne)....2

BLACKTON PRODUCTIONS

Oct. 19—The Moonshine Trail (Breamer-Gordon)....6

TRIANGLE EXCHANGES

Sept. 7—Let Katie Do It (D. W. Griffith)....5
Aug. 31—Three Black Eyes (Taylor Holmes)....5
Aug. 24—Her Greatest Performance (Ellen Terry)....5

UNITED ARTISTS CORPORATION

Oct. 20—Broken Blossoms (D. W. Griffith)....6
Sept. 1—His Majesty the American (Douglas Fairbanks)....8

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

His Divorced Wife (Monroe Salisbury)....5
The Trembling Hour (Helen Eddy-Kenneth Harlan)....6
The Rider of the Law (Harry Carey)....6
Bonnie, Bonnie Lassie (Mary MacLaren)....6

JEWEL PRODUCTIONS, INC.

The Right to Happiness (Dorothy Phillips)....8
Blind Husbands (Eric Von Stroheim)....6
An Honorable Cad (Shelly Hull-Julia Dean) S. W. W. R....2

L-KO COMEDIES

Nov. 10.—The Eternal Triangle (Featuring dogs)....2
Nov. 12.—Barnyard Romance (Charlie of the Orient)....2
Oct. 27—A Popular Villain (Charley of the Orient)....2

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Not a Composition

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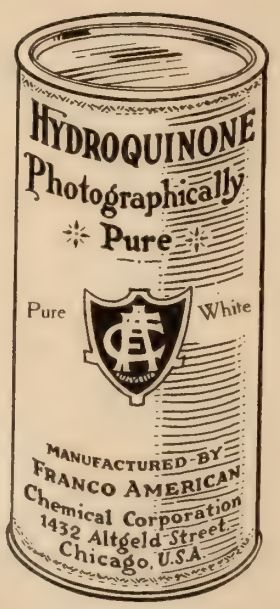

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When used in connection with Ardel Developer it reduces overhead costs.

Write for prices and samples.

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FIVE SIMPLEX MACHINES

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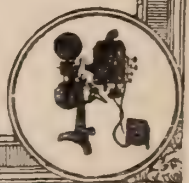

Entertainment — In Good Taste

A Single-Reel That Adds to Any Program

PHOTOPLAY MAGAZINE-SCREEN SUPPLEMENT

"THE STARS AS THEY ARE"—IN THE NEW OCTOBER ISSUE

Picnic at the Ince Studio with
Thomas H. Ince, Charles Ray
Enid Bennett, Douglas Mac Lean
Hobart Bosworth and **Louise Glaum**
Priscilla Dean picks a lemon
Florence and **King Vidor**
Ann Little and **George Melford** on location

EDUCATIONAL FILMS CORPORATION

OF AMERICA

729 7th AVENUE **NEW YORK, N.Y**

EIGHTEEN EXCHANGES IN THE UNITED STATES AND CANADA

NOVEMBER 15, 1919

Motion Picture News

Reg. U. S. Patent Office

Plain As Daylight!—

Lots of folk are not convinced until they see it "plain as daylight."

A glance through the files of the motion picture trade press would prove to the most ardent "show me" skeptic that *Motion Picture News* has won out by several lengths over the field in the Printing Handicap.

It has maintained its high quality and abundant quantity of service, with an average of 130 pages to the issue.

And *Motion Picture News* has been published *each* and *every* week.

VOL. XX No. 21.

Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y. under the Act of March 3, 1879

PRICE 15 CENTS

Subscription rate, $2.00 per year.

Chicago — 729 Seventh Avenue, New York — Los Angeles

C.9.

A "2 REEL WESTERN"

THAT WILL BILL LIKE A CIRCUS-AND
PACK YOUR THEATRE TO THE ROOF

"Through the Roosevelt Country with Roosevelt's Friends"

COMBINING THE INTENSELY INTERESTING STORY OF THEODORE ROOSEVELT'S RANCH LIFE IN NORTH DAKOTA WITH A WONDEREUL VISIT TO HIS FAVORITE HUNTING GROUNDS IN MONTANA AND WYOMING —

NOTE - A nation-wide publicity campaign by the local orders of the **ROOSEVELT MEMORIAL ASSOCIATION** will be given this feature and all exhibitors will receive their valuable co-operation

HALLMARK PICTURES CORPORATION

DISTRIBUTED THROUGH
HALLMARK EXCHANGES
FORMERLY FILM CLEARING HOUSE
and
ENTERPRISE DISTRIBUTING CORP.
SUCCESSORS TO
SOUTHERN TRIANGLE PICTURES CO.

What's in a Name?

An age-old familiar question.
Sometimes there's a great deal in a name.

What would you give to own a substantial interest in any of these names?

Uneeda Biscuit! Royal Baking Powder! Gold Medal Flour! Victrola! Ivory Soap!

The power of these names, their immense commercial value, was the result of just two things:

Extensive, discriminating advertising!

Backed by a product of recognized excellence!

And that accurately describes PARAMOUNT-ARTCRAFT PICTURES:

A product of recognized excellence!

Extensively and discriminatingly advertised.

Every exhibitor is being offered the opportunity to acquire a substantial interest in the names PARAMOUNT-ARTCRAFT.

Names which represent as much in the realm of motion pictures as do those mentioned above in THEIR individual fields.

AND REMEMBER:

A reputation which associates any name in the mind of the public with quality in product requires years in the making, years of consistent performance.

The reputation for quality which is ineradicably associated with the names PARAMOUNT-ARTCRAFT is *already established.*

Exhibitors can achieve *their* share of the prosperity which attaches to these nationally advertised AND ESTABLISHED names by simply

MAKING THEIR THEATRES "THE PLACE THAT SHOWS PARAMOUNT-ARTCRAFT PICTURES."

Does any one dispute the statement that PARAMOUNT-ARTCRAFT PICTURES lead the field in consistent quality production and extensive advertising?

The history of the forward progress of the Famous Players-Lasky Corporation is the best answer to this question.

It is a record of brilliant success, a success which could only be attained by advertising and "delivering the goods."

What's in the Names—PARAMOUNT-ARTCRAFT?

EXHIBITOR SUCCESS,

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

TRADE MARK ARTCRAFT PICTURES

Thomas H. Ince
presents

Wm. S. HART
in
"John Petticoats"

By C. GARDNER SULLIVAN
Directed by LAMBERT HILLYER

A THOMAS H. INCE PRODUCTION

"This New Bill, We Love"

SO says the New York Tribune. "Better than anything we have seen him do in a long time. He plays the part delightfully and if he loses any worshippers by this new move, they're not worth having."

He won't! They'll flock to see him in his first picture in fourteen weeks, and they'll tell their friends not to miss it!

FAMOUS PLAYERS-LASKY CORPORATION

A Paramount-Artcraft Picture

Adolph Zukor *presents*

MARGUERITE CLARK

in

"LUCK IN PAWN"

BY MARVIN TAYLOR

SAY UNCLE:

WITH everything pawned but her nerve she went a-sleuthing among the elite, foiled some thieves, captured a lover, and found a mine of pure gold in a pawnbroker with a soul. MARGUERITE CLARK in a *new* sort of romance. New scenes, new faces, new charm, new plot. Built for all Marguerite Clark lovers —that means big crowds—and all good story lovers besides—that means S. R. O. if you bill it big!

Scenario by ALICE EYTON

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres* CECIL B. DE MILLE *Director General*
NEW YORK

Directed by WALTER EDWARDS

A Paramount-Artcraft Picture

The New Art Film Company *presents*

DOROTHY GISH

in "TURNING THE TABLES"

DIRECTED by ELMER CLIFTON
Scenario by LOIS ZELLNER
Photographed by GEORGE HILL

A TABLE TIPPER!

She was the spirit who turned the table for a medium. And when it came to turning the tables on her captors, she was as good as a whole army of spirits.

Dorothy Gish in her first *new* picture of the *new* season, a lightsome, rollicking farce of roaring complications, with George Fawcett as the medium.

The screen's most original comedienne is at her best in "Turning the Tables".

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice-Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

A Paramount-Artcraft Picture

Theodore C. Deitrich
& Arthur F. Beck
present

DORIS KENYON
in
The BANDBOX

Picturized from the famous novel by

Louis Joseph Vance

Directed by R. William Neill

Proof of the *power* of "The Bandbox" is found in the willingness of exhibitors who have booked it to use quarter and half pages in their local dailies to let the entire public of their cities know that—

Here is a great melodrama of action and suspense, filled with romance, an interest-compelling love story and a beautiful star who herself will be loved by everyone in every audience.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

United Artists Corporation

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W.GRIFFITH

The entire country is today under the spell of that exquisite creation, David Wark Griffith's *"Broken Blossoms."*

The theatres that have had the opportunity of presenting it to their patrons have leaped to new heights of popular esteem. They have established themselves as the centers of dramatic art in their communities. Your theatre, too, can build a new and enormous following with this greatest work of the screen's master artist.

UNITED ARTISTS CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D.W. GRIFFITH

DOUGLAS FAIRBANKS

is coming with his second release

"WHEN THE CLOUDS ROLL BY"

Released December 29th

SNAPPY, up-to-the-minute, sparkling fun and plenty of it. These comedies are alive with laughter and action. They meet the demand of the public for clean humor that is not stilted. And their great value lies in the fact that your audience will want more and more of them. They are patronage building.

TERRITORIAL SALES CORPORATION

1600 BROADWAY, NEW YORK CITY

Different From Any Picture You Ever Saw-

Hobart Henley's

Perfect Production

adapted by Mrs. Sidney Drew from Edna Ferber's story

The Gay Old Dog

with John Cumberland

A gem of a story adapted by a wizard in dramatic values; directed by a man who is a wonder in bringing out the human interest, Hobart Henley; the lead a man who plays the part to the life; the characters fascinatingly true; full of thrills and pathos,—a real achievement.

Pathé Distributors

PEARL in The BLACK

Adapted from ROBERT W. CHAMBERS' Famous novel "IN SECRET"

"The Perils of Pauline," the "Elaine" serials, "The Iron Claw," "Pearl of the Army," "The Fatal Ring," "The House of Hate" and "The Lightning Raider" made photoplay serial history. In them Miss White proved her right to the title of "the world's greatest serial star." They made tremendous sums for exhibitors. They materially aided in establishing Pathe's supremacy in the serial field.

Directed and produced by GEORGE BRACKETT SEITZ

Scenario by BERTRAM MILLHAUSER

WHITE SECRET

Pathé knows Serials
Pathé knows that
"The Black Secret"
is a Great Serial!

RELEASED NOVEMBER 9th

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Distributor

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Distributors

What with the star, and the title, and the story, and the production a feature of vast box-office possibilities.

Jesse D. Hampton

presents

BLANCHE SWEET

in James Willard's celebrated drama

A WOMAN OF PLEASURE

Directed by Wallace Worsley

A 7 Part SPECIAL

Wallo

Pathé Distributors

Pathé
Distributors

Albert Capellani Productions Inc.

Presents

DOLORES CASSINELLI

in

THE RIGHT TO LIE

Directed by EDWIN CAREWE - from JANE MURFIN'S story

Imagine circumstances so extraordinary that a good woman swears herself to be bad, and furthermore in the presence of the husband whom she adores! - - - It is one of the tremendous moments in this decidedly extraordinary photoplay.

Pathé Distributors

A BLACKTON PRODUCTION

Presenting a new version of the evident truth that just as through love a man may be redeemed from evil, so through love may he be redeemed from himself

DAWN

with Sylvia Breamer and Robert Gordon. Directed by J. Stuart Blackton.

From the successful novel by Eleanor H. Porter.

Pathé Distributors

The Superman

One of the most thrilling sensations of the screen, containing every element of human nature.

The daring, breath-taking situations will hold audiences spell-bound aghast!

The absorbing interest of the plot, the love story throughout, the breathless adventure and the broad humor will attract new and old patrons to the box-office.

STATE RIGHTS NOW SELLING

Tower Film Corporation

71 West 23rd. St. New York

The Super

in

A PHOTOPLAY
of
THRILLS,
ROMANCE,
COMEDY
and
HAIRBREATH
ADVENTURE

TOWER FILM
CORPORATION
71 West 23rd St. New York

man"

The Superman

STATE RIGHTS NOW SELLING

Tower Film Corporation

71 West 23rd. St. New York

Photo by
Ira Hill's Studio

Edith Taliaferro—

—winsome star of the stage has never appeared to better advantage than in her new screen drama—

"Who's Your Brother?"

One of the Sweetest Love Stories Ever Screened

"Who's Your Brother?" is clean, sweet, wholesome, a real love story and withal, a tense, interest-holding drama from beginning to end. Miss Taliaferro is supported by a splendid cast including Frank Burbeck, E. Coit Albertson, Gladden James, Paul Panzer, Herbert Fortier, Elizabeth Garrison, Edith Stockton, Elizabeth Kennedy, Martin Faust and others.

Produced by

The Curtiss Pictures Corporation

Aeolian Hall New York

Story by
Robert Bronson Stockbridge

Directed by
John G. Adolfi

CURTISS PICTURES

WILLIAM DUNCAN
VITAGRAPH

"Smashing Barriers" is William Duncan's current Vitagraph production. It was written by Albert E. Smith and Cyrus Townsend Brady, and directed by Duncan himself. The record number of bookings, the opinion of exhibitors and the box-office receipts that have followed in the wake of "Smashing Barriers" all prove Vitagraph's claim that "Smashing Barriers" is the best Duncan production to date.

"The Invisible Hand," soon to be released by Vitagraph with Antonio Moreno as the star, holds many suprise thrills. The authors, Albert E. Smith and Cyrus Townsend Brady, have created a role for Moreno which fits him perfectly. He appears as an ultra-fashionable detective, trailing the chiefs of a Crime Trust, and eventually bringing them to justice.

QUICK ACTION

I am offering for sale 3 of the greatest plays ever submitted to Picture Producers, namely:

"NOTHING BUT THE TRUTH"

"THE VERY IDEA"

"NOTHING BUT LIES"

Price $40,000 each—No agents need apply.

All three are big stage successes. Since I must make a quick turnover of these rights, I cannot entertain offers from agents.

Address

J. Davis Pendleton

Punch and Judy Theatre **New York City**

NECESSARY!

"Nothing But the Truth" is the first one.

William Collier starred in it over a year in New York, at the Longacre Theatre, under the management of Anderson & Frazer.

The play was equally successful in Chicago, Philadelphia, Washington and other big American cities.

Then it went to London, playing more than a year there.

James Montgomery, author of "Ready Money" and other dramatic hits, made the play from a novel by Frederick Isham. The publishers, Bobbs Merrill, put out twelve editions of this book.

Since then "Nothing But the Truth" has been translated into every language—including the Scandinavian—and acted in every country in the world, except South America.

These facts show that the play is a proven success and that the buyer will have the advantage of tremendous previous advertising.

"The Very Idea" is the second one.

Written by William LeBaron, the cleverest satirical playwright in this country.

It ran for a long season at the Astor theatre, under the management of G. M. Anderson.

"Nothing But Lies" is the third.

William Collier made as big a hit in this as in "Nothing But the Truth."

Aaron Hoffman wrote it.

Its run in New York, under the management of G. M. Anderson and Lawrence Weber, was extended over several months and proved highly profitable financially.

These are the three big plays to which I have the rights. I prefer to sell them in a block, but I will receive bids separately if they come immediately.

Address

J. Davis Pendleton

Punch and Judy Theatre **New York City**

COMING
TO YOU

A NEVER ENDING STREAM OF EAGER HUMANITY TO SEE

ANITA STEWART—"IN OLD KENTUCKY"

The **GOOD LUCK PICTURE** *of* **1920**

NITA STEWART PRODUCTIONS

RST NATIONAL EXHIBITORS CIRCUIT

A Special for Road Show Exploitation

Created under the personal supervision

of **LOUIS B. MAYER**

SURPASSINGLY MAGNIFICENT PRODUCTION OF THE BELOVED AMERICAN STAGE CLASSIC

By **CHAS. T. DAZEY** *Directed by* **MARSHALL NEILAN**

The real successor to **"THE BIRTH OF A NATION"**

WORLD PICTURES

When BEARCAT Went DRY!!

the Newspapers say — —

"Your attention is held from the very beginning of the first reel to the last foot of the picture" — Atlanta (Georgia) Constitution.

"Masterpiece of screen work"—Columbus (Ohio) State Journal.

"Expected to prove the picture sensation of the entire year"—New Haven (Connecticut) Times Leader.

"That 'When Bearcat Went Dry' will continue to break records at the Colonial the rest of the week, is a foregone conclusion"—Wheeling (W. Virginia) Intelligencer.

"All the players impress you as being real people instead of 'mummers'—not a bit of over-acting on the part of any of them"—Chicago Tribune.

"A big story presented in a big way"—Spokesman-Review, Spokane (Wash).

"Entertainment of superlative order"—San Francisco Call and Post.

"Has intense appeal"—San Francisco Examiner.

"Cast of excellent types"—Rockford (Illinois) Republic.

"Powerful story—thrilling picture"—Los Angeles Record.

"Splendid production"—St. Louis Post Dispatch.

"Good as its name. Exciting, artistic and dramatic. All that it's cracked up to be"—Dallas (Texas) Times.

"The one big outstanding feature picture of the year"—Wheeling (West Virginia) News.

"No production has created such comment as this big red-blooded play"—Portland Express and Advertiser.

GASNIER
PRODUCTION

"THE ACE OF HEARTS"

LEW CODY

"I can win any girl I can kiss"

in

The BELOVED CHEATER

ROBERTSON-COLE SPECIAL

ROBERTSON-COLE

Announces

ADVENTURE SCENICS

Pictures by
H. H. BROWNELL
AND
JESSE G. SILL

Notes by
JOCK RANTZ

EACH one a photo-play of thrill, danger, and scenic grandeur.
Made in Nature's Studio.
Directed by Inspiration.
Appreciated by Mankind.
Settings by God.

Available at all ROBERTSON-COLE EXCHANGES

ROBERTSON-COLE SUPERIOR PICTURE

SESSUE HAYAKAWA

Produced by
HAWORTH

Every Hayakawa Superior Picture its own salesman. Screen them as they are released and you will book them without further discussion.

ROBERTSON-COLE SUPERIOR PICTURE

HAYA

THE DRAGON PAINTER

WITHOUT a single exception every reviewer who saw "The Dragon Painter" said it was close to perfection in artistic detail and production. Some said it was perfection itself. At least one critic said it was the best motion picture play she had ever seen.

If you are selecting pictures with a view to pleasing a discriminating audience and not merely filling in open dates, if you want a picture that will give reputation to your house and dollars to your box office, screen this one and you will book it.

KAWA

Produced by
HAWORTH

THE ILLUSTRIOUS PRINCE

by E. PHILLIPS OPPENHEIM

THE work of Sessue Hayakawa has carried him into the popular favor of audiences in approximately five thousand theatres in the United States. They have clamored to see him in something typifying the Oriental in the Occidental World. As the Prince in this great story by E. Phillips Oppenheim he is part of a wonderful production of intrigue, mystery, romance and dramatic tension. Hayakawa is the one man to perfectly fit this part and his characterization of it makes the play one of extraordinary merit and of special appeal to Hayakawa followers.

Again a Hayakawa Masterpiece

ROBERTSON-COLE SUPERIOR PICTURE

HAYAKAWA

PICKED PICTURES
vs.
BLIND BOOKINGS

A THEATRE run by an exhibitor who carefully selects his pictures is a sound commercial proposition, but a house operated by a man who merely fills his open dates is a gamble. If you were offered the choice of a gamble or a sure-thing at this minute which would you take?

The most discriminating exhibitors in this country, the leaders of theatre craft, have selected the pictures of Sessue Hayakawa. In more than five thousand theatres his photoplays are an important feature. There is no good reason why you should gamble when the following eight productions have been proven sure-thing Box Office winners:

Temple of Dusk
His Birthright
Bonds of Honor
A Heart in Pawn
The Courageous Coward
His Debt
The Man Beneath
The Gray Horizon

Produced by
HAWORTH

Available at all ROBERTSON-COLE EXCHANGES

SOLDIERS
of
FORTUNE
an
ALLAN
DWAN
PRODUCTION
REALART
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469 Fifth Ave.
NEW YORK CITY

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

BROADWAY, NEW YORK CITY

43 FY FDS 133 BLUE RELAY

CA WASHINGTON DC OCT 30-31 1919

ARTHUR S KANE

43 739-7TH AVE NEW YORK

YOUR OFFICE HERE REQUESTS THAT I FOLLOW YELLOW ROOM WITH ANNE GREEN GABLES

BEG TO SAY THAT COMING FROM YOUR OFFICE AFTER THE BRILLIANT CO-OPERATION IN ALL DIRECTIONS YOU HAVE GIVEN THERE IS ONLY ONE ANSWER YES

AND WE WILL BE GLAD TO STAGE ANNE GREEN GABLES FOLLOWING YELLOW ROOM

ESTERN UNIO TELEGRAM

OMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRE

AY, NEW YORK CITY

YOUR METHODS OF DOING BUSINESS ARE NOT ONLY EQUITABLE AND FAIR BUT IT IS REALLY REFRESHING TO FIND A CONCERN WHO AFTER SELLING AN ARTICLE BACKS UP AN EXHIBITOR THE WAY YOU HAVE EXTENDED YOURSELF WITH ME I AM BOTH HIGHLY SATISFIED AND GRATIFIED AND FEEL CERTAIN OUR BUSINESS RELATIONS WILL MUTUALLY BE VERY SATISFACTORY STOP SOLDIERS OF FORTUNE GARDEN STILL PACKING THEM IN STOP CONSTANCE BINNEY MAKING THOUSANDS OTHER FRIENDS AT RIALTO

TOM MOORE

Announcements

of big Realart acquisitions coming

REALART PICTURES CORPORATION

Arthur S. Kane President

469 Fifth Avenue, New York City

WHICH
IS
THE INFERIOR
SEX"
?

WALTER RICHARD HALL

AUTHOR

OF THE

SEASON'S BIGGEST SERIALS

"THE FATAL FORTUNE"

STARRING

HELEN HOLMES

Charles Wood in The Trade Review:

Judging from the first three episodes of "The Fatal Fortune" it reaches a pinnacle high as serials go. Having real heart interest, thrills, hair-breath escapes, very clever situations, an undercurrent of comedy and with its qualities of drama and melodramatic action it should appeal to a wide public. If not the best it is one of the best serials of late production.

Laurence Reid in Motion Picture News:

The exhibitor who is looking for a serial will be displaying a good sense of showmanship if he selects "The Fatal Fortune" for the picture is well calculated to draw patronage. It is mostly melodramatic in theme if one may judge from the first three episodes, although here and there the tension is lifted to exploit heart interest.

Margaret I. MacDonald in Moving Picture World:

The new Helen Holmes serial "The Fatal Fortune" promises to be one of the best on the market. Three of the fifteen episodes recently exhibited to the press revealed a carefully devised story with plenty of melodramatic fire and action that increases consistently. The story told thus far is convincing and does not depend on the ready-to-order thrill to carry the interest.

"THE JEWELED HAND"

STARRING

ARLINE PRETTY

UNIVERSALLY ACCLAIMED AS THE GREATEST SERIAL YET FILMED

Occasionally Drifting Back to My First Love and Writing Some *Real Comedies* for

WILLIAM COLLIER.

ADDRESS, 1203 CANDLER BUILDING, N. Y. C. 'PHONE—BRYANT 8440

Announcement

TO THE STATES RIGHT BUYER!

Exclusive territories on this feature are still open and the up-to-the-minute buyer will be well advised to handle this picture for his territory.

"The MARRIAGE BLUNDER"

FEATURING

SIDNEY MASON & VERA SISSONS

A mystery drama in five parts that justifies our statement when we say that this picture is a program feature and yet something out of the ordinary.

An entirely agreeable subject that interests and appeals, arouses the human interest and will send any audience away perfectly satisfied.

"THE MARRIAGE BLUNDER" is the sort of picture that can be used anywhere and is a thoroughly American production produced by an American company.

THE TRANSATLANTIC FILM COMPANY OF AMERICA INC.

Suite 502
729 Seventh Avenue
New York City

LEWIS ROACH
President

Telephones
Bryant 1574—5
Bryant 10462

IT ELECTRIFIES!

The Mystery of 13

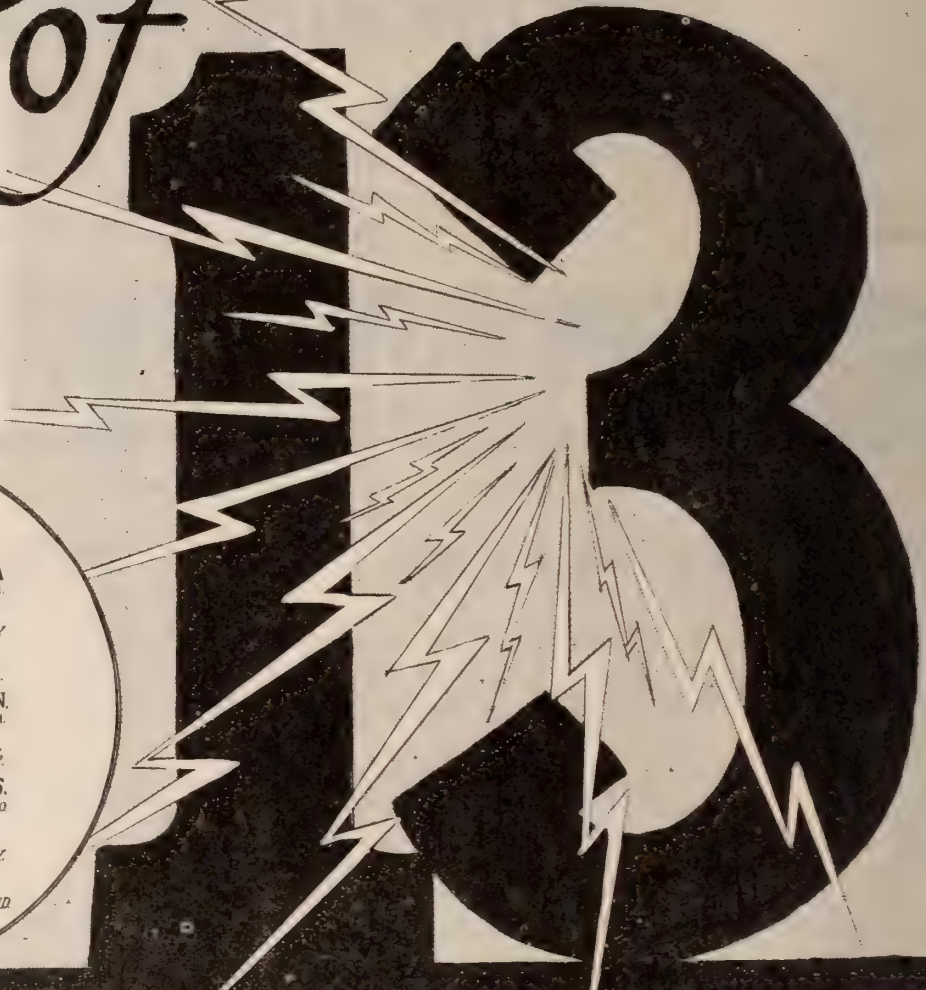
The
FIFTEEN TWO-REEL SENSATIONAL MYSTERY SERIAL

FEATURING

FRANCIS FORD

AND

ROSEMARY THEBY



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DOMINION OF CANADA
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SOUTHERN NEW JERSEY AND EASTERN PENN.
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INDIANA
DOLL VAN FILM CORPORATION, INDIANAPOLIS, IND.

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71 West 23rd. St. New York.

Our Judgment Vindicated

The First National, in looking over the field of promising photoplay actresses, selected

Katherine MacDonald

The American Beauty

As The Coming Screen Artist

She More Than Makes Good

We were certain that she would leap to national fame as the most fascinating beauty of the screen, and we backed this judgment by a tremendous financial outlay to obtain the best dramas and the best talent for her productions. But she has surpassed even our expectations by the immediate and overwhelming success the public accorded her in

The Thunderbolt

A First National Attraction

The Bride Kissed in a Heritage of Fear

The Kissless Bride in a Marriage of Hate

Katherine MacDonald

The American Beauty

Who has taken the film world by storm
in her initial First National release

The Thunderbolt

Produced by The Katherine MacDonald Pictures Corp'n.

By Arrangement with

Attractions Distributing Corp'n. B. P. Fineman, Pres.

Directed by Colin Campbell

A First National Attraction

All Records Crash With The Thunderbolt

North ~ East ~ South ~ West

A First National Attraction

WESTERN UNION TELEGRAM

RECEIVED AT

B40NY OSR 67 3 EX COLLECT BLUE

PA CHICAGO ILLS OCT 22 1919 1111 AM

FIRST NATL EXHIBITORS CIRCUIT INC 6 AND 8 WEST 48 ST NY

THE RIVIERA PLAYED KATHERINE MAC DONALD IN THE THUNDERBOLT FOR

4 WEEKS RUN TO ABSOLUTE CAPACITY BUSINESS FOR THE SEVEN DAYS

AND WI H THE HIGHEST BOX OFFICE RECEIPTS THAT THE THEATRE HAS

EVER PLAYED TO THE THUNDERBOLT HOLDS BOX OFFICE RECORD IN THIS

THEATRE OVER SUCH PRODUCTIONS AS THE BRAT DADDY LONGLEGS THE

RED LANTERN CHAPLIN AND HIS MAJESTY THE AMERICAN

R C SHERY

WESTERN UNION TELEGRAM

RECEIVED AT 1919 OCT 13 AM 12 59

A74K 49 NL

LOUISVILLE KY OCT 12

FIRST NATIONAL EXHIBITORS CIRCUIT

6 WEST 49TH ST NEWYORK CITY

KATHERINE MAC DONALD IN THE THUNDERBOLT OPENED TO LMMENSE

BUSINESS AT STRAND TODAY CROWDS AND CRITICS GREATLY ENTHUSED

OVER PICTURE ONE OF THE STRONGEST DRAMAS EVER SCREENED MISS

MAC DONALD SCORES FINE PERSONAL TRIUMPH CONGRATULATIONS

LEE L GOLDBERG

POST

X802 W RK 56 NL 2 EX 12401

FX WASHN DC OCT 22 19

FIRST NATIONAL EXHIBITORS CIRCUIT INC NEWYORK

KATHERINE MAC DONALD IN THUNDERBOLT BROKE EVERY DAILY RECORD

FOR ENTIRE WEEK BROADWAY RICHMOND AGAINST SUCH OPPOSITION AS

THE MIRACLE MAN WARWICK IN MISSOURI NAZIMOVA IN THE BRAT

FARNUM IN THE LAST OF THE DUANES PATRONS CLAMORING FOR

RETURN DATE LINES A BLOCK LONG WAITING TO GET IN CONGRATULATIONS

TO MISS MAC DONALD AND FIRST NATIONAL ANXIOUSLY AWAIT HER

NEXT RELEASE K E FINLAY MGR BROADWAY

TERN UNION EGRAM

A 132 AU 69 NL 1919 OCT 27 AM 12 43

MILWAUKEE WIS 26

FIRST NATIONAL EXHIBITORS CIRCUIT NEWYORK 6 WEST 48 ST

KATHERINE MAC DONALD IN THE THUNDERBOLT BROKE ALL PREVIOUS HOUSE

RECORDS AT THE ALHAMBRA THEATRE WITH BROKEN BLOSSOMS FAIR AND

WARMER VALLEY OF THE GIANTS OLGA PETROVA IN PERSON AS THE

STRONGEST OPPOSITION IN THE HISTORY OF MILWAUKEE NEVER HAVE WE

RECEIVED SUCH FAVORABLE COMMENT ON A STAR OR PRODUCTION CONVEY

MY HEARTIEST CONGRATULATIONS TO MISS MAC DONALD FIRST NATIONAL

IS ALSO TO BE CONGRATULATED FOR SECURING THIS ONE-HUNDRED PERCENT

ATTRACTION

THOMAS SAKE

ARE YOU DOING WHAT THESE THEATRES HAVE DONE?

To Wed for Gold **or** *To Wed for Love*

Katherine MacDonald

The American Beauty

Soon will appear in her second picture for First National

The Beauty Market

A DRAMA OF SOCIETY
FOR THOSE WHO THINK

From the story "The Bleeders," by Margery Land May
Produced by The Katherine MacDonald Pictures Corp'n.
Directed by Colin Campbell

By Arrangement with
Attractions Distributing Corp'n. B. P. Fineman, Pres.

AN EARLY DECEMBER RELEASE.

A First National Attraction

Eclipses Greatest Stars in Box Office Receipts

MICHIGAN FILM REVIEW

KUNSKY GIVES ACTUAL RECEIPTS ON "THE THUNDERBOLT"

For the first time in the history of the Madison theatre John H. Kunsky gives out actual figures at the request of the Michigan Film Review... We have been hearing so many reports of "records," that we asked him about "The Thunderbolt," which played there last week. Here are the comparative figures of gain over the biggest week the Madison ever had:

"The Thunderbolt" beat "Virtuous Wives" by $3,360.97.

"The Thunderbolt" beat "The Perfect Lover" by $2,576.88.

"The Thunderbolt" beat "Sunnyside" (Chaplin) by $3,226.66.

"The Thunderbolt" beat "Shoulder Arms" (Chaplin) by $1,271.76.

It is interesting to note of the six biggest weeks in the history of the Madison five were First National Attractions.

Is it any wonder H... he has the greate...

The Michigan Film Review further comments:

"It is doubtful if a screen star was ever more quickly and firmly established in the favor of motion picture goers than the First National star, Katherine MacDonald, whose opening release, "The Thunderbolt," is already setting the country talking. The picture has created a veritable sensation, not only because of the peculiar nature of the story, but because there is a new star, whom the public is quick to recognize as a real actress."

A First National Attraction

Watch for this Series of Startling Pictures

The First National is planning for the immediate future, a series of the greatest attractions for

Katherine MacDonald

The American Beauty

Now acclaimed the brightest star in the film firmament.

She will appear in startling stories, specially picked for her, the only star of her type.

No pains nor expense will be spared to get the best material obtainable, and the best supporting casts.

We announce with confidence that her present phenomenal success will increase with each picture.

THIS MEANS BIG BOX OFFICE RETURNS FOR YOU.

A First National FIRST NATIONAL EXHIBITORS CIRCUIT *Attraction*

The World's Treasure House of Greatest Pictures is Unlocked!

PERFECTION cannot be improved.

It is admitted that the Triangle in the days of Griffith, Ince and Sennet; of Dorothy Dalton, Fairbanks, Hart, the Gish sisters and all the rest of that brilliant galaxy, produced the greatest pictures that the world has ever seen.

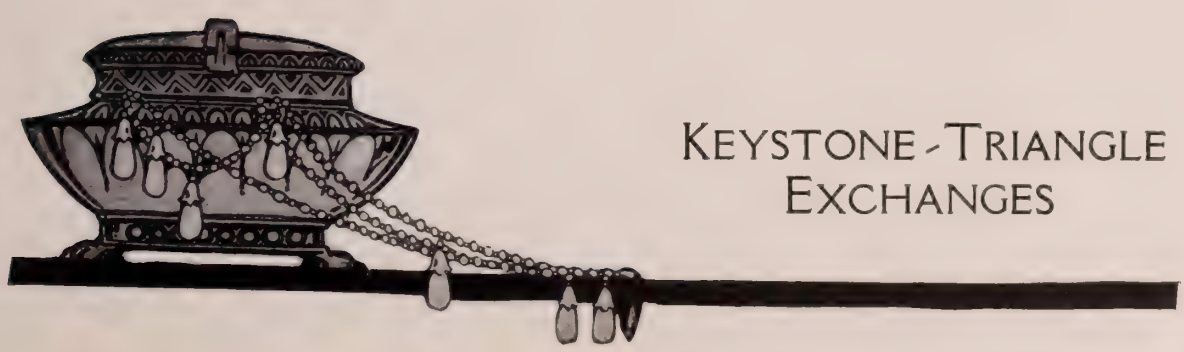
Those pictures were and are perfection in pictures. The judgment of the world's best audiences pronounces them so.

No producer today could afford to place in one organization the men and the women that made the Triangle great; no producer today dares to put into his pictures the surpassing care, the painstaking deliberation, the frequent rehearsal, that were put into these scintillating achievements.

When they were produced the keenest critics said they were "ahead of the times." It was so, Time has proven it. Furthermore present day skill in production has not yet caught up with these shining masterpieces of all time!

The door of the world's treasure house of greatest pictures is unlocked for you. You may now show to your audiences the best the business has yet evolved, pictures that will still be great a decade hence; pictures that only a small portion of our population has seen; pictures of truer first run quality than 99 per cent of the pictures of today, re-created in a marvelous manner.

We invite for these pictures the personal and careful inspection of every exhibitor who desires for his audiences only the best.



KEYSTONE - TRIANGLE
EXCHANGES

Dorothy Dalton
in
The FLAME OF THE YUKON

A Vivid flash of red, a burst of flaming genius, a dynamic mistress of the shadow stage—Dorothy Dalton in a picture of the hard living, easy dying Alaskan days, a picture that is superb in acting, direction and story.

What a contrast between the warmth and passion of that tempestuous dance-hall girl and the flinty hardness of her associates; between the forbidding barrens of the far North and the richness of her nature!

Dorothy Dalton at her best in a wonderful production that is purest drama; that is, and will continue to be, a real classic.

Story by
MONTE M. KATTERJOHN

Directed by
CHARLES MILLER

Supervised by
THOMAS H. INCE

BOOKING NOW

KEYSTONE-TRIANGLE EXCHANGES

Dorothy Gish
with
Owen Moore
in
BETTY OF GREYSTONE

A FINE ARTS PRODUCTION

Supervised by

D. W. GRIFFITH

GREAT names here! Certain to draw the respectful and eager attentions of your patronage.

Charming little Miss Gish in an "ugly duckling" role that carries her through to the "swan" stage; a story of abused innocence and a forlorn step-child that in its delightful delineations does not fail to be dramatic.

PHOTO PRODUCTS EXPORT CO.

WILL BUY WORLD RIGHTS

Of

PICTURES That Are PICTURES

Or Handle the Placing of Them

If You Have a Production That You Think Worth While Let Us See It—We are Interested

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Will Buy, Place or Sell for You Anything and Everything in the Motion Picture Field

---

Don't Fail to See us First if You Have Something to Market

PHOTO PRODUCTS EXPORT CO.

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Mack Sennett's Two-Reel Super-Comedy, "Salome vs. Shenandoah," Breaks All House Records at Grauman's, Los Angeles. Thousands Turned Away

Extra Shows Given to Accommodate Enormous Crowds

GRAUMANS
MILLION DOLLAR THEATRE
Broadway at Third

This advertisement printed in the Los Angeles daily newspapers shows what Sid Grauman, one of the foremost exhibitors in the United States, and the critics of the Los Angeles daily newspapers, think of "Salome vs. Shenandoah," Mack Sennett's two-reel Super-Comedy.

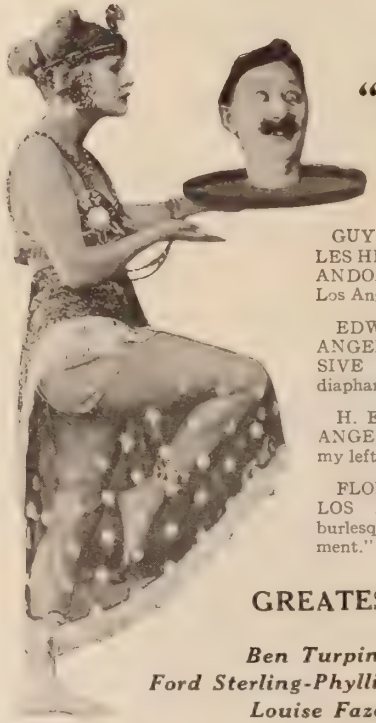
PHYLLIS HAVER AS "SALOME." BEN TURPIN AS "JOHN"

SPEAKING OF

"SALOME"

VERSUS

"SHENANDOAH"



The Critics Say:

GUY PRICE in "THE LOS ANGELES HERALD:" "'SALOME VS. SHENANDOAH' is a cure-all for anyone in Los Angeles afflicted with the glooms."

EDWIN SCHALLERT in "THE LOS ANGELES TIMES:" "Many EXPLOSIVE moments in 'Shenandoah,' many diaphanous moments in 'Salome.'"

H. E. DOUGHERTY in "THE LOS ANGELES EXPRESS:" "One fellow at my left almost collapsed with merriment."

FLORENCE LAWRENCE in "THE LOS ANGELES EXAMINER:" "A burlesque which begets gales of merriment."

GREATEST COMEDY CAST

Ben Turpin-Charlie Murray
Ford Sterling-Phyllis Haver-Charles Conklin
Louise Fazenda-Billy Bevan

Make the Sennett Comedy YOUR Feature and YOU Will Do RECORD BUSINESS. GRAUMAN DID! Why Can't YOU?

SCREENICS

OLIVER HERFORD

One of America's greatest wits, author of a score of humorous books, regales us with "Advice to Girls", "Men, Monkeys and Human Beings", and other screen-stories.

ALICE DUER MILLER

Author of "Are Women People?" and "Come Out of the Kitchen", will in her first release toast the men in a few warm words—and please the women mightily.

ELI[illegible] PARKER BUTLER

Who wrote that American fun classic, "Pigs is Pigs". Butler's screen-stories will make screen history.

KATHARINE HILLIKER

"The wit of the screen", famous for her CHESTER OUTINGS titles. Mrs. Hilliker will tell the truth about babies in her first release.

DON MARQUIS

"Is Prohibition a Dry Subject", "Matrimony—Greatest of All Wars", "The Curse of Work", are some of the subjects covered by this celebrated humorist.

5 minutes with FAMOUS WITS

and

10 minutes of ANIMAL ANTICS

The new one-reel weekly release ready November 23rd at all Chester Outings Exchanges

C. L. CHESTER PRODUCTIONS

THE CAPITOL THEATRE

at its opening

WITH FIVE NEWS REELS

TO CHOOSE FROM SHOWED

KINOGRAMS EXCLUSIVELY

KINOGRAMS

THE VISUAL NEWS *of* ALL the WORLD

Issued by
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WORLD PICTURES

CE/M

L. H. H.

FOR SUPER-QUALITY PRINTS

THE LYMAN H. HOWE LABORATORIES

ARTISTIC TINTS AND TONES
EQUALLED ONLY BY THE
QUALITY OF THE
LYMAN H. HOWE ATTRACTIONS
WHOSE PRESTIGE IS
INTERNATIONAL

EVERY ORDER RECEIVES
THE DIRECT PERSONAL SUPERVISION
TECHNICAL KNOWLEDGE AND EXPERIENCE
OF EXECUTIVES AT THE TOP

THERE IS ONLY ONE WAY
TO MAKE A PRINT
FROM ANY NEGATIVE
WE KNOW THAT WAY

IT WILL PAY YOU
TO INVESTIGATE
NOW

The Lyman H. Howe Laboratories
WILKES-BARRE, PENNSYLVANIA

L. H. H.

The Studio Directory
will be issued
in January.
Send in your
biography now.

"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 20, No. 21 November 15, 1919

Percentage Is Coming

ACCORDING to figures recently published the gross box-office income of picture theatres today in this country is $750,000,000. Of this sum the producers and distributors receive $75,000,000. This, of course, is exclusive of foreign sales.

In other words, according to these figures the producer is getting only ten per cent of what the exhibitor receives from the public, or one dollar in every ten taken in.

* * * * *

THESE gross income figures may be somewhat large; it is very difficult to get exact returns. The figures of $75,000,000 are apparently about correct. But at any rate the average rental price today does not exceed 12½ per cent of the exhibitor's box-office intake. This is, seemingly, low. For instance, to compare with another business, you would scarcely expect a shoe manufacturer and wholesaler to receive between them $1.25 for a pair of shoes for which the retailer received $10.00.

This figure, of a rental price of 12½ per cent of the exhibitor's weekly intake, will, we realize, be received by exhibitors with the most varied feelings. Some — small houses mostly — are paying 25 per cent and even more; some — large houses mostly — are paying less than 10 per cent. Closed towns are getting low rentals: towns and locations where theatre competition exists pay more. And so it goes. There is no stability nor standard to the rental price.

* * * * *

Some time ago we took this question of rental prices to an experienced distributor and got the following and very practical information: "It's a cold blooded proposition: where the exhibitor controls a town we take what he gives: where competition exists the exhibitor pays what we ask. Consequently some exhibitors pay too much and some too little."

And this we believe covers the situation today.

Some exhibitors are paying too much: some are paying too little. Some distributors are asking altogether too much: some are getting too little — too little to encourage the production of pictures the public wants.

There is much inequality.

* * * * *

BUSINESS is business. It is human to exercise an advantage. Just the same, the exhibitor who, with a "closed town" is using this power to force prices way down and the distributor who is using a similar power to put over average stars and mediocre pictures at an exorbitant price are deadly enemies to this business.

They are deadly enemies to themselves — unless they count only on a quick clean-up — and out.

You cannot take out of this business and not put back. You cannot — with any business.

That is destruction.

What we need in this business today above any other factor is — constructionists.

We have too few.

That is just what is meant when it is often said that we lack enough big men.

Big men are constructionists. They work and wait for big developments. They don't take out and not put back. They don't milk dry the momentary opportunity. They don't flash and gamble. They build.

* * * * *

YOU cannot, however, get away from the bald facts that the producer and distributor today are receiving only ten to twelve per cent of the business' gross intake.

(*Continued on next page*)

WM. A. JOHNSTON, *Pres. and Editor.*
ROBERT E. WELSH, *Managing Editor.*
HENRY F. SEWALL, *Vice-Pres.*
E. KENDALL GILLETT, *Sec. and Treas.*
FRED. J. BEECROFT, *Adv. Manager.*

Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Representative, L. H. Mason, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, 618 Wright and Collander Building (Hill at Fourth St.); 'Phone Pico 780. Subscriptions $2 a year, postpaid, in United States. Canada, $4. Foreign, $7. N. B.— No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book. Western Union registered cable address is "Picknews," New York.

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Speaking Editorially:

Percentage Is Coming

(*Continued from preceding page*)

That is not enough: and so long as it is not enough there will not be enough good pictures.

Nor can you get away from the producer's offer to play percentage.

If the producer wants it and the exhibitor doesn't — well, what is wrong with percentage? And why?

Percentage seems to us the only solution. You can never standardize rental prices because you can never standardize box-office returns. The quality of the pictures, the showmanship of the exhibitor are each too intangible.

* * * * *

WE are inclined to agree with one producer who prophesies that within two years a percentage division of the picture's earnings will be the common arrangement between producer and exhibitor.

Until that time comes each will try to gain the advantage. Each will use power and threats. Each will draw up battle lines against the other.

There is a lot of unrest in the business today and while there are other and deeper economic causes for it the immediate issue is rental prices.

Rental prices are back of the exhibitor coalitions in the way of local and national chains and circuits. Rental prices are back of the acquisition, threatened or actual, of theatres by producers.

* * * * *

Percentage playing — and only this logical division of picture profits — will settle these disturbing issues.

There are other big advantages to percentage playing.

It will determine picture values. Good pictures will travel on their full strength; poor pictures will be known for what they are. Pictures will be booked on proven merit not on wild promises.

From our viewpoint it would seem that percentage playing right now is about the biggest issue confronting this business and the most ready solution for its gravest problem.

* * *

"Big Six" to the Front

THE most interesting announcement of the day is the reported coalition of a group of directors whose work counts heavily in the producing world — Messrs. Ince, Sennett, Tucker, Neilan, Tourneur, Dwan.

All are now under contract; and of course, many things, many readjustments may happen meanwhile in this swift changing business.

Mr. J. D. Williams, in commenting upon the move, welcomes it as a striking evidence that independent productions will rule in the future.

We assume it also means fewer and better pictures — an added impulse to the constant and inevitable trend toward this production ideal.

Last week the writer had separate interviews with the heads of two entirely different picture organizations. Each, by an interesting coincidence emphasized warmly their common belief: that individual initiative and unhampered effort must rule in the making of better pictures. There must be and there will be many different minds at work. Creative ability must be utterly free. Time and money must also be spent freely — not wastefully, but as needed. There must be no time rule, no machine restrictions.

Two recent pictures are outstanding proofs of this: "The Miracle Man" and "The Eyes of Youth." These pictures sound the keynote of future production. We shall have more such pictures and they will come from varied sources of creative effort.

WM. A. JOHNSTON.

Departments That Will Interest You:

Late News	3576
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Producer News	3597
"Superman" Special Service	3607
Fiction Mart	3618
Professional Section	3623
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Advance Reviews	3639
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Dealing In Personalities

GOSH, but it feels good to be back on this page once more! We wonder if anyone but the proofreader has missed us since "Personalities" disappeared from sight in the printers' mix-up. You never can tell. For one thing, at least four of our creditors have been thrown completely off the track. And it's a sure bet that they'll never find us again as long as The News is in this ungainly small size.

Speaking of the small size—

The last few weeks have certainly given us a good many laughs. There were one or two advertisers who kicked when The News went from the small size to that smashing large page. And we don't ever remember hearing that they were reconciled to it.

Then, lo and behold—

When we run into a stone wall of trouble and overcome it at the expense of going back to the small size, there are one or two advertisers who kick because they must have the large-sized page to get proper display.

Yes—the same one or two who kicked before!

It's a great life if you take it that way.

JUST think of all the important things that happened while "Personalities" was "vacationing"—accent on the quotes.

Why the very first week Alex Beyfuss gave the crank a turn and out popped a free and independent Robertson–Cole organization with Bre'er Kirkpatrick at the head of a personally selected, live-wire selling force.

Modestly speaking, we are afraid our readers may not have got the full force of that news without "Personalities" to point the way. So just put these facts on your memory tablets: the Robertson–Cole organization has money—*real* money; the Robertson–Cole organization has ambitions—clean-cut, high ambitions; the Robertson–Cole organization has show-sense—as proven by its handling of the Martin Johnson pictures; the Robertson–Cole organization is in the game to stay—backed by a world-wide solidity.

Not to mention our own private conviction that a good part of the Robertson–Cole strength can be summed up in the possession of Alex Beyfuss and Sales Manager Kirkpatrick.

THEN Joe Lee had to pick out the time when there was no "Personalities" to take his hat from Louis Mayer's rack.

We refused to believe it until we heard it from Joe's own lips. We can hardly believe it yet. "Louis Mayer and Joe Lee" were two names that will always remain combined in our vocabulary. And for top-notch selling enterprise we will never forget Joe's work on "Virtuous Wives."

We could give you a lot of rumors regarding Joe's next connection but the Bostonian denies each rumor as fast as it comes up. We do know, however, that we never knew of so many offers from big fellows deluging a man as soon as it was known that he was free and clear.

PATHE'S exchange organization is putting over a "Quimby Tribute Week" and never was a tribute more deserved.

Fred Quimby is one of the Western boys who stepped into immediate popularity in New York when he came here to take the post of Sales Manager of the Pathe organization. We can't recall at this moment whether his title has been changed since then but we do know that he has moved up in importance to Pathe with each month that he has been here.

Which means that he must be producing results as a Sales Manager. And when a man produces results and still retains the popularity with the selling organization and exhibitors that Fred Quimby can boast of—why then you can be sure that he is a regular fellow.

So we say that Pathe has every reason to hold a "Quimby Tribute Week." Also, we might add that we know of some prominent exhibitors who will be glad of the chance to join in anything contributing to the glory of that always-smiling sales manager.

JOE Plunkett postcards us from London. To W. A. J. he writes, "This town is amusement mad. All *good* pictures go over here, no matter who makes them—just so they are good."

To "Personalities" he writes: "Just think—all you want to drink over here and no one to say when and where. And cheap as dirt."

What we want to know is why he picked on us for that message?

Not to say that we don't thank Joe for the tip. Guess we'll show the postcard to W. A. J. and see if there is any possibility of a "London trip on business."

But then, Havana is nearer. And we have a few dozen subscribers there who should be visited this winter.

DID you ever see a man with a broader smile than Harry Reichenbach after the showing of "Eyes of Youth" at the Astor last week?

Harry took an awful chance when he invited all the big and little fellows of film row to the pre-release showing of this first Equity. He certainly had a hard-boiled audience gathered that day if there ever was one.

All the more reason for Harry's broad smiles when the picture went over with a bang.

And we refuse to believe the fellow who says that Harry explained the fact that he is still smiling with the statement, "At last I have a *good* picture to handle."

WE hope you noticed that two page special we had last week showing the wide territory covered by the Famous Players–Lasky publicity efforts? Remember that page of reproductions showing smashing covers and double-truck spreads secured in all corners of the world. We had enough more specimens on hand here to fill a half-dozen pages.

We were wishing that we had a "Personality" page last week so that we could comment on that special and slip a boosting word to Jack Flinn on the crackerjack organization he has built up over there on Fifth Avenue.

If there is any angle of publicity—be it national general mediums, trade efforts, or international propositions that isn't touched on by that Famous outfit we'd like to hear about it.

Mae Marsh Signs With Gasnier

Two Year Contract Entered Into With Him and Cohan; Pictures Through Robertson-Cole

THE latest of the Robertson-Cole series of announcements of new stars and productions which have been causing the industry to sit up and take notice during the past two months, is the statement that Mae Marsh has signed a two-year contract with Louis J. Gasnier and Sydney L. Cohan for a series of big special pictures to be released by Robertson-Cole. Work will be commenced shortly at the Gasnier studios at Glendale, California and the greatest effort is being put forth at this time to secure for the famous star of "The Birth of a Nation" a story that will surpass as a screen vehicle any in which she has ever appeared.

In announcing the acquisition of the new star, Robertson-Cole state that they are offering another contribution to the movement for better pictures, for the contracts were signed with the express stipulation that not time but quality was the principal factor in production. At the most, six pictures will be made in a year and it is quite possible that but four will be completed because Miss Marsh herself insisted that the number of the productions each year would not be indicated in the contract and that the output would be governed solely by the ability of the Gasnier studios to produce pictures of the highest type.

Miss Marsh was emphatic in declaring that she was determined to appear only in big super productions and she is convinced that careful work can be executed only if there is no set time limit. She feels that with the greatest effort on her part, it will be impossible to complete more than six pictures and believes that four really great pictures is nearer the capacity of a star who desires to keep the full artistic value in the photo-play.

The announcement that the little favorite of the screen was to return to studio work attracted the attention of the leading producers of the country and many attractive offers were made to her.

Loew Enterprises Turned Over

Loew, Inc. Succeeds Loew's Theatrical Enterprises; Augmented Board of Directors

CONTRACTS were signed last week whereby the control of the Loew Theatres in the United States and Canada was taken over by Loew, Inc. This new corporation takes the place of Loew's Theatrical Enterprises.

Marcus Loew and his associates remain in control, however, with an augmented board of directors. The new board will include Marcus Loew, President of Loew, Inc., David Bernstein, Treasurer of Loew's Theatrical Enterprises; C. E. Danforth, of Von Emburgh and Atterbury; W. C. Durant, President, General Motors Corporation; Harvey D. Gibson, President, Liberty National Bank of New York; Joseph D. Knapp, President of the American Lithograph Company; David L. Loew, of Loew's Theatrical Enterprises; James H. Perkins, of Montgomery & Company, New York; Daniel E. Pomeroy, Vive-President of the Bankers Trust Company, New York; N. M. Schenck, Secretary of Loew's Theatrical Enterprises; Lee Shubert, President of Sam S. and Lee Shubert, Inc., Arthur M. Loew is Secretary to the Board of Directors.

The transfer of control will in no way affect the operation of the Loew Theatres. Marcus Loew and the former executive staff will continue as they have in the past.

In a statement sent out by the new company the net earnings of Loew's Theatrical Enterprises for the year ending last August were $1,119,740 after all taxes, were paid. The net earnings for the next two fiscal years are estimated at $3,000,000 and $3,900,000 respectively.

Marcus Loew acquires three new theatres through deals just consummated, two by purchase, and one which he will build. He bought the Francais Theatre in Montreal, about a mile from his present Montreal Theatre; and the Brevoort, at the corner of Bedford and Nostrand Avenues, in Brooklyn, close by his Fulton Theatre. He starts operating the Brevoort to-day, and will completely remodel the Francais for opening about January 1st.

The third theatre will be built on Yonge Street, about three-quarters of a mile from his Yonge Street Theatre in Toronto. It will seat 3,600 people.

Loew also has plans for the New York and Criterion Theatre property on Broadway between 44th and 45th Streets, which will be announced later.

Pioneer Exhibitor Service Man Joins Realart Pictures

Harry Day, for four years with the Famous-Players-Lasky Corporation associated in the pioneer work of that firm as manager of the Exhibitors Service Department has joined Realart.

Edward Moffat, Universal's new advertising director

WESTERN WAFTINGS

Sol. L. Lesser, who recently announced his intention of making Los Angeles his future Western headquarters, has spent several weeks in San Francisco winding up the important matters in connection with his film interests there, and is now in Los Angeles putting his plans into effect. At the present time, negotiations have not been completed, and Mr. Lesser prefers to withhold announcement until a later date.

After spending several weeks in Los Angeles working with Manager Wolff of the Los Angeles Goldwyn Exchange, A. S. Aaronson, West Coast representative, left this week for a tour over the territory to take in as far east as Denver, and north to Seattle.

Herman Brown, former Boise theatre magnate, who recently disposed of his property in Idaho, has purchased the Globe Theatre on South Main Street, Los Angeles, of P. Major. Mr. Brown was most successful as an exhibitor in the Northwest, and he has already made plans for improvements in this house which seats about 800.

J. E. Story, former branch manager at Kansas City for Pathe, who was recently promoted to the position of Western representative, arrived in Los Angeles this week on his first trip over the territory after spending some time at Denver and Salt Lake.

General Manager E. H. Emmick of the Peerless Exchange, Los Angeles and San Francisco, has contracted for distribution of the Hank Mann Comedies, and also the new Gaiety Comedies, and has already made his first bookings in the Northern city.

Harry Lustig, Coast representative for Metro, who has been in Los Angeles to meet President Richard Rowland and look after business of the Los Angeles exchange, departed for Denver, October 28, and from there will make a trip through the Northwestern territory.

This week will see the departure of the remaining members of the D. W. Griffith organization for the Eastern studio near New York City. The party consists of Elmer Clifton, director; George Hill, cameraman; Ralph Graves, and Business Manager Bidwell.

After spending six weeks in Los Angeles working in the forthcoming Dorothy Gish Paramount subject, Charles Gerrard is leaving this week for New York, where he has been engaged to play an important role in a D. W. Griffith production.

A quiet wedding occurred in Hollywood, Cal., Saturday, October 25th, when Paul Henry Dowling, director of advertising and publicity of the Christie Film Company, and Miss Ruth Moherman of Canton, O., were married. The couple will reside in Hollywood.

The Exchange Manager of Tomorrow

Executive Who Can Maintain or Raise His Rentals to High Mark and Retain the Good Will of Customers is Considered Cheaper at Quadrupled Salary Than is Problem-Dodger

THE future of the exchange manager, now faced with increasing responsibilities, and the part he will play in the shifting present day of the industry is the subject of the following article written by J. D. Williams, Manager of the First National Exhibitors Circuit. The problems he faces, the difficulties he finds himself up against, are dealt with at length.

By J. D. Williams

What of the exchange manager — the trigger to the industrial gun — and his future in the aftermath of the evolution that is slowly, but surely, altering methods of distribution?

Standing on the frontier as the arbiter of values in the important work of converting production talent into rental money, he is a vital part in the machinery of progress, and he must be reckoned with, seriously and intelligently, if national distributing organizations are to claim a maximum of efficiency along the new lines that are now being laid.

New and greater responsibilities have become the lot of exchange managers within the year. And these responsibilities are about equally divided between moral and financial problems. The need for keen minded, alert business men as branch office executives is greater today than ever before. And this need will grow as time passes. The exchange manager of the future will find a complex problem to solve in meeting the demands of production which he must adjust with the conservatism of exhibition.

Home office executives are prone, in some instances, to discount the moral responsibilities that an exchange manager must carry, and some of them overlook entirely the importance of the personal welfare of their branch executives in relation to the results they obtain.

There is no industry which can compare to the motion picture in the importance which sales ability commands. With the era of bigger and better pictures there must be a companion increase in the abilities of the managers and salesmen whose task it is to market the new type of productions to exhibitors.

The question of present day scales of remuneration for exchange managers and salesmen is important, but not nearly as much so as the question of the future scale of salaries and incomes received by the managers and their road men.

Bigger productions need greater ability in the men who sell them — greater ability implies larger incomes to the individual's Exchange managers are entitled to good salaries, with bonus or special award arrangements, for several reasons that are pertinently the business of every person in the industry.

Home office executives in some organizations are satisfied if a manager rents a picture in a certain town for $50 a day. But if the manager exercises his sales ability, and convinces the exhibitor that a production is easily worth $150 a day in rental, because of its peculiar advertising and exploitation properties, the home office executives take the attitude that they expected that price, when the contracts come through. That kind of sales direction is wrong and unjust to the managers.

Any branch executive who is capable of increasing the rental values in a territory, and who can encourage exhibitors to do the things that will give them corresponding increases in receipts at the box office, deserves a salary commensurate with his accomplishments.

In many respects his sales problems are like those of a real estate agent. Real property values are, in the majority, chiefly a matter of personal opinion. An agent decides that a lot is worth $1,000. A prospective buyer reasons that it is worth only $750. If the agent is a good salesman, he gets his price and the buyer is convinced that his own appraisal was too conservative.

The time was, and quite recently, too, when the average exchange manager was never certain of his status for the day until he had read his morning's mail, and even then, telegrams were known to arrive shortly after lunch. His position was purely temporary. He held no confidence in the permanence of it. And because of this, knowing that a New York born whim might upset at any moment his good intentions and ambitions for the terriory, he took on the mental attitude of a "floater," and acted accordingly.

In the last two seasons this costly and intolerable condition has been reduced to a minimum of frequency. And with the coming of stability and assurance the opportunities for exchange managers have become greater and more tangible.

There is no branch of the industry which offers more for the future than distribution, and it is to this department that the business must look for the big work of balancing accounts between the theatres and the studios so that neither the exhibitors or the producers suffer in the evolution that is upsetting precedents and establishing an entirely new relationship.

The successful manager of the future is one who will produce his quota of rentals for his home office and still retain the good will and confidence of his accounts. It is no small task. Higher production costs, more elaborate pictures, demand bigger rentals.

To do this, satisfactorily to all parties concerned, will require tact and diplomacy, the nth degree of sales ability, and a thorough knowledge of all phases of distribution and exploitation.

It is an obvious inference that the prices paid for this greater ability must be in proportion to the intensified efficiency that is required. It will become more apparent than ever that a capable manager whose salary is $300 a week will be a less costly executive than an ordinary manager who is paid but $50 a week.

MUSICIANS OUT

Ohio Harmony Men Seem to Want to Run Theatres

MUSICIANS connected with photoplay houses in Tolelo, Ohio, aren't working these days, and as a consequence, every organ, piano or any other musical instrument used to entice the public into the theatre is silent as the night.

The reason for all this is that the musicians all went out on a strike last week. But strange to say, it is neither higher wages nor shorter hours that they are demanding.

All they want to do is to tell the managers of the theatres how their places of business should be conducted.

It appears that in Toledo, the first-run motion picture theatres use organs for their music. This, of course, necessitates only the employment of one or more organists. Now there are a lot of musicians in Toledo other than organists, who would like to play in the movie houses, so they demanded this strike stating that all first-run movies employ full orchestras in the future.

National Board of Review Votes Against Political Censors

The Annual Conference of City Officials of Eastern Cities and the National Board of Review has been brought to a close with the adoption of resolutions against motion picture censorship of a political character. The National Board sends its official weekly bulletin to the principal cities in 38 states, besides conducting a general information service with regard to motion picture productions. The conference, which was in session two days the end of October, was called for the purpose of enabling the National Board to come into closer touch with public opinion in various communities throughout the country as expressed by their respective officials in charge of motion picture regulation. During the conference the officials had the opportunity of listening to the points of view of men actually engaged in motion picture production.

Mr. Rupert Hughes, D. W. Griffith, Walter W. Irwin and Secretary William P. Capes addressed the conference on various phases of the industry in their relation to the work of censorship and the value of the motion picture amid present day complications and problems.

New Exhibitor Organization Backed by Pathe

THE Associated Exhibitors, Inc., has been organized in New York by the law firm of O'Brien, Malivensky and Driscoll to provide a circuit reaching 32 principal theatres in the United States.

Pathe Exchange will be the distributing organization, it is announced, and Charles Pathe and his associates will financially underwrite the new company.

Associated Exhibitors, Inc., will produce pictures of its own and will also buy big open market specials.

Exhibitors representing 32 districts will be franchise holders for the showing of the pictures, and will share in all profit.

"National Theaters" the Latest

Exhibitors get Another Chance to Join Cooperative Movement — Lewis J. Selznick the Head

THE news that film men have been expecting ever since C. R. Seelye left the storm-tossed United to join Lewis J. Selznick broke last week with the announcement of the formation of "National Picture Theaters, Inc."

The announcement from the publicity department declares the new corporation to be "a mutualized organization with its membership and directorate consisting of the influential representative exhibitors of America." None of the "influential exhibitors" are named in the first announcement.

The balance of the facts in the announcement can be summed up as follows: "The President, Vice-Presidents and Directors of the new organization will serve without salary; National Theaters will make its own pictures, but also, as opportunity offers, purchase complete pictures; distribution, both in this country and abroad, will be through Select exchanges."

The prospectus sent to exhibitors in connection with the offering of the preferred stock for sale contains more facts. Following are some quotations:

"National Picture Theaters, Inc., has been organized under the laws of the State of Delaware, with a capital stock consisting of 50,000 shares of non-voting 7% cumulative preferred stock (preferred not only as to dividends, but as to assets as well) of the par value of $100 each (aggregate total of $5,000,000) and 100,000 shares of common stock (no par value).

"Lewis J. Selznick has purchased the entire issue of common stock for $100,000 in cash. None but motion picture exhibitors may subscribe to preferred shares and only in connection with a franchise for the exhibition of pictures issued by National Picture Theaters, Inc.

"The preferred stock will be sold at par. Out of his holdings of common stock Mr. Selznick will give one share of common stock with each share of preferred stock purchased.

"Mr. Selznick will accept dividends only on as many shares of common stock as shall be held by exhibitors, waiving dividends on the balance."

The new organization would thus have five millions in the treasury, paid by exhibitors for the preferred stock, and the one hundred thousand paid by Mr. Selznick for the entire common stock issue. Control of the voting stock would be divided equally between Selznick and the exhibitors who had received one share of the common for each hundred dollars worth of preferred they purchased.

The prospectus goes on to say:

"The officers of the company will consist of a President, Vice-President, additional Vice-Presidents selected solely from exhibitor stockholders, thirty directors of whom twenty-six shall be exhibitor stockholders, and an executive committee of the Board of Directors. There will be no executive salaries.

"To insure the active co-operation and whole-hearted support of influential representative exhibitors who become Vice-Presidents or Directors of National Picture Theaters, Inc., and also to assure the main body of exhibitor members that these officers are financially committed to the success of the enterprise, each of such Vice-Presidents and Directors (according to the importance of their territories) will subscribe to no less than one hundred shares and no more than two hundred and fifty shares of the preferred stock."

The President and first Vice-President are unnamed, the balance of the officers and directors, with the exception of four of the latter, are selected from among the exhibitors who can afford the purchase of from ten to twenty-five thousand dollars worth of the preferred stock. The prospectus sheds no light on the manner of selection of the four directors who are not required to be exhibitor-members.

Other interesting sections of the prospectus read:

"No franchise contract will be valid unless executed *in New York City* by the President or First Vice-President of the Corporation."

"Either party may cancel on sixty days' written notice."

"For the benefit of stockholders and in order to establish just but profitable prices for non-member exhibitors, each picture owned by the corporation will be assessed on a basis of twice the actual cost of the negatives.

"While it will be the policy of National Picture Theaters, Inc., to make its own productions wherever the advantage of the organization can be so served, from time to time as opportunity offers, completed pictures of exceptional merit and distinction will be purchased."

THIS AND THAT

B. J. Myers, manager of the Gold Theatre, Chicago, Ill., announces that this theatre has been taken over by Samuel Abrahams, who still retains the Waverly Theatre in the same city.

Steps are being taken by the National Association of the Motion Picture Industry to organize a post of the American Legion for eligible candidates engaged in the motion-picture business. Full information may be secured by communicating with the offices of the Association located in the Times Building, New York.

Harry L. Knapp, chairman of the State Board of Censors of Pennsylvania, has adopted a system for the board whereby each film approved by the board will have only one approval seal instead of two. This plan, it is said, will save to the State thousands of dollars annually. A monthly bulletin will also be issued containing a list of the changes ordered by the board for the preceding month and the names of the subjects disapproved.

The Crescent Amusement Co. of Nashville has leased a building, occupied at present by Miss Nell O'Bryan & Co., a millinery establishment. The company plans to erect a modern theatre on the ground floor, beginning work about January 1st.

The Dixie Amusement Company will tear down the old Metropolitan Theatre in Memphis in the near future, according to reports, and will erect a colored house, costing, it is said, nearly $100,000.

The S. Rankin Drew Post of the American Legion plans to celebrate Armistice Day in a fitting manner. Frank McCoy, stage manager of the Empire Theatre, is to be master of the ceremonies of the occasion. Raymond Hitchcock, the U. S. Navy Band, Roy Atwell, John Cumberland, U. S. Navy Quartette, an act from the N. Y. Hippodrome, Norman Sper, Irving Berlin, U. S. Glee Club Quarette and a motion picture showing how Amistice Day, 1918, was celebrated in the little town of New York, will be some of the program, it is said.

Looping the Loop in the Windy City

The Chicago Beehive Office has added Mr. Hill Bernstine to its sales staff.

Verner Hicks for the last two years manager, and Paul W. Ballance, have purchased the Family Theatre at Marion, Illinois.

Motion Picture theatres at Chadwick and Midgeville, Illinois, have been purchased from H. E. Puterbaugh by Francis Fahrney.

The Mignet will be the name of a new theatre being erected at Highland, Wisconsin, by H. H. Kreutzmann.

Nicholas O. Valerius has sold the Kenwood Theatre Building, Chicago, to Charles A. Watson. The building contains, beside the Kenwood theatre, which is leased to Ascher Brothers, nine stores and fifteen offices and apartments. The consideration for the transfer is reported to be $200,000.

Another woman has joined the ranks of motion picture exhibitors in Illinois, in the person of Mrs. V. Cottrell, who has purchased the motion picture theatre at La Grange, Illinois.

Joseph Friedman of the Celebrated Players Film Corporation was taken ill in the Chicago office last week and was removed to his home. His many friends will be glad to know that he is recovering and expects to be back at his desk in a few days.

C. Eddy Eckels, recently appointed general manager of the Capital Film Company, Chicago, has returned from a three weeks' trip to California film centers.

Edith Dampier, until recently a writer on the staff of Willis and Eckels and Mack, Chicago, has joined the ranks of the "sob sisters" on the Chicago Examiner. Miss Margolis, recently with *System Magazine*, will take Miss Dampier's place with the popular advertising firm.

Al Rosenthal, of the Rosenthal Saperstein Exchange, is back in Chicago with pictures which he arranged for, while on a visit to New York.

Paul G. Smith, whose appointment as advertising and exploitation representative for Chicago territory of Select Pictures, recently was announced by Ben Beadell, Chicago manager, is back at his desk after a short honeymoon trip.

Realart Pictures Corporation, Harry W. Willard, branch manager, this week is moving its offices from temporary quarters in the Consumers Building to the seventh floor of the Film Exchange Building, 207 South Wabash Ave. The entire floor has been handsomely fitted up by the Realart and their distributing agency for the district will be maintained there.

"CONFESSION" OPENS

Well Received at Premier in Boston, Wires Brand

THE premier of "Confession" was given at Symphony Hall, Boston, November 3, and according to dispatches from Joe Brandt, received a wonderful reception, exhibitors and State-right men predicting great success for the feature, which is said to give Henry Walthall his greatest film role.

The Alhambra Theatre of Ellwood, Indiana, has been acquired from Don Burley by J. H. Fihe. This puts Mr. Fihe, for whom Frank Mackey is manager, in control of all the Ellwood Theatres, with the exception of the Princess. The Fihe interests recently acquired the Colonial, which has been renamed, Baby Grand, and the Grand, which burned a short time ago, is being rebuilt with a capacity of 1,350 seats. As J. A. Humphrey, the veteran Vitagraph salesman acted as intermediary in the Alhambra transaction, it is safe to say that Vitagraph films will be given prominence on the programs of the Fihe houses.

A real life romance of the Moving Picture Theaters has had a happy culmination in the marriage of C. A. Seitz, manager of the Palace Theatre at Highland Park, Ill., to the lady manager of his theater located at Troy, Ill. The two theatres will have the unusual distinction from now on of being under the old and new management at the same time.

Harry Weiss, manager of the Chicago First National Office, has returned from a five weeks' trip through Illinois and reports conditions abnormal, but abnormal in favor of the moving picture exhibitors, and predicts that this will be the biggest year in the history of the industry. Mr. Weiss also says that this was the biggest trip in a business way that he has ever made and broke all records on a dollar and cents basis.

William McNamar, owner of the Rex Theater at Virden, Ill., has moved into his new 1,500-seat house, also called the Rex. The old structure will be torn down.

Frank Thielan is having plans drawn for new theaters which he proposes to erect at Elgin and Bloomington, Ill.

Jaxon Brothers, owners of the Opera House at Bushnell, Ill., have purchased the Gem Theater and are operating it while the Opera House is being wrecked to make room for a new and modern theater which they are planning.

The Rice Hotel Co., Dixon, Ill., is considering the erection of a new theater on the site of the old opera house in that city.

John Marlow, president and manager of the Hippodrome Theatre at Herrin, Ill., announces that their new theatre at Murphysboro, Ill., will open December 15. This theatre has a seating capacity of 1,600 and is elaborately furnished and contains a $15,000 pipe organ.

Manager W. J. Mahoney of the Rialto, in Providence, R. I., a picture house just opened, last week entertained the members of the police force at a free showing of Tom Moore in "One of the Finest."

The Coronet Film Company has been granted a permit in Providence, R. I., to erect a studio near the Eastern Film Company's plant on Elmwood avenue.

Mr. Wright of Memphis, Tenn., secretary of the Boys' Division of the Y. M. C. A., has arranged for a showing of pictures particularly suitable for children at the following institutions of Memphis each week: Juvenile Court, Leath Orphanage, Wesley House, Crippled Children's Hospital, and the Y. M. C. A.

Work on the two new Memphis Loew Theatres and the Pantages house is progressing, and both circuits advise that they will both have a theatre completed on or about April 1st.

S. N. Crowen is constructing a new theatre in the southwest section of Chicago, known as Clearing, 63d Street and Central Avenue.

* * *

All Southern California Houses Hit by Prosperity Wave

Perhaps the best indication by which to judge the business of theatres in Los Angeles and the Southern California territory, is by the fact that every theatre is now being successfully operated, and theatres are selling for prices two and even three times as much as they could have been purchased for one year ago. These statements, of course, refer to the suburban houses, and those of the smaller towns in California.

In all there are about 100 theatres in the city of Los Angeles showing motion pictures, and up until six or seven months ago, it was not unusual for at least fifteen per cent of these theatres to be closed a portion of the time. In fact, about fifteen per cent of the houses were looked upon as trading stock which changed hands very frequently. This condition does not seem to exist to-day and report from the owners indicate that all are making money.

One year ago, a theatre on Central Avenue was sold for $5,500, and this week the owner refused $15,000 for the house. Another instance which illustrates the prices being offered for theatres, was the purchase by a well-known exhibitor of a suburban theatre for $12,000, which could have been bought a year ago for three or four thousand dollars.

Directors' Assn. Hold Meeting

Messrs. Haas and Seessel of F. P.—Lasky Deliver Interesting and Instructive Addresses

AT the meeting of the Motion Picture Director's Association, held at 234 West 55th Street, Tuesday evening, addresses were delivered by Robert Haas and Charles Seessel, of the Art and Technical Department of the Eastern studios of the Famous Players-Lasky Corporation. President George Irving was in the chair and the following members of the association were present: Fred Thompson, George B. Seitz, John S. Robertson, Kenneth Webb, Walter Edwards, George Sargent, Charles Giblyn, S. E. V. Taylor, J. Gordon Edwards, J. Searle Dawley, John Adolphi, Perry Vekroff, C. J. Williams and Ashley Miller.

After the regular business of the association was disposed of, President Irving introduced Mr. Haas, who spoke in part as follows:

"There are a great many definitions of the term architecture, but the best I think is this: 'Architecture is good construction made beautiful, reflecting the character of people.' The architecture of the Greeks expressed the sentiment and culture of their civilization. The architecture of the Romans stood for organization, formulæ, authority, etc. Mediæval architecture was the expression of religion and the sentiment of the infinite. America itself is the great melting pot of the races, so American architecture to-day is the fusing of many styles.

"A room should be designed to live in, with a sympathetic regard for the individual refinements of those who make it a home. Aside from a few things such as camera angles and photographic color values, lights, etc., motion picture rooms should be designed with exactly the same thought as an architect or decorator has for his clients, the thing uppermost in his mind being character."

Mr. Seessel's address was along more technical lines, "We meet the director," he said in part, "and the scheme laid out for the picture set is turned over to Mr. Haas. I make six blue-prints of the set. These show the number of pieces of furniture, character, size, shape, design, etc., and give the proportions needed; also lighting, fixtures, floor coverings to make a complete room. This is then submitted to the directors for their approval, as we believe in giving the director everything that he desires."

War Film of Catholic Council

F. P.—Lasky Produces Film, Due for Release Soon, Showing Services of Nat'l Catholic Council

THE Famous Players-Lasky Corporation announces that it has under production a picture entitled "American Catholics in War and Reconstruction." The picture is being prepared by the Educational Department of the corporation under the supervision of the Motion-Picture Committee of the National Catholic War Council with the co-operation of the K. of C. Committee on War Activities.

The picture epitomizes in narrative form the patriotic services of the hierarchy, clergy, the National War Council, the Knights of Columbus and the Catholic laity generally during the period of the War, according to the reports received. The film is said to be divided into five sections, the first three of which deal with the material just cited. The concluding portions deal with the "after-the-war" services of the Catholic Committee on Special War Activities, including the aims of reconstruction, vocational guidance, and the caring for the sick and wounded.

On behalf of the National Catholic War Council the preparation of the film is being looked after by the Motion Picture Committee composed of Charles A. McMahon, Chairman; Robert G. Drady, Frederick A. Sweet and Michael Williams. Mr. Sweet is doing the actual work of editing and outlining of the film at the Educational Department studios of Famous Players-Lasky Corporation. According to reports, the actual work of production should be completed within the next week, and it is anticipated that the picture will be circulated among Catholic churches, parishes and clubs in the near future.

Rothapfel Works on Alterations in Calfornia Theatre

When the California Theatre in Los Angeles passes into the hands of its new owner, Samuel Goldwyn, on November 2d, it will be closed for a short time in order that decorations, alterations and other changes may be made to improve the theatre according to the ideas of Samuel L. Rothapfel, who arrived in Los Angeles October 22d, to assume the work of supervising the opening of the house under Mr. Goldwyn's management.

Although no statements have been issued in the West by any of the parties concerned, it is definitely understood that Fred Miller will continue as general manager and Roy Miller, who has been in charge of advertising and publicity will continue in that capacity. Mr. Rothapfel's work will be concluded in eight or ten weeks, according to his statement shortly after arriving in Los Angeles.

New Motion-Picture Theatre for Manchester, Tennessee

Cowan Oldham, of McMinville, Tenn., has recently purchased the interest of John A. Chumberlev in the Colonial Theatre at Manchester Tenn. The Colonial will be closed for about two weeks, during which time the theatre will be remodeled and an entire new outfit installed. It will then be reopened under new management.

Catholic War Council's Program of Film Civic Educational Campaign

On the eve of the initiation of its nation-wide Civic Education campaign, the National Catholic War Council has definitely announced a schedule of films to be used in connection with the work. In accordance with the contract recently concluded with Famous Players-Lasky Corporation the Council advocates the showing of clean comedies, pictures inspiring patriotism, offering vocational guidance of presenting subjects of educational value.

Each Civic Educational program will comprise 12 separate and complete entertainments, one entertainment to be given weekly until the series is completed. Five reels of entertaining motion pictures will be shown each evening, as follows: (a) a patriotic picture; (b) a travelogue; (c) an industrial or combination magazine feature covering subjects of educational or scientific interest; (d) a safety first, sanitation, recreation or better health picture and (e) a short dramatic or clean comedy picture.

The wholesome comedies of the Paramount-Drew pictures, the Paramount-Burton Holmes Travel Pictures, the Paramount Magazine and educational films will be available for the work of Catholic parishes in their educational program as a result. The probability exists that even broader limits may be attained in the consummation of these plans.

"American Catholics in War and Reconstruction," the film which has been prepared by Famous Players-Lasky Corporation under the supervision of the National Catholic War Council, depicting the wartime and reconstruction activities of the Catholic church, will be circulated among Catholic parishes as the initial offering of the Civic Education program.

"Hi" West Joins Lynch Forces

Another newspaperman has entered the motion picture industry. This time it is C. H. ("Hi") West, for seven years a city editor and a Sunday editor on the Minneapolis Tribune.

Mr. West has joined S. A. Lynch Enterprises and is with Charles G. Branham at Dallas, Tex. He read copy on the Chicago Examiner for a year and previous to that was a reporter in Philadelphia, Camden, St. Paul, Sioux City, Omaha, Duluth; was assistant city editor on the Spokane Chronicle and reporter on the San Francisco Chronicle.

The Lynch Enterprises expect to profit by the wide newspaper experiences of "Hi" West and is surrounding itself with publicity and exploitation fortifications in the shape of an efficient staff headed by Charles G. Branham.

New York F.I.L.M. Club to Give Dinner Evening of Nov. 8th

The New York F.I.L.M. Club will give a "Beeksteak Dinner" on Saturday night, November 8th, at Healy's, 66th street and Broadway. Tickets can be secured from any of the managers of the various exchanges. This is expected to be an unusual event and a large attendance is anticipated.

News of the Country Via Correspondence

CLEVELAND

Robert McLaughlin, author, playwright and scenarioist, is in the midst of a two-reel propaganda film to be used to help fill the coffers of impoverished Moses, Cleveland, when the city's community chest drive for $5,000,000 is started. The theme of the film is based on an allegory, showing an old miser in the hands of Faith, Hope and Charity, with Charity pointing out the city's empty chest, and Faith and Hope pleading for help.

The Rialto, one of the biggest photoplay houses on the West Side, opened its doors to the public at noon Saturday, October 18. This theatre will accommodate 1300 patrons comfortably. Everything is of the most modern, up-to-date type.

The Shaw-Hayden, also a 1200 seat photoplay house opened its doors to the public for the first time October 25. The Shaw-Hayden is the biggest neighborhood theatre to be built on the East Side. Nothing has been spared to make it complete both in structure, equipment, decorations or program. J. J. Mellert, who also runs the Fulton theatre, Cleveland, is manager of the new Shaw-Hayden.

W. H. Hoffman returned to Cleveland last week, after an absence of several years, to open a branch Pioneer exchange. The space formerly occupied by Hallmark, was selected and J. K. Mooney

Maurice Levenson, a film man whose experience in the industry have taken him from Dallas to New York and back to Cleveland, is now with Dave Warner in the Dave Warner Films. Levison has just been mustered out of the Canadian overseas service.

B. S. Gorby has recently purchased the Belmar theatre, Sebring, Ohio, and will give it his personal supervision.

H. E. Horwitz, owner of the Olympia theatre, Cleveland, has just closed a deal for the purchase of the new Rialto theatre, which is in the course of construction in East Akron, Ohio, directly opposite the Goodyear Tire and Rubber Company. The house which will cost $250,000 when completed, will have all the latest building and projection equipment, with accommodations for 1200 people.

DETROIT

Frank W. Gebhardt, president of the Detroit Board of Motion Picture Exchange managers will represent the local organization at the meeting to be held in New York October 29, to form a national association.

I. Lesserman, of Chicago, has leased the Grand Circus theatre here. It is a downtown house, seating about 700. Plans are underway to redecorate and otherwise improve it. A Universal picture, "Common Property," goes in there for the week of October 26.

Howard O. Pierce has been again appointed publicity director for the John K. Kunsky theatres. Thomas Moule will manage the Madison and Adams theatres, with Clyde Wixom acting as assistant at the Adams.

The Pioneer Film Corporation has opened offices on the ground floor of the film building with Art. Blankmeyer in charge.

BUFFALO

The Star theatre which under its new holding company has been showing feature films for several weeks went into its new policy of popular vaudeville and picture, commencing Monday, October 27. The opening picture is Herbert Rawlinson in "A Dangerous Affair." The Griffith repertoire season was not a success at the Star.

Henry E. Wilkinson, manager of the Realart exchange, reports several bookings for the first production to be released by the company, "Soldiers of Fortune," and is planning to take several exhibitors to New York to see the picture.

Buffalo newspapers are beginning to cut down theatrical readers and are also eliminating special stories given some of the leading houses as midweek notices. This is especially noticed in *The Evening News*, the *Courier* and the *Enquirer*. Rates, of course, remain the same. They are almost the highest in the country.

Double feature programs are being shown at the Regent theatre, a neighborhood house every night. Billy West, the manager, says the patrons like it but admits it's an awful job booking films.

Al. Becker will show pictures across from the *Buffalo Evening News*, Election night. Mr. Becker who is manager of the Buffalo Theatre Supply Company has had charge of this Election night film show for several years.

John Fenyvessy, bother of Paul Fenyvessy and son of Albert A., theatrical magnate, took charge of the Star theatre, commencing Monday, October 20 as managing director. Paul has been acting as manager and will continue as assistant to his brother.

The new theatre being built in the South Park district by the Hall-Haney interests will be named the Piccadilly, it is learned. The house is fast nearing completion and will have cost $100,000 when completed.

A story was printed in the local newspapers last week that there will be a new 1,000 room Hotel Statler built on Niagara Square. This was good news to the Star and Shea theatre managements both of which houses would benefit greatly from the project. It is said the structure will cost $7,500,000.

That the Mark-Strand Company will build the largest of a new chain of theatres in Buffalo with a seating capacity of 4,000 cannot be confirmed here. If true, Buffalo will have two of the finest motion picture theatres in the world next year, with the completion of Shea's Metropolitan and this house.

SEATTLE

H. A. Johnson Company, Inc., announce to the trade that the officers of the company have been elected and it is their desire that the trade know that there will be no interruptions in the service of the house because of Mr. Johnson's death. Mrs. H. A. Johnson, is now president of the concern and Mr. L. E. Johnson has been added as salesman. All business will, as heretofore, be conducted under the able management of Mr. Ray Kelsall.

Since Mr. J. M. Dunn, has resigned as cashier of the Seattle Select office, as he has left for Philadelphia, Mr. O. B. Hergert has been appointed to his place. Mr. Hergert is well known in both lumber and film circles of the Northwest and has been rising rapidly in film circles since he has entered them.

Harry Hoyle who has been associated with some big picture concerns for the past seven years has been appointed assistant manager and booker in the Seattle Select branch.

PORTLAND

A special exhibitors' viewing held by Manager Sol Baum, of the Universal Film Exchange, in Portland, Friday, October 17, on the new serial, "The Great Radium Mystery," brought out a general attendance of local exhibitors and exhibitors from neighboring cities, and bore fruit in immediate bookings.

James Grant Kelly, former Portland newspaperman, has gone to California to manage the California exploitation for the Cloverio Film project, a local concern. He will also handle publicity for J. Warren Kerrigan.

"Doc" C. S. Crews, of the Liberty theatre, Walla Walla, Washington, has booked the Stage Women's War Relief Series to his house to begin the latter part of October, and will feature them as a special attraction. The Majestic theatre, in Portland, runs these features monthly on a double bill, giving the Stage Women's two-reel equal importance in the advertising, with the other feature.

Exhibitor Service Bureau

McVoy Says Film Service Must Drop

Interesting Letter on Admissions by Ross A. McVoy, Manager of the Morgan Theatre, Auburn, N. Y.

Some people who read this article might conclude that Mr. McVoy was born with a hatred for film exchanges or that his liver was bad the day he wrote this article.

Since we happen to know him personally, and right here we can tell you that there isn't a better showman in his neck of the woods, we can assure you that neither is the case.

McVoy likes to buy good films as cheaply as he can, which is laudable. He hates to come across for service not so much because he just doesn't like to give up the money but for the reason that at his prices of admission which he claims he doesn't dare raise, he can't afford to pay more than he has been paying.

In this we believe he is not alone, that the majority of the exhibitors in the size city Mr. McVoy inhabits are the ones who have been hit the hardest by the producers who have insisted on more money for their productions.

To our personal knowledge Mr. McVoy and also thousands of other exhibitors in the medium sized towns have played the biggest productions of the past year at the admission prices now in vogue at the Morgan. Is it any wonder that managers of McVoy's class view any raise in rentals with alarm? We think not.

Read what Mr. McVoy has to say, see if you are in the same boat with him and then write us about your exhibitor problem.

Must Get More

OUR prices are, afternoons, 11 cents straight, and evenings, children, 11 cents and adults 15 cents and we pay the war tax. Are we going to raise prices? I think that nights should be 11 cents for children and 17 cents for adults.

It is absolutely necessary that prices should be that amount in our theatre to make any money. Film rentals are boosted in Auburn, as a rule, 100 per cent. and in one instance a star whose two days' runs were $50 for two days, the writer was forced to pay $225 for three days and will no doubt only be able to use the picture two more days. It is highway robbery. It is uncalled for, and believe me, some day these same people are going to be beggars in the street if they keep up such tactics.

Our admission prices will positively be standard.

Can't Juggle Them

No successful showman can continue to "juggle" prices and succeed in this town or any other town where he has competition which is standard. Furthermore every theatre in a city of this size has a steady patronage. Those people should — but they do not, all read daily papers. They learn the price of admission and then come prepared to pay it. Some time you raise your prices, you advertise, you think, in every known way, but all your people do not learn to know it and some family comes down with the usual fare and they are surprised at the advance. Not only that, but they have no more money with them even if they wanted to pay it. They go to the other house, perhaps they see something they like and go again — good-bye — you have lost a steady patron even though you fattened your box office on that one play. What's the answer for the future? Watch your receipts — they will soon tell you. It's the business that stays is the business that pays and we are going to exert every effort to hold what we have.

The exchange man sends his representative out to the exhibitor with a lot of "con" about you must get more money, and then they turn around and expect you to hand it right back to them. And the exhibitor as a rule, including myself in some instances, does it and smiles even though he knows it's a knock-out punch and below the belt at that.

I'll gamble right now that before April first you will see the film rentals reduced fifty per cent. Any takers? Those who will want to say "no, it won't come down" are those poor "boobs" who fell for the first high rentals. Yes, I was one. I booked one concern's output and paid heavy dough for it and have been treated like a dog since the day I signed the contract and I do not mind saying that when my contracts expire with this company they will not play any pictures in our theatre unless they quote prices within reason.

It's an outrage. Film salesmen come through and take contracts for more than an honest exhibitor can pay and then go to a vaudeville house and because they see a few extra dollars they place their service there. Then they kick because the legitimate motion picture theatre cannot pay their prices. The time is not far distant when a great majority of the exhibitors will combine and do away with this cutthroat manner of doing business.

Thank the Lord the writer is tied up for 1919–1920 almost to a play-date with all but one line of concerns who have treated him pretty white, but nevertheless it's a rotten state of affairs.

The public has always looked to the motion picture like the working man did to his glass of beer. The beer is taken away, and the motion picture prices have been elevated to such a high standard of rentals that the poor people who were the supporters have turned from the motion picture theatre.

Admitting that everything is higher — sure it is; but has the completed product warranted anywhere near the increase in rentals which are asked? Receipts have not doubled and tripled, etc., yet rentals prices in some instances are five and six times what they were and for no bigger drawing powers. After the above, some bird will say: "Well, Mack, you know so much, what would you suggest?" What would I do? I would get producers, exchange managers and exhibitors and put all the releases through a film clearing house owned and operated by all the producing companies. Let each company have its own representative and a hundred and fifty or less exchanges in the country will do the trick. Let each representative cover his territory twice a year or more if necessary and make selling film a commercial, legitimate business. Play square and the answer is bigger and easier profits. Think of the expense that could be saved in the road men alone. Where do you find them most of the time? In the theatre helping the manager exploit his show? Not by a long shot, but hanging around the hotels playing cards or lapping up the remainder of Old John Barleycorn.

The waste must be eliminated before grand success can come. Somebody get at the bottom of the waste and you'll soon hear the boys all shouting good times, good luck and come again.

Sincerely,
R. A. McVOY,
Manager, The Morgan Theatre.

"Clinching His Entrance"

THE circuit house organ for the Hulsey Enterprises of Dallas, Texas, is responsible for this one.

St. Peter looked with wonder at the two rusty coppers which the passing soul had dropped into his hand.

"Why, my good man," he asked, "what is this for?"

"War tax," murmured the soul gloomily as it passed through the heavenly gates.

Your Idea and Ours

WE felt quite sure that "Broken Blossoms" would get some good advertising, since exhibitors know that they have a great picture and will feel that the production justifies spreading themselves, and this display by the Rialto of Tacoma, one of the Jensen and Von Herberg houses is evidence that we were correct. This was a full page framed by Charles R. Rordigers, and was printed in three colors, a very artistic effect being achieved, especially in the face cuts of the two players within the pictured cup of the flower. By using one of the stills which shows Donald Crisp in the character of Battling Burrows, the three important characters of the film are brought to the attenion of the reader. There is a good line of selling talk on each side of the scene cut and the Griffith and title line are both nicely displayed.

We call this the best display to come to our attention on this picture. It is big space well utilized.

The banner show day of the year is approaching: Thanksgiving.

THE Hippodrome of Baltimore has taken a scene still from the very first scenes of "The Dragon Painter" and made a cut from it.

This is a peculiar sort of an offering, one of great scenic beauty and artistry and by the use of the cut shown the Hippodrome ad man has told his readers of this fact without laying emphasis on it in words. The absence of selling talk concerning this feature may be forgiven since the story is extremely slender, and since Hayakawa's followers are never so particular concerning what his pictures are about. This ad strikes us as being unusual and a sure attention attracter since the scene cut is so large and the reading matter so short. There are few pictures we would recommend a so restricted word announcement but we are inclined to give this one a good rating nevertheless. In size this was four columns wide and eight inches deep, not a very large display yet one which stood out on the page above a number of larger more complicated ads.

Ten little bathing girls, ushers at a show, nothing much above the waist, nothing much below.

FOR a city of its size no better examples of good advertising come into the office than from Wichita, Kansas, and usually the displays which we admire from this source are the work of the Palace, as is this one.

As has been the rule on this picture the Palace ad man has given plenty of space to the listing with personal photographs, of the notable cast which had roles in "Her Kingdom of Dreams." In addition, a very good cut of Miss Stewart is given place in the top right hand corner. It serves to balance the display and attract attention. The Palace has a very good name cut. We like the selling talk used in this one too. It doesn't promise any wonderful picture but does suggest the romantic drama one would naturally expect from the title of the feature. The inference of its entertainment value may be gained from the splendid cast of characters listed. We would call this one of the most tasteful displays we have yet seen on this latest Anita Stewart picture. In size the ad was four columns wide by 14 inches deep.

HERE is a "Checkers" display by the Schenley theatre of Pittsburg which really is much too crowded yet which does not appear so since all the reading matter and cuts have been tied together so nicely.

Aside from the arrangement of cuts and selling talk this is constructed the same way as nearly all the ads we have seen on this feature. Picture of the horse, picture of "Checkers," emphasis placed on the spectacular stuff in the various scenes, etc.

However since this is the proper way to exploit this film, this display is entitled to commendation.

Attention is called to the fact that the Schenley has told Pittsburg people the time the feature will be screened. This is important nowadays when story counts in screen entertainment.

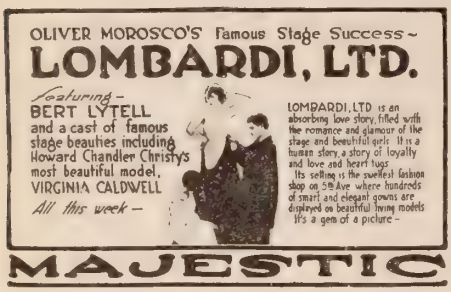
The Schenley also advertises a parking place for cars. This is the first instance of this service that has come to our attention.

Samson's strength was in his hair, and Mary Pickford's curls draw like a mustard plaster.

IT has remained for the Majestic (Columbus, Ohio) ad man to dig up another exploitation angle for "Lombardi, Ltd." in addition to the many we saw and others have seen in advertising it. What we refer to is billing Virginia Caldwell. Now, Miss Caldwell won't mean much to movie fans but they do know who Howard Chandler Christy is if for no other reason than his Liberty Loan posters and you can bet they will want to see what his model looks like. We would call this feature of the billing worthy of mention in every ad on "Lombardi, Ltd."

The display is also a bit out of the ordinary and certainly is framed just the way it should be on this picture, since the big bet is the title and the fact that it is from the celebrated Morosco play. We have one

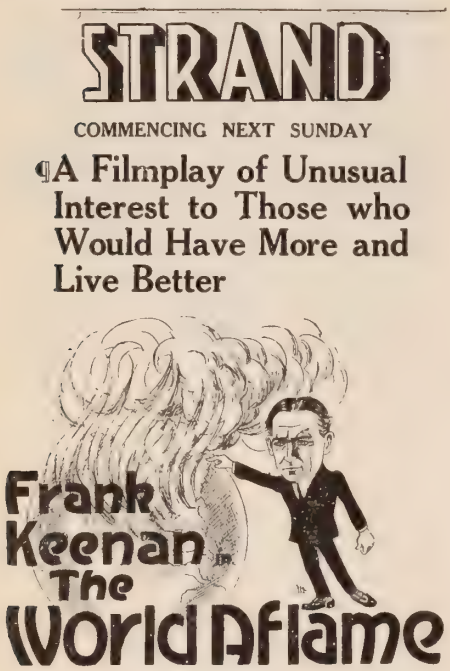
Looking Over the Ads


OLIVER MOROSCO'S Famous Stage Success~
LOMBARDI, LTD.
featuring~
BERT LYTELL
and a cast of famous stage beauties including Howard Chandler Christy's most beautiful model, VIRGINIA CALDWELL
All this week~
LOMBARDI, LTD is an absorbing love story, filled with the romance and glamour of the stage and beautiful girls. It is a human story, a story of loyalty and love and heart tugs. Its setting is the swellest fashion shop on 5th Ave where hundreds of smart and elegant gowns are displayed on beautiful living models. It's a gem of a picture~
MAJESTIC

small criticism to make and that is that this ad does not state that it is the picture version of the play which will be shown at the Majestic and is so worded that one might infer that it was the stage play which is being advertised. However, since Columbus people no doubt know that the Majestic is a picture house this may be passed as too small a matter to devote space for criticism.

We like the Majestic selling talk and the way the ad has been framed below the title line. In fact, this is an ideal style for a space of this size and shape, five columns by eight inches. If you are going to play "Lombardi" you can not do better than to copy this display for your newspaper ad.

We quote a famous producer: "My comedies are not to be laughed at"


STRAND
COMMENCING NEXT SUNDAY
¶A Filmplay of Unusual Interest to Those who Would Have More and Live Better
Frank Keenan in The World Aflame
¶ To claim that any motion picture can solve present capital and labor problems is ridiculous.
¶ However, in this, his master picture, Mr. Keenan, the screen's most distinguished star, offers the best suggestion for the solution of the many complex problems yet advanced.
¶ Here is a film drama, throbbing with human interest, possessing a world-wide appeal—a play for every man, woman and child in America.
¶ Not a sermon, but one of the very best dramatic plays ever offered at this theater.
¶ NO RAISE IN PRICES.
Mutt and Jeff in "Honest Book Agents"
Topical Tips Hearst News

WE use quite a lot of the Strand's and New Garick's (Minneapolis) ads, not because we admire them so much but because they are different and therefore entitled to space since we attempt to give displays attention which are out of the ordinary rut for some reason or other.

Personally we don't think so much of this one yet it certainly would attract attention since it is bold and of good size, three columns by fourteen inches.

We sort of think that the basis of this cut with the figure pointing to the world aflame come from the producers. At any rate it seems to us as if it is a first rate idea badly carried out.

The figure is almost a caricature and certainly does not look like Frank Keenan and the suggestion of a blazing earth is not very convincing. We do like the display of the star's name and the billing of the title, "The World Aflame," however.

As to subject matter this is excellent, much better than the way the talk has been displayed.

This rates as good advertising, perhaps an average with the added recommendation of being somewhat different as we have stated.

Films suggested for strike benefit shows: Window cleaners, "The Climbers;" Firemen, "The World Aflame;" Barkeepers, "When Bear Cat Went Dry."

IF you want to frame one along different lines for "The Miracle Man" here is a display used by the Regent, Wichita, Kansas, which is all of that. In this the four most popular stars or at least four very popular stars are quoted as to what they think of the Tucker picture. Certainly this ad will get attention and the only point involved is whether as good results are obtained from quoting anyone, even such famous people, as you would to use a good scene cut from the many provided by the producers and add to it a good line of selling talk about the play. That is for you to decide. We would suggest however that here is a great ad for use after the engagement is well under way and the merits of the production have been extolled until there is nothing new to say about it.

A Good Idea for Both Health and Publicity

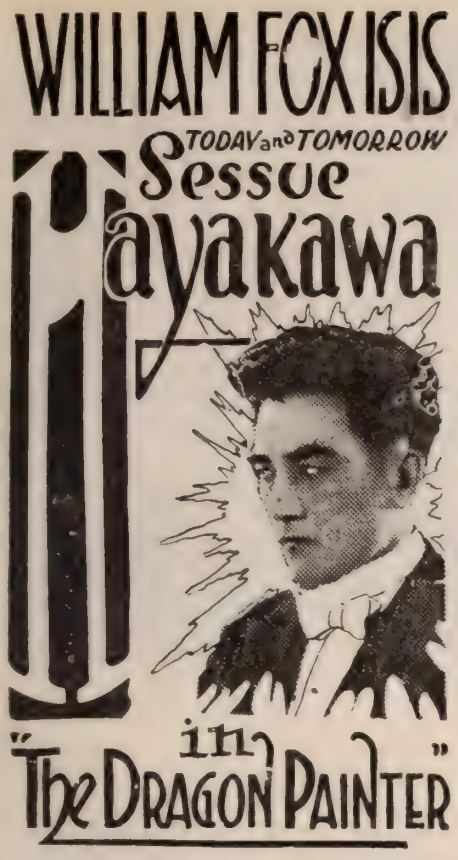
GOOD ideas often have their birth out in the "tanks." Here is one for Easley, S. C., according to the newspaper directory boasts a trifle less than 3,000 people. The following is a clipping from the Easley Progress and will explain itself:

"In view of the fact that the country is liable to be visited with an epidemic of influenza again this fall, it becomes every person who has the management of a school, church, theatre, cotton mill, or other place where a crowd of people congregate, to have the buildings well ventilated before and after every such congregation. It would also be well for people to ventilate their homes by leaving the doors and windows open as much as possible.

AN APPRECIATION FROM THE SCREEN'S GREATEST STARS
WM. S. HART
SAYS:
"The Miracle Man" made me play the baby. In my opinion it is a marvelous picture.
MARY PICKFORD
SAYS:
I think "The Miracle Man" is the best picture I've ever seen.
CLARA KIMBALL YOUNG
SAYS:
Frankly, I cannot say why I liked "The Miracle Man". You would not attempt to analyze the pyramids. I can only say that I was so happy, so exalted during the performance that it was some hours later before I got back to earth.
DOUGLAS FAIRBANKS
SAYS:
Marvelous, wonderful; it's absolutely superlative. Mr. Tucker has gotten over on the screen the most lifelike portrayal of a story that I have ever seen.
"THE MIRACLE MAN"
STARTS MONDAY
REGENT
ALL WEEK

"The Lyric Theatre of this city has large electric fans installed that keep the air stirring all the time performances are going on, and the doors are opened after each performance and the room thoroughly ventilated before the next performance begins. If every person who has charge of places where numbers of persons congregate would look after the ventilation as Mr. Sasseen does the Lyric Theatre, the danger of spreading epidemics of any kind would be minimized."

How Exhibitors Advertise



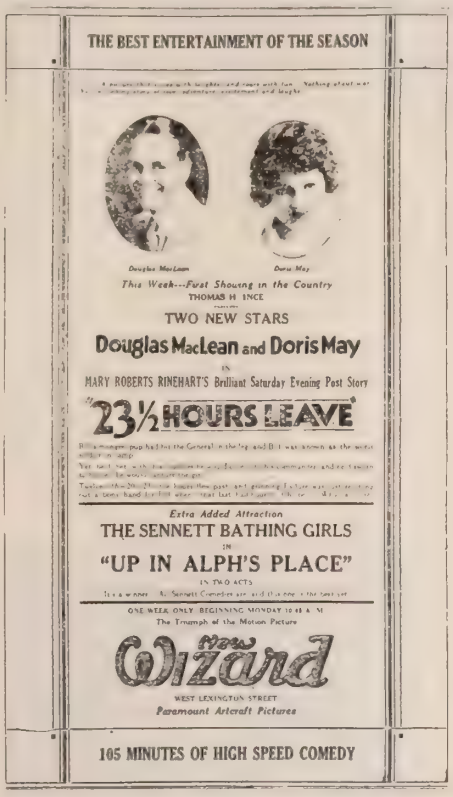
THIS little single column, four-inch ad is mighty artistic and where small space is used so that selling talk is prohibited we would say quite a masterpiece. Personally we like the hand-drawn ad, but do not use them so extensively for these pages as we would, if the majority of exhibitors were able to do anything along these lines, as we figure that the greatest value "Your ideas and Ours" has to the exhibitor is to show him a good display on some particular picture he will run and thereby help him to frame his own ad when his engagement begins. This display is a style effected by the Isis, that of mere announcements which may or may not be the correct policy, as against a more expensive and liberal advertising campaign plan.

"Our" pictures: "The Hushed Hour," "The Witching Hour," "The Eleventh Hour," "One Hour," "The Final Hour," "The Mystic Hour," "Her Hour," "The Trembling Hour."

HERE is a good one from Baltimore, the home of the New Wizard, which begins with a bang up good attention attracting line, "The Best Entertainment of the Season" and tells what "Twenty-three and a Half Hours Leave" is about in just the way it should be advertised.

There are a lot of pictures which we would hesitate in coming right out in the open and boosting the way the New Wizard man has done on this feature but according to our opinions this picture is just what has been said about it, therefore the the theatre management will need no alibis.

The use of two head cuts to introduce the two new stars is good stuff if for no other reason than that the pictures serve to brighten the appearance. We also like the way the New Wizard has announced the featured players. In our opinion one or two good pictures will put any real screen personality over with the public and these people are finds, therefore the sooner they are introduced to Baltimore fans the better. The New Wizard ad gives the added attraction about the right space, especially in the matter of the bathing girls line and also has shown good judgment in selecting some real business getter to help get the people in to see a mighty good feature picture, since we have not as yet come to the point where fans will consider the fact that a picture may be the best ever and still not have a cast composed of their favorite players. The billing the New Wizard has done on this picture, together with the added attraction, guarantees a good week for the



theatre and the next time McLean and May play the house they will have a reputation.

Here is also one that we would recommend you to save as copy when you play "Twenty-three and One Half Hours Leave." In size this display was just a trifle short of a half page.

We forgot to say that — mentioning the story as a *Saturday Evening Post* serial and the matter is correct.

Two Advertising Novelties of Proven Merit

ONE of the office know-it-alls says these stunts are so old that they're new, which perhaps is true but nevertheless either of them is worth pulling once in the while for they do not cost much and are always sure of bringing a certain amount of results.

Arthur A. Fruedenfeld, director of publicity for the Butterfield circuit up at Battle Creek (this is no Postum story) sends in two cards which will explain themselves.

One is a tag about two by three inches, on which is printed "Your attention is arrested (this last word in bold caps much larger than the other printed matter) to the fact that." Then follows the bill at the theatre. The "arrested" tag was used on the steering wheels of cars which were parked about the streets.

The other tag is the shape and size of a theatre ticket and printed so that at first glance, it would look like a free pass to a theatre. In small letters (eight point) was printed "This is not" and then "Free Ticket" followed in bold caps. Following this line was some more eight point saying: "But you will have to" with "Admit one" in bold caps next. "Thing" in eight point was on the next line with some more selling talk concerning the program being shown at the theatre.

Mr. Fruedenfeld reports that both stunts were good business producers.

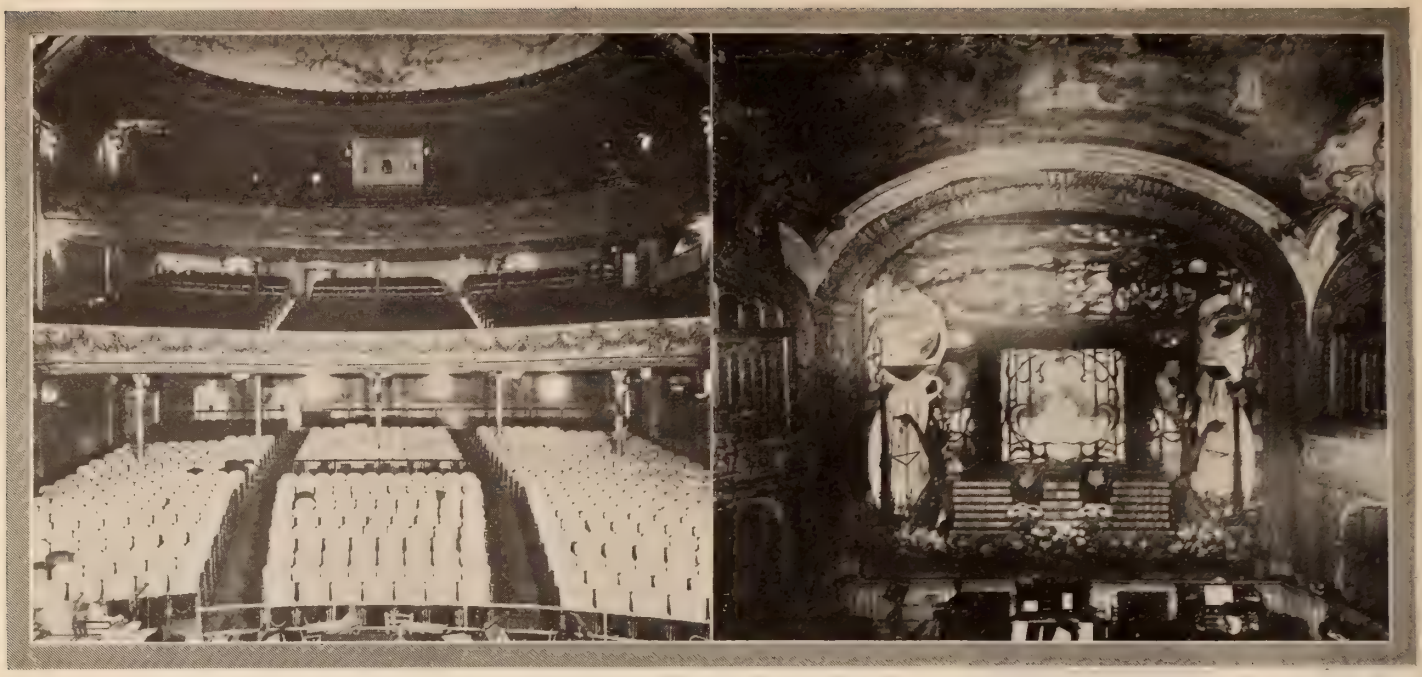
Two New Novelties from Frudenefeld

ARTHUR A. FRUDENFELD publicity director of the Buttefield circuit, with home offices at Battle Creek, Mich., has orginated two new advertising stunts which cost little and furnish some excellent publicity.

For "The Kingdom of Dreams" a little eight page phamplet was put out. On the cover page was the following: "14 reasons why we should adopt the Bolsheviki form of government," then followed on the inside pages other matter, one of which lists the fourteen reasons and leaves the space to the right where explanation of the reasons would be made, blank. Then Mr. Frudenfeld advances 17 reasons for seeing "The Kingdom of Dreams" in the seventeen star players the film boasts. There is a bit of a kick in this one in that the point of the "14 reasons" is somewhat involved. However the stunt is an attention attractor and won't make anyone "sore."

Mr. Frudenfeld's other stunt is a sheet of paper with a typewritten announcement on one side for the Regent theatre attractions and in the middle of the other side the address of "Mr. and Mrs. Kazoo, City," an imitation of a post office cancelling mark and a postage stamp cancelled. When folded and stuck together the sheet of paper looks like a sealed envelope.

It is small ideas like this which we believe are most effective in advertising a production, considering the fact that the cost is nominal.



The auditorium and stage of the New theatre, Baltimore, Louis De Hoff, manager

De Hoff, of Baltimore, Is An All-Around Showman

IT is easy to manage three theatres at one time after one has systematized his work. This is the dictum of Louis A. DeHoff, pioneer in the motion-picture field in Baltimore, who has done much to educate the people of that city to an appreciation of the photoplay and who is now manager of the New and the Garden Theatres. Mr. DeHoff has likewise been assigned to the office of managing director of the $1,500,000 playhouse which the controlling interests of these theatres plan to erect on Lexington street, Baltimore's principal shopping thoroughfare.

The use of courtesy, good advertising and hard work are all that is necessary to build up such a system, Mr. DeHoff explained when pressed for the reasons for his success. These opinions, it might be said, are worth regarding with more than passing interest because within the last five years this young man,—he is not yet 35,—has built up such a patronage for his theatres that the "S. R. O." sign makes its appearance frequently in the course of each show. He writes all the copy for his newspaper advertising and plans "ballyhoo" features, in which form of exploitation, he is unsurpassed by any other exhibitor in Baltimore. Although he has never had any training in the advertising profession, DeHoff manages to draw up adds that "pull." All of his copy is of a high artistic grade and is set off by a wide margin of white space. He was one of the first to realize the value of newspaper advertising and he set out in the DeHoff way to get the co-operation of the local newspapers. Greatly through his influence, the journals were persuaded to give much space to motion-picture news with the result that the interest of the public in the photoplay was stimulated and increased 100 per cent. It also had the effect of augmenting greatly he "pulling" power of the moving-picture ads.

The paradox of DeHoff, however, is that while he is without question, in a class by himself in manufacturing publicity by means of "ballyhoo" stunts, yet he does not believe in this form of advertising, which he says, does not appeal to the class of people to whom his theatre caters. Yet, whenever a producer fails to furnish advertising that measures up to DeHoff's peculiar standard he thinks up some original means of exploiting the film, that gathers in front of his theatres, crowds large enough to block traffic on Lexington street.

Manager L. A. De Hoff of the New theatre, Baltimore

For instance, when he was showing "Tarzan Of The Apes," he converted the lobby of the New Theatre into a jungle with a number of live monkeys hopping around in a cage before the entrance. The jungle effect was one of the most beautiful lobby displays ever seen in Baltimore.

"Louie" also shows plainly by many little examples that he follows to the letter, his rules about courtesy. For instance, on one occasion, while the writer was interviewing him, word was brought to him by one of his assistants that a woman had tripped on the carpeting on the balcony and had torn the heel from her shoe. Immediately the manager excused himself and went in person to the woman and showed her to a seat in the foyer while he dispatched an errand boy with the injured footwear to a nearby shoemaker's shop where the damage could be repaired."

"That woman paid eleven cents to see our show," he said when he returned, "and it will cost me fifty cents to have her shoe repaired, but it's worth it in the long run. She'll tell her family and all her friends about the good treatment the patrons of the New receive."

This policy is one that makes itself felt. "The patron is always right," is the first rule that New Theatre and Garden employees are requested to learn. And whenever a person has a "kick" to make they are sent to see Mr. DeHoff who settles it in a manner creditable to his reputation or if he is not present at the time, one of his subordinates will handle the matter in a manner that is in accord with his policy. They are instructed to do this and they know better than to fail.

The Linwood Doesn't Run Itself Anymore

TARKIO, isn't a city in Japan but a nice little quiet town in Missouri, where E. S. Nesbitt lives and operates the Linwood Theatre, along with two others in Nebraska.

Nesbitt didn't build the Linwood. He came along and bought out a manager who used to "run" the place.

But Mr. Nesbitt believed that instead of letting a theater run itself it should be run by the owner. Of course there was the incentive to let things run themselves because the Linwood was the only moving picture show in the town of 1,700 persons. But to let the show run itself meant death, both to the house and to the owner. And Mr. Nesbitt was not ready for his grave — as yet. No, he was very much alive.

So, he set about to let folks know that the house was not only running and catering to them but that he had something very good to show them.

For instance he is soon to run "The Red Glove." And he has a new idea for exploiting it! Here it is.

On the opening night of the picture Mr. Nesbitt is going to put up a screen on the wall across the street and show interesting scenes from the first episode on it. When the exciting parts are nearly over he will skip a part to come to another section. In order to see this picture in parts the people will be on the side of the street on which his show is located. Then, if they are interested enough to want to see more all they have to do is to turn around and walk into the show.

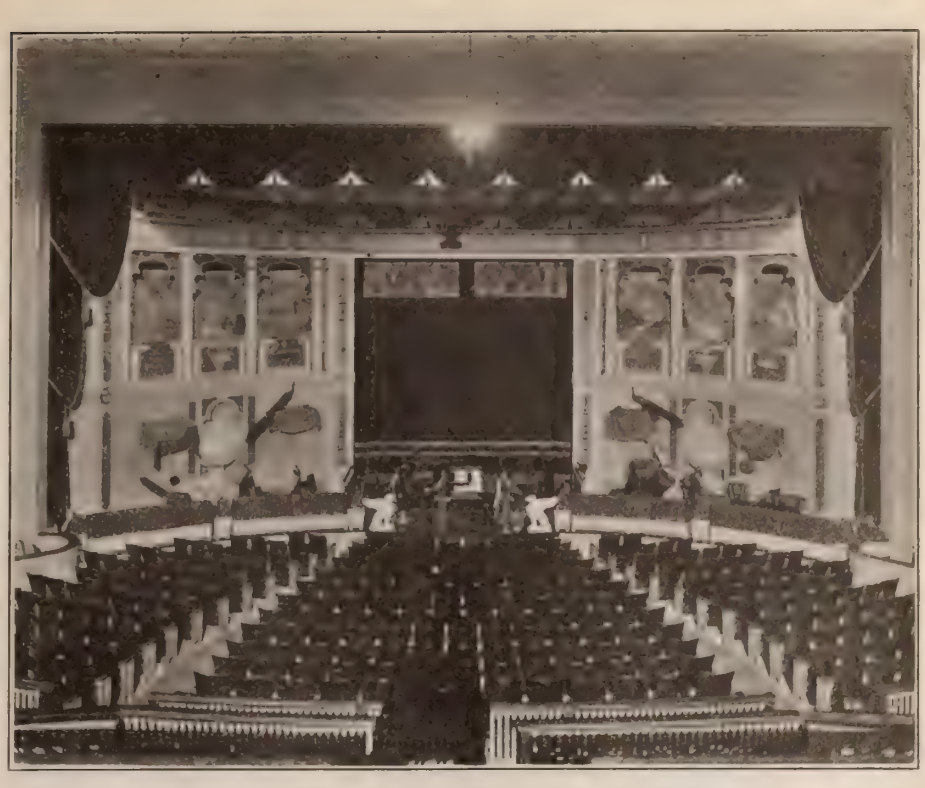
With First Run Theatres

On pages 3595 and 3596

Its A New Service!

GOWNS TO WHET THE DREAMS OF ANY WOMAN ON EARTH
MAGNETIC
LOUISE GLAUM
IN
SAHARA
THE MAGNIFICENT
SET AMID THE GORGEOUS BEAUTIES OF PARIS IN ITS GAYEST MOODS AND INCENSE-LADEN, PLEASURE-LOVING CAIRO, LAND OF CLEOPATRA
COMMENCING MONDAY SEPT. 22
ALLEN

Pritchard's ad Monday, a week before the opening



Stage setting for "Sahara" at the Allen theatre, Toronto, Canada

Blazing the Trail in Canada

We have prevailed upon R. E. Pritchard of the Allen Theatre Enterpises, to write a series of articles on his advertising campaigns in his new field. Beginning on this page is the first, a detailed account of the way "Sahara" was advertised over the Allen circuit. A second article on "Happiness Week" will appear later. Others will also be announced and published.

ONE of the most remarkable campaigns in the history of motion picture exploitation is now under way throughout the Dominion of Canada with the showing of the J. Parker Read production of "Sahara." This campaign, which was planned by R. E. Pritchard, formerly director of the Exhibitors Service Bureau of the Motion Picture News and now director of advertising and publicity for the entire interests of the Allen Theatre Enterprises of Canada, and splendidly carried out as the result of the excellent co-operation of the various managers, might be said to represent the highest development of film exploitation methods.

Immediately after seeing this production at its original showing the Allens purchased "Sahara" for all of Canada, but they regarded it as too striking a production to be shown in the summer months when it could not command the fullest attendance. Therefore, its showing in Canada was held back and Mr. Pritchard selected the offering to inaugurate his new advertising policies. It was the first time in Canadian history that a general advertising campaign was created for a production and carried out through the entire Dominion. The production has now had its showing in most of the principal cities but it is booked ahead for many weeks and even the smaller communities are using a portion of the same advertising material that was employed at the "first run" showings in Canada.

Another remarkable thing has been the amount of work that the various managers of the Allen theatres have given the local exploitation of the Louise Glaum success. Advance information about the pictures and general suggestions were sent to all of the houses, but every manager seems to have set out to combine his own ideas with the best that were offered to him with the result that there was a competition that had not been arranged for. It is in a measure unfair that the efforts of all of the theatres cannot be recited here, but many of the leading houses are still to play the offering as this is written. Only the display of the Allen, Toronto, is illustrated here.

One noteworthy thing about the entire exploitation is that not a single theatre has been tempted to use and "cheap" methods in putting "Sahara" before the public and that the entire exploitation has set a new record in dignity — or rather in a perfect absorption of the spirit of the creation.

Mr. Pritchard designed every line of the advertising used in the general campaign and it was sent from the Toronto headquarters to be used in all other of the Allen theatres showing the picture and those under other ownerships who wished to rent it. For the first time in the history of Canada there was available to

THEN SHE HEARD
THE CALL OF CAIRO
VANITY BECKONED, FOLLY MADE MUSIC —DREAMS OF RAIMENT— ROYAL WERE TO BE REAL
WONDERFUL
SAHARA
WITH LOUISE GLAUM
Exotic Charm of the Orient, Yet so Clean You will have No Regrets
A Picture for Beautiful Wives= and the Husbands of them
STARTS MONDAY SEPT. 21
ALLEN
DIRECTION JULE & J.J. ALLEN
ALL MEN SWORE SHE WAS AMAZING AND THEIR FLATTERY WAS HER LIFE
ASTOUNDING
SAHARA
THE STORY of a Woman who Sold her Husband for Beautiful Gowns,— and went into Sackcloth - to Win Him Back Again
WITH WONDERFUL
LOUISE GLAUM
THOSE WHO CAN ARE ADVISED TO ATTEND MATINEE SHOWINGS
STARTS MONDAY SEPT. 22
ALLEN
DIRECTION JULE & J.J. ALLEN

The Wednesday and Thursday displays used prior to the first showing. These we consider Mr. Pritchard's masterpieces

every exhibitor whether in the largest city or where there was only a weekly to depend upon for advertising, the fullest possible campaign ranging from full page "combination" cuts down to single column electrotypes. Here are the conclusions that led to the advertising policy adopted; as Mr. Pritchard tells it:

"It seems to me that the first impression that any real showman would get of 'Sahara' is the distinct 'class' of the production. That with the elements of the story itself and the magnificence of the production were the things that we tried to put over in all of our advertising, and at the same time to avoid the use of superlative.

"Here we have a story centering around a beautiful and vain woman, but one who does nothing really bad. It is essential to avoid the usual sex element here. In the first place to make this the usual picture of that sort would be to lose a great share of the appeal that is individual here. We felt sure that the way to exploit 'Sahara' was to make it appear a most unusual production without saying so. And another thing was that we were to play this offering in houses that appeal to the highest class of patronage. It was important to keep dignity in the advertising.

"Yet there is the atmoshpere of Paris and Cairo in the picture, that might be called the perfume of the exploitation— just a slight suggestion of the gayer life without ever making an appeal directly to the sensual. That was done with references to Cairo as "the city that care forgot" and similar lines that gave the spice without a hint of offense. And let me say right here that every one connected with the Allen theatre in Toronto was strikingly impressed with the number of the clergy that were attracted to this picture— more than had ever been seen at the theatre in a single week. I believe that shows that our advertising succeeded in giving just the tone to the offering that we desired.

"Another point was the lavishness of the offering. I am distinctly opposed to the superlative and it was carefully avoided. Instead of that I believe we were able to get a more convincing argument by using a single adjective in describing the production. We referred to 'Sahara' as 'the magnificent,' 'amazing,' 'astounding' and 'bewildering'— just one of these words in each display.

"Again another point worth bringing out here are the wonderful gowns worn by Miss Glaum. We wanted to get enough of this to appeal to the women and often a hint of that, or even a direct statement, was found in the advertising, but when that appeared there was generally another line that would get the male interest at the same time.

"Another point was the star. We had not played the Triangle productions in which Miss Glaum appeared, and in fact they had not been shown to any great extent in many Canadian cities, but at the same time we played the name of the star strong, and at the same time brought into every one of the displays a pose of her that would attract attention. Instead of attempting to 'introduce' her or to refer to the work that she had done in other offerings we gave her the same sort of 'class' that we gave the production and I believe that the average patron was soon persuaded by the advertising that she was an old friend.

"Two weeks before the showing we ran small advertisements in the newspapers along this line: 'Coming: Louise Glaum in "Sahara, the Magnificent."' That word we carried in most of our advertising until a great many people believed that it was part of the title.

"Our main campaign started just one week before the opening. With this five-inch, double column display we tried to focus the attention of both men and women on the campaign. the women with the top line reading 'Gowns to whet the dreams of any woman on earth' and the men with 'Set amid the gorgeous beauties of Paris in its gayest moods, and incense-laden, pleasure-loving Cairo, land of Cleopatra.'

"Tuesday we increased the space to six inches double, carried somewhat the same line for man appeal, a woman appeal with 'A dream of wonderful gowns in the glories of the Palace of the Dawn' and then a general suggestion of the story with 'She listened for a moment to the devil named Vanity; then Love shut her ears.'

"Wednesday the idea was expanded a little with the line 'Then she heard the call of Cairo; Vanity beckoned, Folly made music— dreams of raiment royal were to be real.' It was in this advertisement that we used the most telling line of the entire campaign 'A picture for beautiful wives— and the husbands of them.' This appeared in the Wednesday ad and in the Sunday displays.

"Now in this display we used the figure of Miss Glaum as she appears in the scene in the tent in the desert when the Russian makes his appearance and her old desire to captivate men comes over her, We followed this same line in the Thursday displays with the line featured 'All men swore she was amazing— and their

Of Paris In Her Gayest Moods, And of Cairo Where No One Knows Care
SHE LISTENED FOR A MOMENT TO THE DEVIL NAMED VANITY, THEN LOVE SHUT HER EARS
BEWILDERING
SAHARA
WITH LOUISE GLAUM
A PICTURE YOU NEVER WILL FORGET
WORDS ARE AS FUTILE TO DESCRIBE IT AS TIME POWERLESS TO BLOT ITS MEMORY
A dream of wonderful gowns in the glories of the Palace of the Dawn
ALLEN
STARTING- MONDAY SEPT. 22
DIRECTION JULE & J.J. ALLEN

Tuesday's display a week before the showing

flattery was her life.' Here there was a picture of Miss Glaum in a striking evening gown that she wears in the picture.

"But in the Friday issues we figured on reversing the appeal and here we used the line 'Till then she had worshipped Vanity's idol' and employed a picture of her with her little boy in her arms. To bring home the closer that she was a vain creature, but not essentially bad, we included the phrase: 'All women will loathe her until they begin to love her. And men? They will never forget.'

"The so-called Toronto Sunday papers in Toronto are published and distributed Saturday afternoon and so we did not use a different display in the regular Saturday afternoon issues, repeating one of the other ads. but we centered the smash in the Saturday afternoon's that had no 'Sunday' and in the 'Sundays.' Here we used space up to a full page.

"Here we used a striking figure of Miss Glaum and then across the page the line 'A picture for beautiful wives — and the husbands of them.' The sales argument that was employed here might be called sketchy, or impressionistic. Here it was: 'In the desert she heard the call of Cairo — Cairo the exotic — the city that Care forgot. Vanity beckoned her on with promises of gowns of a queen, riches of an empire. She left husband behind, her babe, vows. And the promises were kept — kept until Love called in unmistaken voice. Then fled the vanities and the sun of Great Understanding illumined Her Earth.'

"In this display we referred to 'Sahara' as the 'Unforgettable' and then clinched this argument with the sentence 'Just as words fail in its description, so is Time powerless to blot out its memory.' Word of mouth advertising is particularly important in Toronto. I have never seen

THEN BACK TO PLEASURE'S DEN FLED VANITY; LOVE PURSUING
The Picture You Can Never Forget
AMAZING
SAHARA
WITH LOUISE GLAUM
BEAUTY CLOTHED IN REGAL GOWNS— PARIS HER GAYEST AND CAIRO WHERE NONE KNOW CARE
STARTS TO-DAY
ALLEN
THE DECISION OF NEARLY EVERYONE IN AND AROUND TORONTO
DIRECTION JULE & J.J. ALLEN

A page ad used in the Sunday editions

TILL THEN SHE HAD WORSHIPPED VANITY'S IDOL
SAHARA
WITH LOUISE GLAUM
MATT MOORE
EDWIN STEVENS
ALL WOMEN WILL LOATHE HER UNTIL — THEY BEGIN TO LOVE HER. AND MEN? — THEY WILL NEVER FORGET
BEGINS MONDAY
BE SURER OF SEATS BY ATTENDING MATINEES
ALLEN
THE DECISION OF NEARLY EVERYONE IN AND AROUND TORONTO
DIRECTION JULE & JAY J. ALLEN
A PICTURE FOR BEAUTIFUL WIVES — AND FOR THE HUSBANDS OF THEM
LOUISE GLAUM
IN
SAHARA
JUST AS WORDS FAIL IN ITS DESCRIPTION SO IS TIME POWERLESS TO BLOT OUT ITS MEMORY
OVERTURE — "IL TROVATORE"
Musical score for Sahara especially arranged by Luigi Romanelli and played by the Allen Orchestra
STARTING MONDAY
ALLEN

Friday and Saturday's ads were somewhat larger but were framed along the same lines as the earlier displays

a city where the individual opinion of the patrons spreads so rapidly as it does here, and for that reason we tried a little psychology, impressing on those that were to see the picture that they would be unable to describe it to their friends and depending on them to scatter the adjectives for us. I believe the results showed we figured correctly.

"It will be noted that we stayed away from the desert idea to a great extent — used it as the merest background. You will not find in a single one of our advertisements any claims that this a vast production, that it costs thousands to produce it, and the like. We could have truthfully said all of these things, but we preferred as I have said to give the 'class' in the advertising and allow these other elements to swell the word of mouth advertising.

"We kept the atmoshpere in all of the design. The doorway effect minarets and even pyramids were in evidence.

"On Monday, the day of the opening, we impressed upon the people that here was a picture they could not miss. It is strange but never-the-less true that Monday is the poorest business day of the week in Toronto. In most cities there are enough people who want to see the picture first, for the pleasure of telling others about it, if nothing more, to fill the theatre. In Toronto there seems to be a general tendency to hold back and see what the other fellow thinks. Yet we had the biggest Monday house of the year for the 'Sahara' opening.

"So on Monday we retained the teaser idea, using the line 'Then back to Pleaure's den fled Vanity, Love pursuing,' the line 'Beauty clothed in regal gowns, Paris her gayest and Cairo where none know care' and then the line, 'The picture you can never forget.' Similar advertising was used during the run, a different design each day.

"Personally I am satisfied that this picture would have done even greater business on the second week, if we did not adhere to the policy of changing each week. This is shown by the fact that the picture did big business at our other theatres later with practically no advertising. It persuades me that the sort of a campaign we used left a distinct impression."

Newspaper advertising was not the only means of exploitation used. The week before the showing of the picture "Sahara sachets" were distributed in the theatre. These were contained in small, artistically printed envelopes. An attractive lobby called attention to the offering.

Wonderful gowns worn by Miss Glaum afforded an opportunity for another piece of excellent advertising which was gained in an unusual way. The leading stores were holding style shows and the Allen arranged with the Robert Simpson company to take several hundred feet of the latest fashions on living models. This was presented as a style show and advertised by the store. This was done the week preceding the showing of the picture. The theatre was content to show this film apparently merely as a fashion exposition, but at the end of the film was a trailer reading: "The most amazing gowns ever seen in a motion picture are worn by Miss Louise Glaum in 'Sahara' at the Allen theatre next week." One can imagine that every woman who saw the style show pictures were keen to see "Sahara" on the following week.

Probably few theatres would risk such a policy. In the advertising of the Robert Simpson company there was no reference to "Sahara" and the theatre depended on the trailer alone, but results proved that sometimes just a deft touch is the most convincing.

The "Sahara" idea was further carried out in the candy and ice cream stores. Window strips, such as are usually seen around soda fountains, were provided by

(*Continued on page* 3590)

Two of Harold B. Franklin's hand drawn displays which have made Shea's Hippodrome, Buffalo, famous

The Development of Film Advertising

By Harold B. Franklin

Managing Director Shea's Hippodrome, Buffalo, N. Y.

"AN observer in the field of motion picture advertising during the past few seasons, cannot but help be impressed by the splendid development of advertising in general, during the past six months," said Harold B Franklin, managing director of Shea's Hippodrome, Buffalo, in the course of an interview with the Motion Picture News representative.

"This applies not only to exhibitors' publicity, but to the advertising originated by the producers and distributors as well," continued Mr. Franklin. "It is gratifying to note that there is not as much disregard for the use of adjectives as there has been in seasons past, although there is still a tendency to exaggerate the value of many productions.

"Great strides have been made, not only in the illustrations of the trade ads, but in the copy as well. It is a significant fact that much of the motion picture advertising is prepared for the greater part by skilled men who know the business of publicity. It is here that we find evidence of the work of highly specialized advertising experts. Not only are the ads much more attractive, but they possess copy with an advertising sense.

"Whereas trade paper ads in the past have been of practically no value to the exhibitor for either reproduction or inspiration, we now find many examples where both the illustrations and the copy can be used by the exhibitor with good results. In no small measure the columns conducted by Motion Picture News have helped to bring about this improved condition. This paper has always held that 'trade paper' advertising should be of such a character that it could be passed to the public by the exhibitor.

"The greatest development in motion picture advertising is apparent, however, in exhibitors' advertising. It is here that real progress can be really seen. Several of the prominent theatres of the country have set standards in advertising that can be held up as shining examples in the entire field of advertising.

"The modern exhibitor realizes that not only must an ad attract, but that the illustration and copy must help to sell the attraction. The ad must make patrons want to see the feature and make its appeal instantly. The copy must have style and not merely be a jumble of words. Modern day copy in most instances is a frank expression written in a forceful way.

"Advertising of the higher grade theatre always suggests unity. Although each ad may have a different appeal, the treatment suggests a definite something that instantly distinguishes the advertising of that theatre. This distinguishing feature may be a trade mark heading or a silhouette orchestra such as we use in Shea Hippodrome advertising. It may be a certain style of lettering or treatment in design. An ad should really be characteristic not only of the attraction, but of the theatre itself. The attraction is with you for a few days only—but your theatre is with you permanently.

"At Shea's Hippodrome we strive to make our ads dignified and striking. We have had greatest success with our art work when using black and white drawings. This, of course, entails additional expense but we believe that results warrant it. Every drawing in some way conveys the character of the presentation. Hand lettering and well studied margins combine to make our displays stand out among other theatre advertising.

Bringing the Trench Atmosphere to the Lobby

ANOTHER lobby display which doesn't cost a barrel of money and is within the reach of every exhibitor even in the smaller towns is herewith recorded. The display emanated from a city from which we have been able to secure many stories of unusual exploitation which have been helpful to our readers.

This unique lobby display and other attendant advertising stunts ever put over in St. Paul has been done by Manager Arthur E. Abelson. Starting Sept. 21 "Fires of Faith" was shown at the New Liberty for four days. The Salvation Army drive happened to be in progress on those particular days so Mr. Abelson converted his whole lobby into a dug-out with all the French scenery. The stunt was such a success that all the papers gave it space on their first pages. In addition Mr. Abelson collaborated with Kresge's 5 and 10 cent store in an advertising scheme which resulted in all the street car and trolley wires of the city bearing a sign advertising both the store and the picture.

Blazing the Trail

(*Continued from page* 3589.)

the theatre and these appeared at all the principal places.

Decorations for the Allen, Toronto, were unusually striking. J. B. Cronk, the manager of the Allen is an artist of unusual ability and the results that he achieved will long be the talk of the city. Passing through the lobby of the theatre one enters a semi-circular foyer and this was decorated with Oriental effects, rugs, hanging copper and bronze lams and censers of incense. The setting of the stage itself is shown in the photograph. Subdued colors were used with varying light effects, and the result was not only attractive, but decidedly restful to the eye.

So splendidly did Mr. Cronk carry out the atmosphere that managers were attracted from various Canadian and American cities to see his display and the comments were exceedingly flattering.

A special musical score was played by the big Allen orchestra under the direction of Luigi Romanelli, who prepares all of his own scores. The remainder of the program was kept on a very high plane with such elements as slap-stick comedy carefully avoided.

"Sahara" certainly set a new mark for Toronto, not only in the box office receipts, but in the impress that the exploitation and presentation left on the public.

A flattering tribute was paid this exploitation plan by the unethical action of another theatre that a week later played another production with the scenes laid in the Arabian desert. In the lobby the theatre referred to the production itself only in the smaller line, describing it as "a drama of the Sahara," the latter word fully two feet high.

We're Hard Boiled But We Would Like to Have Seen This

SID GRAUMAN celebrated his return to the Coast from New York by presenting a program to Los Angeles folks which broke all records for Grauman's and undoubtedly considering the theatre's seating capacity and the fact that six performances a day are given for Los Angeles.

Real stunts are the rule rather than the exception at Grauman's, but when Sid Grauman invited Mack Sennett to send his leads and comics to the theatre and to make personal appearances in connection with the showing of "Salome versus Shenandoah" the week of October 20th, he brought about the greatest hit in the history of the house. Grauman was not content to have the players go on a cold stage, make a little talk, or say "Howdy" and get away, but he framed a program feature of Ziegfeld magnitude. When the heavy drapes parted, a stage setting representing an Egyptian scene brilliantly lighted amazed the audience and built suspense. Then in threes the comics made their appearance, all costumed as wood nymphs or oriental belles. Every circle around the stage added three more to the group of "classics," until a total of fifteen were dancing to the orchestra number which had "Cleopatra" for a theme. The Mack Sennett ballet, which contained all the well-known characters of the Sennett Paramount Comedies, in make-up, warned the audience what might be expected from the Sennett stars, and on came Charles Murray, Ben Turpin and Charles Conklin in the make-up and costumes they wore in "Salome."

Just how much the act was burlesqued may be decided from the fact that not one of the trio makes any claim of being singers, but nevertheless they sang a parody on "Cleopatra," written about recent local events; another ballet dance by the fifteen warriors against gloom, and the number closed. The personal appearance number was given immediately following the showing of the Sennett-Paramount comedy.

Here they are in all their "glory," Sennett's company of comedians as they appeared at Grauman's Los Angeles

On Wednesday evening, three days after this bill had been inaugurated, there was every indication that the attendance of the house during this program would make new records. At 7:15 on Monday evening, the time of beginning the first evening show, the number of people holding tickets and waiting for admission, was greater than the seating capacity. The large lobby, having a standing room capacity of 1,500, was full and over-flowing, and before the first evenings program was completed, a line of people, two abreast, extended six hundred feet down the sidewalk from the theatre.

Here are some of the reasons given by Sid Grauman for the phenomenal attenddance. "This week is one of special added features of unusual excellence and I have been extremely fortunate in being able to present four distinct novelties that are exciting the public's admiration. To begin with, the Paramount-Post scenic, 'A Voice of Gladness,' is the most beautiful depiction of nature in her most majestic aspect that I have ever seen. The subtitles are taken from William Cullen Bryant's 'Thanatopsis' and enhance the sublimity of the pictured scenes. The big, fine spirit of this added feature begot an idea from somewhere in the remote corners of my consciousness, which finally found expression in my securing Gounod Romandy, the famed local violinist, to stand in the orchestral pit and render during the screening of this scenic Gounod's 'Meditation' from the opera 'Thais.' The effect upon audiences has been most inspiring and the applause at the finale tremendous.

"The singing of Fred de Bruin and Jack Van is far above the efforts of most motion picture theatre carolers, and constitutes a second feature immensely pleasing to audiences.

"The third special feature, in this analysis of the reasons for so successful a week, is in the Sennett Sarcastic Ballet, fourteen men of all ridiculous shapes and sizes, who burlesque such dances as the aesthetic 'Pipes of Pan,' 'Bachanalle' and others. They were carefully trained by Charlie Murray and elicit explosive outbursts of merriment. They appear in an epilogue to 'Salome versus Shenandoah' and their appearance is preceded by three screen slide announcements to the effect that the public may expect exquisite dancers, each the physical embodiment of a poem, whose movements are like the subtle shadowings of a Rembrandt painting!

"Of course the 'coup de grace' on the 'piece de resistance' is in the fourth and most important special feature, the personal appearances of Ben Turpin, Charlie Murray and Charlie Conklin following the antics of the Sarcastic Ballet.

Sennett fun makers as they posed during the personal appearance at Grauman's, Los Angeles

Lobby display at Gordon's Olympia, Boston, Mass., for "Strictly Confidential"

Nineteen Weeks For "Daddy Long Legs" at Boston Theatre

THE run of "Daddy Long Legs" in Boston which has been the subject of much talk in film circles these many weeks has closed after having been the attraction at the Tremont theatre for six weeks, and later at the Tremont Temple for thirteen weeks, making a nineteen weeks' run all together at prices selling at a dollar and half top.

Showing twice a day the film played to a million and a half admissions and is now being superseded by the later Mary Pickford feature "The Hoodlum."

The run of this film should be an object lesson to the first run houses which are convinced that a weekly change is the only way to make money, since it is safe to assume that what has been accomplished in Boston may be duplicated in any of the big cities of the United States.

"Daddy Long Legs" went into the Tremont in the early summer just when hot weather was coming on. It opened big, continued to draw even in the warmest weather of the season and during the last three weeks many have been turned away because of the S. R. O. sign.

The original engagement at the Tremont was expected to be about what the feature would stand in Boston, and in consequence contracts for musical comedies were made at the expiration of the first six weeks. Then the show moved to the Temple a few blocks down the street and the crowds moved with it.

However, this phenomenal run has not been just the natural business that is bound to accrue on a good picture with a popular star, but is the combined result of the two coupled with an advertising campaign which has never faltered from the time it was first inaugurated some weeks prior to the showing, up to the last day of the engagement.

Numerous advertising stunts were pulled in connection with the run of the film, one of which has been featured in the News, that of the Champion Stilt Walker of the United States, representing the benefactor in the play. In the lobby of the Tremont Theatre, a miniature studio was built and children were photographed every afternoon and evening in a contest for the nearest likeness of "Little Mary" in Greater Boston. A prize was given to the little lass adjudged Mary's "double" by the judges.

Following the moving of the film to the Tremont Temple, ice cream parlors and the drug stores of the Louis K. Liggett Co., in Boston took up the campaign by presenting a "Daddy Long Legs Frappe" to their soda fountain patrons. A very dainty dish and a success from its start. Music publishers at the same time came through with a song entitled, "My Daddy Long Legs," a very popular number, all which went to put over the production in the "Athens of America."

The enormous amount of publicity given the picture by the various stunts mentioned, enabled the managers to continue its success with little effort when it moved to Trement Temple. Business in all moving picture houses in Boston was just booming until the coming of the strike of the Boston policemen, when, on account of the disorder that prevailed for one or two nights at its start and the continuation off and on of the trouble, people remained at home, not daring to venture on the streets. The Police Commissioner of the city at this time, is said to have, issued a decree to the effect of warning people not to congregate in crowds about the city.

Extensive lobby decorations were not used at the Temple, owing partly to a poor lobby and perhaps more so to the fact that the building is used as a house of worship on Sunday, when a clear lobby is necessary.

This run on "Daddy Long Legs" is without doubt a record for the film both as to length of engagement and as to prices. It has, however, been beaten, the instance being "My Four Years in Germany," which played twenty-three weeks at the Tremont Temple.

Advertises Feature Picture Over Vaudeville Bill

THE lobby display arranged for the showing of Madge Kennedy in "Strictly Confidential" at Gordon's Olympia, in Boston, reveals sound showmanship. The Olympia is located in a busy part of the city and thousands of people pass the theatre daily. Of course, the first essential of any display is to attract attention and after that to arouse interest in the picture being presented. The "Strictly Confidential" exploitation comes up to requirements in both of these respects.

The large head of Madge Kennedy, placed in the center of the lobby, is well calculated to catch the eye of the passer-by. Where a star has a dependable following, such as that which exists in this case, there is no danger of an exhibitor overemphasizing the personal end in his advertising. The main point brought out at Gordon's Olympia was that a Madge Kennedy picture was being offered.

It is apparent that although a number of vaudeville acts are staged at the Olympia, the management was content to concentrate on the feature picture as the big drawing card. In so far as the suggestion of the lobby is concerned, the casual observer is likely to overlook the vaudeville numbers and be impressed only by the fact that Madge Kennedy is appearing in "Strictly Confidential." This centering of interest on the main attraction at the theatre may be expected to bring better results than a more varied display in which no one point is definitely emphasized.

Another view of the Madge Kennedy display at the Olympia, Boston

Cooperates With Newspaper

DURING the showing of "The Gamblers" at the Colonial theatre, Toledo, Ohio, a tie-up with the famous Toledo *Blade* was effected by the management which resulted in mutual benefits.

A small card printed to represent an ordinary playing card with the additional matter contained which said that by taking the card to the office of the Toledo *Blade* that two tickets for the show could be obtained, was used.

Newport Exhibitor Uses "Checkers" Billboard With Telling Effect

ONE of the oldest picture theatres in the country, the Bijou at Newport, R. I., under the management of Theodore Vietri, with a four-day run on the William Fox production of "Checkers" made such a record as to call special attention to the treatment of the theatre front as a means of exploitation.

Simplicity is the slogan of Mr. Vietri in managing the Bijou, and this he applies to all his lobby displays and advertising matter.

Vietri heralded "Checkers" along the popular lines established by years of experience in the exhibition game, but the front of his house was rigged up with a frame-work attached to the front arch, to support a full-size twenty-four-sheet poster.

The big railroad wreck scene is shown on this paper, and nothing could have been stronger, if one may judge by the box-office receipts which "Checkers" brought into the Bijou. Manager Vietri, during the four-day run of the feature packed the theatre with a host of new patrons attracted by the record of the picture on Broadway, New York — another fact which Mr. Vietri did not overlook in heralding his showing.

"I played 'Checkers' four days at the Bijou to packed houses," he says. "Newport is not the metropolis of this country, but after the first day it was apparent that taking 'Checkers' for four weeks would have been a better guess. I shall play the picture again in the near future."

On the right is Richard Stanton who directed "Checkers," the next is Mr. Vietri, with Marshall Hall, a Newport newspaper man at his left, and the end is Police Captain Leary of the Newport force. For a quarter can you beat this combination?

Another "Checkers" lobby display in which a 24 sheet is utilized. This is the front of the Bijou theatre of Newport

State setting ceremonies which were featured during the engagement of "The Right to Happiness" at the New Unique theatre, Minneapolis

Phillips Film Breaking All Picture Records at Minneapolis

EASILY surpassing all achievements in showmanship as yet attained, James V. Bryson, who took over the New Unique theatre in Minneapolis for the production of "The Right to Happiness," has just concluded three weeks of record breaking business.

It was Mr. Bryson's original intention to run the pictures but one week, but when hundreds and hundreds were turned away from the box office during the first week he carried it over with just as much success and no reduction in receipts.

Mr. Bryson left nothing undone to put the picture over in big league style. He stopped at no expense and exerted every effort. He engaged a twenty-piece orchestra which furnished the special musical theme for the film, and also engaged Melville Burke, the talented director of the Shubert Stock Company, to handle the staging, scenic and lightening effects. A stage drama, written by Mr. Burke, was played by a cast of 100 during the presentation of the photoplay.

Besides advertising liberally in the newspapers, paper of all kinds was plastered over the city, and leading downtown stores devoted large display window space to the exposition of Dorothy Phillip's picture. The Woolworth store offered a big display of the song, "The Right to Happiness." The Corona typewriter company and the A. D. Thompson Drug Stores were among those who devoted their show windows to advertising the film.

Because Mr. Bryson was far-sighted enough to give two private showings of the film before persons from all walks of life as well as representative men and women, the picture received unparallelled mouth to mouth advertsing. When he showed "The Heart of Humanity" at the Shubert theatre for eight successive weeks Mr. Bryson achieved a new record. But now he comes out with the flat declaration that his new showing will bring even greater crowds and stand up for a much longed run.

"People are in sympathy with the theme of the play, which is the great understanding of love," said Mr. Bryson after the picture experienced its initial successes.

"The Right to Happiness" has that mysterious quality that gets under the spectator's hide and leaves him with an impression that he carries with him. There is something about it that makes people talk about it. And when you get the people talking about your film your success is assured."

There are few kings left — aside from those in the deck.

A good picture of a good crowd at a good theatre, the Strand of San Francisco, Cal., Guy Smith, manager

Feld Uses the "Fashion Show" With Gratifying Success

MILTON H. FELD manager of the Newman Theatre, Kansas City, Mo., is a good friend of the News who has written us a lot of exploitation stories about his stunts at the Newman. Recently we learned that he had "pulled" a fashion show so we asked for an article and here it is, another recital of a most successful week's business.

"Inaugurating a Semi-Annual Fashion Review, 'Lombardi, Ltd.,' was selected as especially well adapted for the carrying out of the 'style setting' idea.

"The very finest and most exclusive ladies' ready-to-wear store was enlisted in the project. So impressed were they with the benefits they would derive from a properly staged fashion show, that two months ago their buyer sailed for Paris, and from the work rooms of the world's foremost creators of women's clothes, was selected a vast variety of lovely womens' things, especially for the Newman Fashion Review. Gowns, wraps and frocks costing thousands of dollars were sent from Paris to Kansas City to be displayed on beautiful live manequins at the Newman Theatre.

"Special stage settings, representing the entrance to an immense ballroom, was built. A runway extending from the stage, over the orchestra pit and covering a width of two seats, down the centre of the main floor, was built and fifteen young ladies, selected for their beauty and shapliness were engaged to display these Paris creations for the first time.

"Rehearsals were held each day for two weeks in advance of the showing. Special lighting effects were used and were presented a Fashion Show that would make Mr. Ziegfield jealous, according to the comments of the Newman patrons.

"To mention the fact that the Newman Fashion Review attracted the women of Kansas City, is unnecessary. Every shopping center, every home and every merchant was talking about the wonderful Newman Fashion Review, how elaborately it was staged, the beautiful gowns and the way they were displayed. They were also impressed with the manner in which the Fashion Show synchronized with the feature picture, "LOMBARDI, LTD."

"Bert Lytell in the stellar role, made a host of new friends and the Newman Theatre attracted thousands of women and men who had never passed through its entrance since its opening.

"As a special feature for ladies only, on Friday morning of the week, a Lingerie Show presented the very latest in silk undergarments, corsets, negligees, etc. Despite the inclement weather, the theater was filled almost to capacity at eleven o'clock in the morning.

"For two weeks prior to our opening performance, the Ready-To-Wear Store advertised the event, using considerable space in their daily ads. Each salesperson in a store occupying exclusively sixteen floors on the most important corner of the city, mentioned the Fashion Review to each person they waited on. In fact, it was made the topic of discussion in every corner of the store.

"The first Newman Fashion Review was so well received that it is our intention to make this a semi-annual proposition each Spring and Fall."

A Golden Gate Crowd

HERE is another instance where a wide awake manager has hitched up to local color for extra business which with a good lobby display served to boost the engagement of a picture.

The attached photographs show the attractive lobby display put out by the Strand Theatre, San Francisco, during a recent showing of "Paid in Advance" and the rather unusual method employed by Manager Guy Smith to attract the attention of all passers-by. During the week he had as an added attraction the Columbia Park Boys' band, an organization of fifty pieces, and, as in the old minstrel days, this band gathered twice nightly in front of the theatre and gave a concert.

Anderson Broke it to Them Gently

FROM Arthur Anderson manager of the Mattapan theatre located at Mattapan a suberb of Boston, comes a little story of how he raised his prices of admission without incurring the wrath of his patrons.

Anderson gave the problem of breaking it to them gently considerable thought and finally decided that he would print a nicely worded sign for his lobby which would explain tactfully why it was necessary to ask an advance at the Mattapan. According to Mr. Anderson's letter he sat up late writing copy for this announcement only to tear it up until he finally framed one which was a model of brevity and courteous explanation. The result was that not a patron complained. Mr. Anderson ends his letter, he began it with some kind words for the News, with this sage advice: "Take your patrons into your confidence and they'll stick with you on anything at all reasonable if you put it up to them in a nice way."

Arthur Anderson, manager of the Mattapan theatre in the Boston suburbs

With First Run Theatres

NEW YORK

Rivoli —
Overture — "Second Hungarian Rhapsody."
Current Events — Rivoli Pictorial — Special number compiled from all releases.
Vocal — "Sunshine of Your Smile." Solo by Emanuel List, basso profundo.
Feature — "John Petticoats" — William S. Hart.
Instrumental — "Evolution of Dixie" by Rivoli orchestra.
Comedy — "Moving Day" — Goldwyn.
Organ Solo — "Polonaise, A Major"

Rialto —
Overture — Selections from Francesca Da Rimini.
Scenic — "Sunshine and Shadows."
Vocal — "My Hero" from "The Chocolate Soldier."
Current Events — Rialto Magazine — Special reel compiled from all releases.
Vocal — "La Forza Del Destino." Duet sung by Martin Brefel, tenor, and Edorado Albano, baritone.
Feature — "Turning the Tables" — Dorothy Gish.
Comedy — "Bumping Into Broadway" — Lloyd — Pathe.
Organ Solo — "March Triumphal."

Strand —
Overture — "William Tell."
Current Events — Strand Topical Review — Special number including Topics of the Day and a scenic strip "Morocco."
Scenic — "She Went to See in a Rickshaw" — Outing Chester.
Comedy — "Bumping Into Broadway" — Lloyd — Pathe.
Vocal — "Miannini Mai" from "The Firefly." Sung by Estelle Carey, soprano.
Feature — "Bonds of Love" — Pauline Frederick.
Vocal — "Barcarola" — From "Gioconda" — Solo by Carlo Ferrietti, baritone.
Organ Solo — March from "The Queen of Sheba."

LOS ANGELES

Graumans —
Overture — "Oberon."
Current Events — Special number compiled from all releases.
Strips — San Pedro, California, Dustin Farnum wins motor boat race; Oakland, California, Wild Teal Flock about the Bay City; New York, Roosevelt Memorial Appeal, New York; in The City of Wonderful Nights, Washington, D. C.; War Department Reviews Heroes.
Vocal — "The Last Rose of Summer." Solo by Lucy Merz, soprano.
Organ Solo — "Melody in F." A demonstration of how one theme can be used to play for an entire photoplay encore is being featured.
Special — Miss Carolina Sunshine with hand lettered black and white slides projecting words of the song. Stage setting interior of a blacksmith shop with vocal duo accompanied by the orchestra and electric hammers on anvils. Encore number, "The Vamp."
Scenic — "Midst Peaceful Scenes" — Post Paramount.
Comedy — "Up in Alf's Place" — Mack Sennett.
Feature — "Luck in Pawn" — Dorothy Gish.
Next Week — "Crooked Straight."
Note — Usual Grauman business on Sunday opening with long waiting lines. Special spectacle will be staged next week, in which thirty Grauman usherettes will take part.

Exterior view of the New theatre, Baltimore

California —
The California is closed until Dec. 7th. Saml. Rapthafel, the new managing director, announces an increase in admissions, enlargement of the orchestra and added entertainment features for the new owners.

Tallys Kinema —
Overture — "The Fortune Teller."
Special — Stage setting to East Indian Temple with attractive mountain drop showing through large opening. Three Indian musicians are used during the showing of the setting, accompanying Kinema orchestra while a character in East Indian costume, identical with the East Indian of "The Eyes of Youth" appears and points out the "dream star of the Orient."
Feature — "The Eyes of Youth" — Clara Kimball Young.
Jessen, our West Coast representative, reports a big opening and states picture is being highly praised. Newspaper critics profusely complimentary. The run will be indefinite.

CINCINNATI

Walnut —
Overture — "Leave It To Jane."
Current Events — Pathe News No. 88.
Scenic — "Petrified Force" — Prizma.
Comedy — "Tom's Little Star."
Feature — "Her Kingdom of Dreams" — Anita Stewart.
Next Week — "The Hayseed."

Strand —
Overture — "An American Sketch."
Current Events — Pathe News — No. 89.
Feature — "The Egg-crate Wallop" — Charles Ray.
Next Week — "Fair and Warmer."

Gifts —
Comedy — "His Naughty Wife" — Sunshine.
Feature — "The Right to Happiness" — Dorothy Phillips.
Next Week — "Bonds of Love."

Alhambra —
Comedy — "He Leads; Others Follow" — Pathe.
Feature — "The Brutebreaker."
Next Week — "Chasing Rainbows."
Note — Capacity houses reported on opening day at all theatres.

BALTIMORE

Parkway —
Overture — "Fiddlers Three."
Current Events — Pathe No. 89, Fox No. 7.
Scenic — Bray Pictograph No. 8.
Feature — "Why Smith Left Home."
Comedy — "Why Divorce?" — De Haven.

Wizard —
Overture — "Tulip Time."
Current Events — Fox Weekly, No. 7.
Feature — "World And Its Women."
Scenic — Bray Pictograph, No. 8.

New —
Current Events — Pathe No. 89, Fox No. 7.
Cartoon — "Why Mutt Left the Village."
Special — Community singing by audience of old time melodies led by Frederick Carberry aided by lantern slides bearing the words of the songs.
Feature — "Please Get Married."

Current Week's Bills Throughout Country

DENVER

Rialto —
Current Events — Pathe News 90-91.
"Topics of the Day" — Pathe.
Vocal — "Let the Rest of the World Go By."
Solo by Cleveland Davis, Tenor.
Comedy — "Pay Your Dues" — Pathe.
Feature — "Turning the Tables" — Dorothy Gish.

Princess —
Current Events — Pathe Review, No. 15
Comedy — "The City Dude" — Briggs.
Vocal — Same as Rialto.
Feature — "L'Apache" — Dorothy Dalton.

Rivoli —
Overture — "Norma."
Current Events — Fox News.
Comedy — "Three Hours Late" — Christie.
Feature — "The Isle of Conquest" — Norma Talmadge.
Orchestra — Selections from "Oh Boy."
Organ Solo — "Bridal Son."

SAN FRANCISCO

California —
Overture — "Second Hungarian Rhapsody."
Special — Stage setting representing an observatory.
Current Events — Californian Topical Review.
Strips — Railroad crash near Los Angeles — Fox and Pathe views, Fanchon and Marco girls showing contrast of East and West, Roosevelt Memorial scenes, are projected to strains of a jazz band of 40 pieces. The occasion is called "The Second Anniversary Week Concert."
Feature — "Luck in Pawn" — Marguerite Clark.
Next Week — "The Isle of Conquest" — Norma Talmadge.
Note — Big opening because of cool weather.

Imperial —
Continues with program given last week.
Opens with Clark Kimball Young in "Eyes of Youth" next week for indefinite engagement.

Tivoli —
Overture — "Pagliacca."
Vocal — "Sunshine."
Duet by Leoncavello and Carolina.
Feature — "A Temperamental Wife — Constance Talmadge.
"Burglary by Proxy" — Jack Pickford.
Organ solo — "Sextette from Lucia."

CHICAGO

Playhouse —
Current Events — Gaumont News 24.
Comedy — "Salome vs. Shenandoah" — Mack Sennett.
Special — Gaumont Magazine — "The Four Seasons."
Feature — "Turning the Tables" — Dorothy Gish.
Vocal — "Spring."
Duet by Gladys and Roma Swarthout.

Ziegfield —
Current Events — Universal Screen News 3987.
Comedy — "His Own Medicine" — Goldwyn.
Feature — "A Virtuous Vamp" — Constance Talmadge.

BOSTON

Park Theatre —
Overture — "Poet and Peasant."
Scenic — "Wonder Spain Alps." Post-Paramount.
Comedy — "Company" — Briggs.
Feature — "The Miracle Man."
Next Week — "The Miracle Man."
Special — A stage setting, showing a large garden estate is featured.

Modern —
Overture — Organ number.
Current Events — Pathe No. 89-90.
Scenic — "Wonder Spain Alps." Post-Paramount.
Comedy — "City Dude" — Briggs.
Feature — "Scarlet Days" — Griffith production — Pre-release showing.
"Luck in Pawn" — Marguerite Clark.
Next Week — "Invincible Bonds."
"Turning the Tables."

WASHINGTON

Metropolitan —
Current Events — Pathe Review 23.
Comedy — "Wild Waves and Women" — Sunshine.
Special — Fox News 7 and 8.
Feature — "The Country Cousin" — Elaine Hammerstein.

Rialto —
Overture — "Masaniello."
Current Events — Pathe News 89.
Comedy — "All at Sea" — Pathe.
Feature — "Mystery of the Yellow Room" — Realart production.
Special — Prologue arranged for feature consisting of pantomime enactment of the assault scene in the film with instant dissolve into the screening.

Palace —
Overture — "William Tell."
Current Events — Pathe News 89.
Comedy — "Hayseed" — Arbuckle.
Feature — "Crooked Straight" — Charles Ray.
Special — "Topics of the Day 27," at both houses, playing day and date.

DETROIT

Madison —
Overture — "Orpheus."
Current Events — Pathe Review 23.
Comedy — "Why Divorce?" — Goldwyn.
Vocal — "The Drum Major" — Solo by Williard Andelin.
Feature — "The Misleading Widow" — Marguerite Clark.
Next Week — "Mind the Paint Girl."

Adams —
Overture — "Katinka."
Current Events — Pathe Review 23 and Detroit Free Press Weekly.
Comedy — "Will at Sea" — Pathe.
Vocal — "The Wonderful Kid from Madrid" — Emmons and Calvin.
Feature — "A Virtuous Vamp" — Constance Talmadge.
Next Week — "Lord and Lady Algy."

Broadway Strand —
Current Events—Universal Weekly Review — Latest.
Vocal — Special operatic selections sung by Louis Lazelle.
Comedy — "Back Stage" — Arbuckle.
Feature — "Market of Souls" — Aurora Mardaganian.
Next Week — "Told in the Hills."

Washington —
Overture — "Mariano."
Current Events — Fox News No. 6.
Scenic — "Getting a New Angle Chest" — Outing.
Cartoon Comedy — "Was She a Wife?" — Mutt and Jeff.
Comedy — "Adventurous Ambrose" — Mark Swain.
Instrumental — "Somebody's Sweetheart" — Interlude by Washington Orchestra.
Feature — "The Right to Happiness."
Next Week — "Should a Husband Forgive?"

CLEVELAND

Cleveland —
Stillman —
Overture — "Second Hungarian Rhapsody."
Current Events — Kinograms 79.
Special — "Another Man's Wife" — Mutt and Jeff cartoon.
Comedy — "Two A.M." — Christie.
Feature — "The Isle of Conquest" — Norma Talmadge.
Themes — Serenade by Hosmer — "My Best Girl," etc.

Metropolitan —
Overture — Selections from Friml operettas.
Current Events — Cleveland News leader featuring local events, plus Gaumont cartoon, "On the Dear Old Farm," Judge Rumhauser series. Pathe Review No. 23.
Comedy — "Gaiety" — George Ovey.
Feature — "The Thunderbolt" — Katherine McDonald — First National Original theme.

Alhambra —
Overture — "Naughty Marietta."
Current Events — Pathe News No. 89.
Comedy — Universal special.
Feature — "The Isle of Conquest" — Norma Talmadge — Theme — "At Dawning."

Live News from the Producers

Characteristic Pose of Charles Ray in "Crooked Straight," a Paramount-Artcraft.

Policy of Transatlantic Company; Big Announcements Coming

The Sales Department of the Transatlantic Film Company of America, Inc., is making rapid strides in disposing of territory on their newest feature, "The Marriage Blunder," a mystery drama in five parts, featuring Vera Sissons and Sydney Mason.

Many members of the trade have apparently been misinformed as to the policy of this company. Lewis Roach, president of this organization, emphatically denies that the Transatlantic Film Company of America, Inc., is handling foreign pictures only. In the future the Transatlantic will handle American pictures for the American market, foreign pictures on the foreign market and American pictures for export.

The Transatlantic Film Company of America, Inc., which has heretofore operated in Europe under a different name, has made such remarkable progress that the directors have decided to extend their activities to this side of the water.

Mr. Roach, who is handling the foreign and export end of the business, has made arrangements with many prominent American producers to handle their output exclusively on the European market. Next week's announcement may furnish the names of these prominent producers.

Charles Yale Harrison, who is looking after the American sales end of the company, is at present engaged on the somewhat difficult task of lining up his distributing organization. Several representatives in the field are busily engaged upon securing direct up-to-the-minute data. It is rumored on the Rialto that the Transatlantic has devised a new scheme of states right distribution.

At an exclusive showing of "The Marriage Blunder" recently several prominent film and literary men were present and expressed their approval of the picture, which is very novel in many ways.

Short Robertson-Cole Offerings

Supreme Comedies, Martin Johnson's Cannibal Films and Adventure Scenics Offer Variety

IN keeping with the demand of the film trade for short snappy subjects for program runs, Robertson-Cole announce that they are well fortified in this branch of the service in addition to their mammoth super productions. The current of the trade has shifted almost over night and so great have been the demands that the Robertson-Cole Company proceeded to meet the demand with the classiest of all short subjects.

Supreme Comedies featuring Harry Depp, Katherine Lewis, James Liddy and Teddy Sampson are said by exhibitors to be the liveliest up-to-the-minute stuff bound to produce mirth.

In addition to these comedies, Robertson-Cole have arranged for the release of thirty one-reel pictures to be known as the Adventure Scenics. The reviewing committee state that for thrill, education and transcendent beauty, it would be hard to surpass them.

To change the subject but at the same time stick to short program releases, Robertson-Cole have purchased Martin Johnson's new camera tale of the South Seas. These releases which will be offered to the public twice a month will be known as "On The Borderland of Civilization."

Robertson-Cole in addition to giving the exhibitor just what patrons demand, back up their productions with a real advertising and publicity campaign which materially assists in "putting them over."

In offering the Supreme Comedies they claim it is safe to say that there is a laugh and a thrill in every foot of film. The subjects although short are chosen after a staff of experts agree on the theme and then comes the task of casting the right people for the plot. One of the unusual features of the Supreme Comedies is that there is a real climax which means that there is both drama and worlds of fun embodied in these short reels.

"Adventure Scenics" are something new that have attracted the attention of leading exhibitors throughout the country. Jesse G. Sill and H. H. Brownell are two important figures that have supplied the dynamics to the unique out door pictures. The personnel of the "Adventure Scenics" corporation also includes John Rantz, one of the most progressive exhibitors of the Pacific Northwest and owner of the picture palace at Brementon, Wash.

Although there have been many educational and interesting features on the great South Seas as outlined by Martin Johnson, yet, "On The Borderland of Civilization" brings a startling series of newness, adventure, education, thrill and interest that is said to bind and grip the theatregoer.

As a proof of the above statement, Robertson-Cole offer the fact that two hundred and eighteen of the leading dailies of the country have contracted to run the story of the great South Seas in serial form about the same time the pictures are released. Every editor offered the series grabbed the idea and the Robertson-Cole publicity bureau is maintaining a regular press department to handle this phase of the work for the big series.

Beauty Bevy for Hallroom Films

Jack and Harry Cohn Recruiting a Number of Girls For Permanent Company; Series a Hit

AS the result of an idea conceived by Jack Cohn several years ago, one of the most successful series of comedies on the market at the present time is the Hall Room Boys films, produced by the National Film Corporation. Cohn planned the picturization of the famous newspaper cartoons drawn by H. A. MacGill, with the idea that light, wholesome comedies produced in an atmosphere of beauty and refinement would find a welcome among the better exhibitors of the country. That he was right in this surmise has been proved by the reception accorded these comedies since the first release of the initial offering. Among the big theatres which have contracted for the series may be mentioned all of the houses of the Loew circuit, the New York Strand, the California, and many other first run theatres.

The latest theatre to contract for the entire series of Hall Room Boy pictures is the Strand, of San Francisco, Cal. Cohn announced this week that the following releases have been completed: "A Howling Success," "Nothing But Nerve" and "Pretty Soft," all of which are in two reels each.

A special Beauty Brigade, consisting of the prettiest girls obtainable in California and New York is now being recruited by Jack and Harry Cohn, and they will form a permanent part of the company engaged in producing the Hall Room series. These girls will all be expert in the arts of swimming, dancing and athletics and will appear regularly in each production.

A broadcast advertising campaign will be inaugurated next week in the interests of the new comedies, and a complete line of exploitation supplies, including several novelties have been prepared to assist the state right buyer and exhibitor in giving these pictures the proper publicity.

Just a few of the famed Fox Sunshine Comedy beauty bridgade, whose talent and pulchritude may be enjoyed on the Screen in December on release of "Back to Nature Girls."

Sun Never Sets on Fox Service

Distribution of Pictures Globe-Girdling in Scope and Demand has Increased Largely

NO trail divides, no sea separates, no conditions bar the East from the West or the North from the South in the organization of Fox Film Corporation's globe encircling service to exhibitors. Mountains are crossed, oceans traversed, trails made, for the creation of a service of distribution of Fox Films that is among the most far-reaching and the largest in the world.

At a time when the ordinary life of a photoplay has been run, and it is assigned to the "morgue," William Fox's agencies and branch houses in the far corners of the earth are putting new life into Fox Films. The Malays, the residents of the Dutch East Indies, of Indo-China, of Siam, of the Strait Settlements are getting a glimpse of how their brothers of the Occident whom they never expect to visit, live. They are forming their ideas of the Western civilization of today by means of the motion picture distributee through Fox Film Corporation's service stations.

In less than one year the business has increased almost 400 per cent. Whereas in 1918 there was a Fox office in Singapore which served the Strait Settlements, India and the Dutch East Indies and parts of China, there are today branches at Bombay, Batavia, Hong Kong, Shanghai, Manila and other cities in those little understood countries of the Far East.

In January, 1918, two prints of each Fox production went to these countries. Today seven copies of each feature are sent to the Far Eastern offices. This statement does not include Australasia, which is a service separate and apart.

Joseph R. Darling, the representative at large of Fox Film Corporation, believes that next year will see another large increase in the Fox business. The first year of peace, with conditions still far from settled, has witnessed the most remarkable growth in the motion picture industry in the Far East, and William Fox is carrying the fame of the United States as a leader of the industry into nooks and corners that are hardly known to a majority of Americans.

The creation and upbuilding of this gigantic system of distribution is unrivaled. Not even the Standard Oil Company and its allied interests cover the globe more thoroughly than does the William Fox organization.

With the increased demand for Fox Films in the Far East, with the South American market growing steadily in scope and in demand, with Europe hungering for Fox features, Fox Film Corporation through its strong chain of branches and agencies appears to be facing the greatest business of its meteoric career in 1920. Increased production facilities to meet this great stride are under way, and throughout the world the message of the advance of civilization will be carried with Fox super-productions special Fox Features, Fox News, Fox Sunshine Comedies and the famous Mutt and Jeff Animated Cartoons.

Pioneer's New Producing Unit

Art-O-Graf Film Company Signs Up as a Producing Organization for the Pioneer

THE latest addition to the list of co-operative producers who are making pictures for the Pioneer is the Art-O-Graf Film Company. Contracts have been sealed and signed, and already two new productions are on their way from the Art-O-Graf studios in Denver. As yet these two pictures have not been named, but as soon as they have gone through the hands of the Pioneer editorial staff, they will be complete in detail.

Otis B. Thayer, president and director-general of the Art-O-Graf, is a well-known figure in film circles, and before entering the game several years ago, he had an unbroken record on the legitimate stage as star and manager. Heading his own companies he toured the United States in such successes as "Sweet Clover" and "A Square Deal." Mr. Thayer directed for Selig and other producers, and such stars as Ralph Herz, Tom Mix, Peggy O'Neill, Katherine Williams and Tom Carrigan received their first screen schooling under his hands.

Among the other producing units affiliated with the Pioneer are The Grace Davison Productions and The Physical Culture Photoplays. Under the Pioneer banner the Art-O-Graf will begin work on an extensive production program, which will embrace several of the best selling novels, for which rights are now being negotiated for by the Pioneer Headquarters.

Trade Showing of "Eyes of Youth" Holds Audience

One of the most extraordinary trade showings ever given in New York was that of the invitation performance of "Eyes of Youth," with Clara Kimball Young, which was held at the Hotel Astor last Thursday by the Equity Pictures Corporation. For the occasion the Grand Ball Room was decorated with seats for 900, which took up the entire lower floor, and 400 additional box seats in the balcony. Despite the very inclement weather and opposition of all theatres, the place was packed and several hundred standees accommodated.

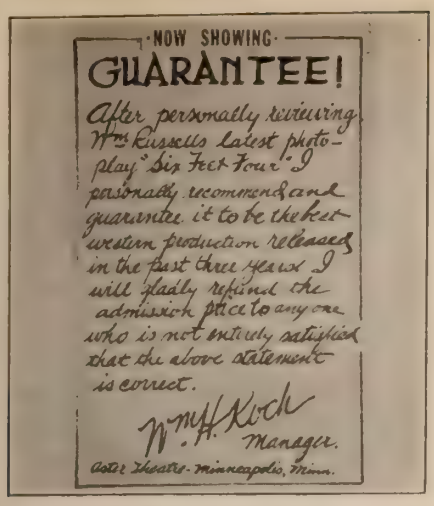
Carle Edourde of the Strand arranged the musical score and the twenty-five piece orchestra played the accompaniment. Jack Eaton, manager of the Strand staged the entire production under the supervision of Harry Reichenbach. The picture ran about one hour and forty-five minutes, and it was remarkable that not a person in the entire audience left the room until the final fade out. The performance opened with a rendition of Irving Berlin's new waltz number "Eyes of Youth" which was rendered by Miss Sharpe.

Many prominent film personalities were present.

Mollie King Finishes Picture

Director John M. Stall has just completed "Women Men Forget" for the American Cinema Corporation with Mollie King in the stella role. He is now cutting and assembling same.

Miss King is now taking a vacation for ten days on her husband's estate in Kentucky. Her next picture will be "The Serpent" from the book. Miss King will begin work on this production in two weeks.


NOW SHOWING
GUARANTEE!
After personally reviewing Wm Russells latest photo-play "Six Feet Four" I personally recommend and guarantee it to be the best western production released in the past three years I will gladly refund the admission price to any one who is not entirely satisfied that the above statement is correct.
Wm H. Koch Manager.
Aster Theatre. Minneapolis, Minn.

One Theatre Man Who is not Backward in Appreciation. American's "Six Feet Four" Instigated this Testimonial.

Manager Koch "Guarantees" An American Film Production

THE Aster Theatre, Minneapolis, Minn., one of the Ruben & Finkelstein houses broke all previous box-office records with a week's run of "SIX FOOT FOUR," the first of the New American Film Company super-features in which William Russell appears. Manager Koch of the New Aster went after his audiences in hammer and tongs fashion — exploited the attraction like a circus and is more than satisfied with the results obtained.

His newspaper advertisements were of good size and well illustrated. The bigger ones carried the offer to admit free of charge all comers over six feet four inches in height — a perfectly safe offer to make and yet one which attracted not a little attention.

However, Manager "Billy" Koch gives credit to his personal guarantee which was prominently displayed and which rang so true that hundreds who paused to read were moved to enter the theatre to witness the advertised attraction. The guarantee which was written in long hand in huge letters and then neatly mounted in attractive frames read as follows:

GUARANTEE

After personally reviewing Wm. Russell's latest photoplay "SIX FOOT FOUR" I personally recommend and guarantee it to be the best western production released in the past three years. I will gladly refund the admission price to any one who is not entirely satisfied that the above statement is correct

Wm. H. Koch, Manager,
Aster Theatre — Minneapolis, Minn.

Arrow Film Acquires New Serial Picture, "The Lurking Peril"

The Arrow Film Corporation, through its president, W. E. Shallenberger, announces the acquisition of a new serial, "The Lurking Peril," starring Ann Luther and George Larkin. This is a fifteen episode serial of a sensational nature, twelve episodes of which are now completed. Although this serial was acquired by Arrow only this week, it is said that forty-three per cent. of this country has already been sold with a good portion of the foreign territory.

KLEINE ACQUIRES "DELIVERANCE"

Has World Rights to Film Which Depicts Life of Helen Keller; Wide Exploitations

A transaction of outstanding importance in the film world is revealed by the announcement by George Kleine, that he has acquired the world rights to the Helen Keller film of "Deliverance," which was produced in New York at the Lyric Theatre on August 18th, and pronounced by the New York critics, without exception, as one of the most remarkable picture achievements of the age.

"Deliverance" is the story of Helen Keller's life and her message to the world. Though born deaf, dumb, and blind, Helen Keller has conquered all obstacles in the world of education and letters, and astounded humanity by passing through leading colleges and universities of America with highest honors. She has recovered her speech and though deaf and blind, has written many interesting books.

That George Kleine, a man of the highest ideals, and whose name has been identified with many of the most dignified and pretentious productions of the cinema art, should acquire the rights to the Helen Keller picture, seems most fitting. Mr. Kleine will exploit "Deliverance" throughout the United States and Canada and will dispose of the foreign rights to interested parties.

American Cinema Not On Curb

Head of the American Cinema Says the Corporation has not Offered Stock to General Public

WALTER F. NIEBUHR, president of the American Cinema Corporation, seeks to correct any false impressions that may have been acquired with regards to a reported issue of stock belonging to that company. Mr. Niebuhr's statement follows:

"Some few weeks ago the trade journals received an announcement from the firm of Johnson & Hopkins Co., alleged specialists in motion picture securities, stating that they had been made the fiscal agent for 50,000 shares of American Cinema stock and would offer it to the public at $10 per share. Subsequently this firm put advertisements in a number of the daily newspapers, announcing that they had purchased 30,000 shares of American Cinema stock.

"A portion of the company's stock, not nearly so large as advertised, was purchased at the time of our recapitalization by a local broker. The company did not then or any time since contemplate entering the curb market nor was it ever contemplated that the stock in the corporation should be offered to the general public.

"Nevertheless the owner of the stock in question entered into a contract with the firm of Johnson & Hopkins Co. by which the latter firm began a stock selling campaign announced in the press, in spite of the expressed and formal protest of the officers of this corporation against the form and character of the proposed advertisements."

The attorneys of the corporation, according to Mr. Niebuhr, have succeeded in recovering a considerable portion of the stock in question, and there will be no further public offering.

"Anne of Green Gables" Ready

Exteriors Were Delayed Owing to Inclement Weather in East; New Film to be Shot in West

REALART Pictures Corporation announces for prospective release Mary Miles Minter in "Anne of Green Gables," founded on the four "Anne" books by L. M. Montgomery. The scenario is by Frances Marion and the direction by William Desmond Taylor. No date has been set, but the picture is completed and now in the laboratory being printed.

President Arthur S. Kane has received word from Miss Minter in California that she is overjoyed at finding sunny weather once more. Miss Minter was delayed in the East for many weeks by rainy weather, being held in Massachusetts on exteriors over a month. As a result of this inconvenience, the forthcoming productions will be shot in California, it is said.

Advance showings of "Anne of Green Gables" for Realart officials have caused them to wax enthusiastic over the production. It is reported that instructions have been sent to branch managers to notify exhibitors that this picture is positively the best picture produced by the star up to date.

The story of the books of "Anne" as worked into the film play show, is full of interest, and Realart officials say the scenario provides much suitable material for Miss Minter. The "Anne" books have been circulated by hundreds of thousands, it is claimed, and Realart believes there are few girls who have not read these stories of American girlhood. The appeal of the new film is declared by Realart to be universal, and the production will mark a long step forward for the star.

"Carmen" Exploitation by Ennis

Bert Ennis has returned to New York after a successful trip through Buffalo and Detroit territory in which he exploited the Chaplin burlesque on "Carmen" which is handled by Victor Kremer.

A moment in "The Right to Lie," Pathe feature, starring Dolores Cassinelli.

Fred Quimby On National Tour

Pathe's Exchange Director Will Inspect Exchanges to Provide for Business Extensions

FRED C. QUIMBY, Director of Exchanges of Pathe Exchange, Inc., is off on his second transcontinental trip within four months. He left last week on the tour which will have an important bearing on the future policy and business of the Pathe organization. He will visit sixteen of the thirty-two Pathe Exchanges which reach every section of the United States, and will be away five weeks.

Mr. Quimby's itinerary calls for stops at Newark, Albany, Buffalo, Cleveland, Detroit, Chicago, Milwaukee, Des Moines, Omaha, Denver, Salt Lake City, Spokane, Seattle, Portland, San Francisco and Los Angeles.

The exchange at Portland was only recently opened. On his last trip Mr. Quimby organized the force that is now handling the tremendous Pathe business in Portland, and on this visit he will make his initial inspection of the organization "under fire." The growth of the Pathe business within the last six months has been so rapid that the thirty-second Pathe Exhange was recently opened in Little Rock, Ark. Within a few weeks a subexchange will be installed in either Butte or Helena, Mont.

The Director of Exchanges will make provisions, while on his tour, for handling the business extension that Pathe reports every week. In four months, during a period when business conditions in the motion picture industry are not at their best, Pathe's feature bookings and collections are said to have increased more than 400 per cent.

F. P.-Lasky's Foreign Contract

By Agreement with Danish-American Firm Paramount-Artcraft Films Will Go to Central Europe

EMIL E. SHAUER, assistant treasurer and in charge of the foreign department of the Famous Players-Lasky Corporation, announced Friday the completion of a contract with the Danish-American Film Company, Ltd., of Copenhagen, Denmark, for the distribution of Paramount-Artcraft pictures throughout Central Europe. According to reports, the contract becomes effective March 1, 1920, and calls for a minimum return to the Famous Players-Lasky Corporation of $2,000,000. The contract runs for one year and contains provisions for its renewal.

The Danish-American Film Company, Ltd., will distribute Paramount-Artcraft pictures in Germany, Austria, Poland, Czecho-Slovakia, Serbia, Croatia, Rumania and Bulgaria, a territory containing in excess of 200,000,000. The larger part of this territory has been unable to see an American motion picture for the last five years, except in such districts where American pictures were carried to the battle areas of the Allied armies for the entertainment of the soldiers.

That this huge territory is ripe for the presentation of high grade American motion picture films is indicated by the fact that the various governments of the Central European countries, especially Germany, it is said, carried on an active film propaganda campaign throughout the war. In Germany, in particular, it is reported that the motion picture industry made great strides and that the exhibition of motion pictures had become one of the great forces in the economic life of the nation.

The distributing organization which will handle Paramount-Artcraft pictures has just been founded by prominent American and Danish capitalists, who have foreseen for some months the great market for high grade pictures in this territory.

Glen Kunkel who began his picture career as a "stunt" man in D. W. Griffith's "Intolerance," playing a "bit" in that production has been engaged by Leon Britton, productions' manager, Hallmark Pictures Corporation, to play the role of a thug in a production now under way, under the direction of Dallas M. Fitzgerald.

Harry Ward, English Film Man, Here to Buy Big Productions

Harry Ward, Managing Director of Ward's Films, Ltd., London, England, arrives in this country this week to look over the market with the intention of purchasing big pictures. He sailed from England on October 22d on the Lapland, and will make his local headquarters at the Hotel Astor, New York.

Mr. Ward possesses much experience in Drama and Vaudeville. He has been in this country before, playing the Keith and other vaudeville circuits. In 1913 he started a film renting concern in London in a small way, and after five years purchased a huge building and transferred his business to a Limited Company with a nominal capital of $250,000.

James Sheehan Studio Manager for American Cinema

The American Cinema Corporation announces that it has signed James R. Sheehan as studio manager of their studio in Glendale, Long Island. Mr. Sheehan has been engaged in theatrical work for many years, being well known in the stage world as well as in film circles. He has been general manager for Vincent Pictures for the last year, from which concern he comes to the American Cinema Corporation.

Prior to his association with Vincent Pictures Mr. Sheehan was associated with the P. F. Shea theatres, which run both vaudeville and motion picture bills, being general manager of that organization. He has also acted as local manager for their New England houses.

"Topics of Day" Going Well in Big and Small Cities

While the largest vaudeville theatres in the big cities of the country are showing "Topics of the Day" with great success, the smaller picture houses in suburban communities have also been quick to realize that they too can play this screen subject with excellent results. The big city theatres, of course, have the earlier run but as the "Topics" programs present full-measure entertainment of wide appeal they are enjoyable whenever and wherever shown. Pathe releases this reel in the United States and Canada.

Edith Taliaferro, in "Who's Your Brother?", produced by Curtiss Pictures Corporation.

Picture Field Offers Success to Competent

R. H. Cochran of Universal Traces the Rise of Film Officials Proving that Industry Offers Chances of Great Advancement

THAT the motion picture art or industry holds forth to the man of brains unlimited opportunity for the betterment of himself is the opinion of R. H. Cochrane, vice-president of Universal. Mr. Cochrane was recently queried on the possibilities of business success for men in the film industry.

He pointed out the many men who were now film officials but took occasion to emphasize the importance of the fact that a man's success in the film art depends entirely upon himself whether he be an employee of a producing company or an exhibitor. Mr. Cochrane cited the rise of several Universal men who within a comparatively short time have established themselves with the Universal company. "The picture art," Mr. Cochrane said, "is so new yet so firmly founded that the chances for growth are unlimited."

Speedy rise to prosperity is not all in the business "success" of the weekly magazines. For instance the case of Tarkington Baker, well known film official, may be cited. Mr. Baker a little more than a year ago was dramatic critic and editorial writer for a middle-western newspaper. He had had previously several years of press-agent experience. He attracted the attention of Carl Laemmle, Universal's president, and was made director of publicity for Universal. His ideas and work were so commendable and his vision so keen that within six months after he associated himself with the company he was made general-manager. Today he is one of the best known film officials.

Dan Lederman, known as a capable film executive, was at one time manager of the Des Moines Universal exchange. He was brought to New York and not only was made assistant to Carl Laemmle but was made assistant treasurer of the company.

H. M. Berman, now general manager of Universal's exchanges entered the picture industry only four years ago and two years ago was put in charge of the Jewel productions at the Universal home office.

Paul Gulick, former dramatic critic, exhibitor, and publicity manager is now editor-in-chief of Universal's Moving Picture Weekly and is especially well-known as the president of the A. M. P. A.

George E. Kann, who started on his business career as a stenographer, was promoted to private secretaryship and now holds the position of export-manager of Universal.

Harry Levey entered the film industry as a film salesman. He became a sales "ace" and now is general-manager of Universal's Industrial department, the largest department of its kind in existence.

Herman Stern started as a film salesman with practically no experience, four years ago, and one year ago, he was made manager of the Pittsburgh Exchange. Last June he celebrated his success by winning first prize in the Universal Anniversary competition.

Scene from "Under Suspicion," starring Ora Carew, a Universal production.

A film salesman who persisted in doing things differently and better is I. L. Lesserman, now manager of the Chicago Exchange.

Many know the success of W. R. Wilkerson, who started as a Jewel salesman in the New York office. A short time later he was made manager for Jewel sales, and is now manager of the Exchange of Kansas City, Mo.

One of the most astounding careers is Geo. Levine, who started as a theatre peanut boy. He became so proficient in selling peanuts he decided that he could sell something else, and after a year and one-half experience as a film salesman, was promoted to the managership of the Milwaukee Exchange.

W. C. Herman was at one time in a department store. He had served faithfully and well and a year ago he was selected as service manager for the New York Exchange.

From errand boy to short subject manager is the record of Maurice Helman, of the Chicago Exchange. Helman, knows every Chicago exhibitor and is a man who places Universal's serials in many of the larger theatres.

Carroll Nathan, known among all the film salesmen in New York City, started two years ago selling Jewel pictures. Nathan had ability, and by applying himself, so impressed the sales manager that he was recently sent to San Francisco as Assistant Manager.

M. A. Chase, was a worker who didn't look for the big salary to start with, but who had initiative and new ideas. Chase is now representing Universal in Russia, and reports show that he is making good.

One year ago Charles King was office manager of the New York Exchange. King interested himself in every department of Universal, and today he represents the company in Cuba. He makes several trips to the home office each season and is one of the most successful foreign representatives of any film company.

A. E. Rosenberg outgrew the city of Chicago. He had made good there and was looking for new worlds to conquer. He now represents Universal in the largest city in the world, London, England.

One of the latest promotions was that of Monroe Isen. Isen started in the reel room went to the booking office, was made a salesman and last Spring was sent to Canal Zone to represent Universal. Some idea of Isen's success may be had in the fact that he returned recently to make arrangements to secure many more films than had been the usual number to send to this territory.

The names and records of these men have been cited to bear out Mr. Cochrane's statement that the film industry has much room for men with ability and iniative. This record was recently sent out in a Bulletin to all of Universal's Exchanges, with the idea of showing every employee the possibilities for his success.

Former U. S. officers "fall in" to await selection by Von Stroheim for parts in "The Woman In The Plot," Universal feature.

A Flood of Realart Contracts

Recent Reports Show Steady Rise in the Number of Signatories for Realart Productions

ACCORDING to reports received, the pre-release showings of Realart Pictures in New York City and Washington, D. C., with a promise of releases at an early date, has resulted in a great number of exhibitor tieups. Lewis W. Kniskern, supervisor of contracts, has reports from branch managers in all parts of the country which show that many new houses have signed up for Realart star pictures and features.

Among the new affiliations reported are the Iowa theatres, owned by Joseph Hostettler, which include the "Isis" at Cedar Rapids, the "Casino" at Marshalltown, "Crystal" of Waterloo and a house at Charles City. Manager Bert R. Latz of the Denver branch, reports that he has landed a big Salt Lake City connection with George Mayne, managing director of the American Theatre, one of the foremost exhibitors of the intermountain country. He will show all the Realart star pictures in the Mormon Capital.

Manager Cornelius G. Kingsley of the Detroit branch of Realart reports that in his territory the following have contracts for Realart productions: Charles Seaman, Majestic Gardens at Grand Rapids; Manager Claude Cady of the Gladmer at Lansing; the Majestic at Jackson where W. McLaren shows the pictures; Lipp & Cross with their Regent at Battle Creek, and manager S. Moran of the Arcade at Ann Arbor.

In the East, Realart reports that the "Crescent" at Ithaca, N. Y., managed by Fred Howe, will get the initial releases; at Hartford, Conn., the Strand has signed, W. A. True being managing director of this fine house; the Regent at Newcastle, Pa., with Manager Charles Freeman at the helm has made a deal with Pittsburg exchange, and, finally, the Academy, at Newburgh, N. Y., through Manager Fred Taylor, has contracted for Realarts.

In the Middle West, one of the new contracts calls for Realart Pictures at the New Dearborn, of which H. McDorman is manager. The Empire Theatre Company, of Detroit, Mich., through A. J. Gilligham, president, has contracted for Realart Pictures in their house. George Schade, proprietor of the Schade Theatre at Sandusky, O., is a new Realart acquisition and the Farot Opera House at Lima, O., is also said to be a new arrival in the ranks.

Capital Gets "Screen Follies"

Territorial Rights on Dahme and Seel's Animated Production now in Heavy Demand

S. L. BARNHARD and C. E. Eckels, president and general manager respectively of the Capital Film Co., have just closed with F. A. A. Dahme and Louis Seel for the entire world's rights to "SCREEN FOLLIES" is the contents of a report recently received. Messrs. Dahme and Seel are said to have been besieged for the last four weeks with offers from distributing organizations throughout the country.

The elaborate animation of this new film is the work of the combined efforts of F. A. A. Dahme and Louis Seel. After an investigation of all the processes known in the world of animation and trick photography they are said to have evolved a new process which will permit of a distinctly different type of novelty picture. The process of animation perfected by Messrs. Dahme and Seel is reported to be technically the finest work of its kind today

Shortly after the consummation granting the Capital Film Co. world's rights for "Screen Follies," this organization notified a number of leading distributors and exchange men throughout the United States, and, according to reports, the wires were soon hot with messages to the Capital Film asking for exclusive territorial rights. Capital officials feel that this marked evidence of the popularity of the new film feature assures its success in the film world.

F. A. A. Dahme, one of the originators of "Screen Follies."

Dolores Cassinelli Will Appear in "The Right to Lie"

Dolores Cassinelli, whose production, "The Virtuous Model," is now experiencing such popularity makes her next appearance for Pathe in "The Right to Lie," a special in seven reels, which will head the Pathe releases for November 16. Edwin Carewe made "The Right to Lie" for the Albert Capellani Productions, Inc. The story is by Jane Murfin, who collaborated with Jane Cowl in writing two of the biggest stage successes of recent years, "Lilac Time" and "Daybreak."

Miss Cassinelli's supporting cast includes Frank Mills, Joseph King, Warren Cook, Grace Reals, George Deneubourg, Claire Grenville and Violet Reed.

J. Robert Pauline, star of Supreme Pictures, Inc., in a production now being made.

Schomer Busy Writing Another Feature; Cast Being Selected

Immediately after the recent press showing of his newly completed feature, "The Sacred Flame," starring Emily Stevens, Abraham S. Schomer, of the Schomer-Ross Productions, Inc., author and director, left for the Berkshires where he is busily completing a new feature on which he has been working during the past few months. Though he has had so little time for authorship while directing Miss Stevens in "The Sacred Flame," which will soon have its Broadway production, Mr. Schomer has his new story in such shape that he will be ready to begin filming it within two or three weeks.

While giving most of his attention to authorship just now, the versatile author-director is in daily communication with the other officers of the Schomer-Ross Company who are selecting the cast for the new production, and it is their announcement that they intend to bring together one of the most notable casts ever seen in a single feature.

Many Deals Closed by Small

Edward Small, Inc., has signed Edward Jose, recently director for Norma Talmadge and John Stahl, formerly director for Florence Reed, with the Anita Stewart Productions, Inc. They left for the Coast this week to assume their new duties in directorial capacities. Mr. Small also announces the signing of Aneers Randolph and Creighton Hale to appear in a forthcoming D. W. Griffith production to be made in the East. The Play and Scenario Department conducted by Mr. Small announces the disposal of the screen rights to Charlotte Thompson's famous play. "In Search of a Sinner" to Joseph M. Schenck, to serve as a starring vehicle for Constance Talmadge.

Other important transactions closed by Small, Inc., during the week were the placing of Edmund Breese, Marie Shotwell, Wallace Ray, Joseph Granby and George Cooper with Hallmark Picture Corporation for Dallas M. Fitzgerald's production; Charles Towbridge, Lucy Fox, Jack McLean and Frank Evans with Vitagraph and Ivo Dawson for a forthcoming Olive Thomas production.

Edgar Brooks Made Serial Sales Manager of Pathe Exchange

Edgar O. Brooks, for more than a year Manager of the Exploitation Department of Pathe Exchange, Inc., has been promoted to Serial Sales Manager, and in his new position he will have complete charge of marketing the continued form of the motion picture.

Mr. Brooks, it is said, has had a wide experience in all branches of theatrical and film enterprises. From 1900 to 1932 he served as manager of several London theatres, and for the next ten years was engaged in theatrical management in Great Britain, Canada and the United States. From 1915 to 1917 he was successively Serial Representative, Serial Sales Manager and General Sales Manager of the Mutual Film Corporation. In this connection, it is reported, he had sole charge of the huge publicity campaign that was inaugurated to "put over" the Mutual Chaplin Comedies. He has been associated with Pathe since early in 1918.

Pioneer's Facts and Follies Are Nearly Ready for Release

For the last six weeks the combined staffs of the Pioneer and Physical Culture Photoplays, headed by Wray Physioc have been engaged in putting the finishing touches to the first sixteen releases of the FACTS and FOLLIES series. These pictures, presented in chapters of one reel lengths, are a combination of short comedy and an afterpiece in which are demonstrated the methods of physical development as advocated by Bernarr Macfadden.

The productions are played by a company of comedians, headed by Helen Hart and Frank Bates, who are said to be supported by an ensemble of physical culture beauties.

Directors' Casting-Room Opened

According to word received here, Arthur H. Jacobs has established in his office at 145 West 45th Street, a "casting room" for the use of his directors. This department equipped with desks, telephones, stenographer, etc., is to be placed at the disposal of the directors while they are engaged in assembling the material for their casts.

Latest picture of pretty Mary Miles Minter who will appear in "Anne of Green Gables" —Realart

Exhibitors Pick Release Method

Robertson-Cole Takes Census of Three Thousand Theatre Men; Cannibal Films Out as One Reelers

WHAT is regarded by officials of Robertson-Cole as the nearest thing to perfection in the way of co-operation with exhibitors is disclosed in the announcement by that company that more than twenty three hundred exhibitors have actually assisted by advice and suggestions in the preparation of the campaign on the new Martin Johnson pictures "On the Borderland of Civilization." Three thousand exhibitors were asked for their opinions and advice and about seventy-five per cent of them replied to the letters and the follow-ups sent to them.

As a direct result of this co-operation it has been decided to release the new pictures as one reel features, one reel to be released each week. This was the suggestion of the great majority of the exhibitors, and was acted upon immediately, for it is the belief of Robertson-Cole that the surest guide to success is the advice of the men who know, the man who is nearest the public.

The last series of the Martin Johnson Cannibal stories were a revelation to the motion picture world, and as a result Mr. Johnson arranged to have 30,000 feet of real dramatic thrill of the South Sea Islands made up for Robertson-Cole. As soon as the officials of the distributing company saw the new prints, it was decided to allow the exhibitors to decide for themselves the best plan of placing the educational and interesting series before the motion picture public.

Before the questionnaires were sent to the leading exhibitors of the country, Robertson-Cole sent an individual letter explaining the new Cannibal series and outlining to the exhibitors the new home office exhibitor's plan of better co-operation.

As a further consideration for the betterment of the exhibitor, Robertson-Cole decided to allow those who take this new series the benefit of the ideas of more than two thousand five hundred brother showmen as to the best methods of handling the new Martin Johnson feature. These ideas have been printed in pamphlet form and will be distributed as soon as contracts are signed.

"On the Borderland of Civilization" will be without doubt one of the best advertised pictures in the world to-day. This boast is no idle dream but a selling plan as adopted by Roberston-Cole. In addition to the various means of exploitation and the comment of the leading exchanges of the country to-day, a national publicity campaign has been put over which insures the immediate money getting powers of Johnson's masterpiece.

As a start to the publicity campaign, Robertson-Cole announces that two hundred and eighteen leading newspapers in the United States will run the Johnson stories in serial form. These stories will appear in the press about the same time that the motion pictures are released.

A press book dealing with the Johnson features has been prepared by the publicity department of the Robertson-Cole Company, and this is now ready for the distribution. Suggestions as to the proper forms of advertising are given in addition to numerous cuts and mats which will be given the press of the country.

More mats and cuts have been made for this series of pictures than any other release this year. The large number was made necessary owing to the demand. The photography is claimed as remarkable and many of the scenes as almost unbelievable.

A campaign of education in the public schools of the country is another part of the exploitation scheme of this masterpiece. The school children will be acquainted with the features of the picture, and in this method the "by word of month" advertising will be carried direct to the homes and will make fathers and mothers yearn to see what is described by their children in school. A church campaign will also be opened.

W. A. Brady's Return Rumored

Announcement of Plays Available For Screen Supports Story of His Return As Producer

WILLIAM A. Brady, through his announcement of a rather important list of stage plays which are now available for motion pictures, lends zest to the rumor current of late, that he will shortly again become active in motion picture production. Among the plays announced by Mr. Brady as available for the screen are: "Way Down East"; "The Man Who Came Back," "Life," "The Shepherd King," "Bunty Pulls the Strings," "Foxy Grandpa," the cartoon comedy success, and "Forever After," in which Alice Brady has appeared over 400 times in New York City and is now breaking records on tour. "Too Many Cooks," "At 9:45," "The Things That Count," and other successful plays with which Mr. Brady's name is associated as producer, are also included.

It is believed that a definite announcement will shortly be made concerning Mr. Brady's return as an active motion picture producer. At the time of his resignation as director-general of the World Film, Mr. Brady made the statement that he believed the programme system a dead issue, and that the making of 52 pictures a year was an absolute impossibility. It, therefore, may safely be predicted that when Mr. Brady returns to motion picture production, he will not attempt to make more than four or six pictures yearly. Several, it is said, will be made in France and England under agreements made by Mr. Brady during his recent visit to Europe.

Wide Educational Film Growth

E. W. Hammons Declares the Demand For Educational–Film Products Increases Daily on Market

THE conclusion of the war resulted in a decided change in the market for motion picture film for purely educational purposes," states Vice-President E. W. Hammons of the Educational Films Corporation of America. "Since the signing of the armistice we have conducted an elaborate investigation of the new conditions, and some of the phases of the situation as it has developed have proved to be very interesting."

"Of course, the extensive use of films in war times accomplished a great deal towards increasing the scope of the market. For instance, one of the executive heads of a large business house, in a conversation the other day, said: "I was a four minute man during the Bond campaigns, and in that experience, I discovered the wonderful power which films have for visual instruction, something which I had always underestimated!" His example is but one in thousands, of skeptical business men who required but one practical demonstration to convince them that satisfactory results are sure to follow the proper application of motion pictures to church and school activities."

"The condition that exists to-day," continues Mr. Hammons, "is unparalleled in the history of education. The certain demand for films for non-theatrical purposes is growing larger every day, and the market is almost barren of material to meet that demand. It comes from churches, schools, associations, institutions and industrial organizations all over the world, and in the past few months has been increasing at an unusual rate. The demand is scattered far and wide, and it is this lack of a concentration which has made it impracticable for the average motion picture producer to look away from the quicker and larger profits of the theatrical field."

"We started out five years ago to make educational pictures, and quickly discovered that we were ahead of the times. However, we were the pioneers, and from that day to this we have laid out plans to provide the real "educational film" when the time became ripe to market such a product. Months and years have been spent in investigating and organizing on an international basis, and now we have a lead of several years in advance of all motion picture producers who aim to provide for this market, which is an asset that we know money cannot buy."

"We believe 'that the shoemaker should stick to his last.' The production of films for serious purposes cannot be mixed carelessly with miscellaneous motion picture manufacture. We have concentrated on short subjects of an educational nature, and have been successful in marketing such motion pictures in the theatrical field. When the moment arrives, we will be ready to step forward with extensive non-theatrical production, made solely and exclusively for educational purposes, and laid along lines which we have found most satisfactory after thorough tests."

Arrow Invades Foreign Fields

Opens Offices in Paris and Milan. British Firm to Handle Arrow's Short Reelers and Features

THE Arrow Film Corporation has just closed final arrangements whereby they will open a series of offices abroad. An office has been opened in Paris, France, at 6 Rue Chappal; another branch will be opened in Milan, Italy, at 4 Via Dante. Both of these offices are in the center of the cities where the various film offices are located. At each office there is said to be a fine organization with an ample staff of men to handle the Arrow product. As soon as arrangements can be perfected, branches will be put in Brussels, Belgium, and Geneva, Switzerland, according to reports.

From these branch offices the salesmen will cover the following territory: Italy, Spain, Portugal, Holland and Belgium in addition to France and Switzerland. These offices will all be in the hands of experienced film men who recently visited the New York office of the Arrow Film Corporation where they spent considerable time in looking over the various Arrow pictures. All of the short reel subjects, as well as the big features handled by the Arrow for the United States, will be shipped abroad and the whole world's rights sold on them.

An arrangement has just been closed by W. E. Shallenberger, President of the Arrow with Mr. Montague Cohen, whereby Mr. Cohen will take back to England with him all of the short subjects as well as the features now being handled by Arrow. Mr. Cohen, who is reported to be a prominent film man in England, recently organized his own company. The name of the new firm is Film Rights, Ltd. They will have offices in the West End of London either at Water street or Soho square, which is in the heart of the film business.

The Arrow Film announces that the affiliation of Montague Cohen and the Arrow Film Corporation will give the latter concern offices or direct representation in six of the prominent foreign countries. Mr. Cohen sailed for England this week and took back with him a sample print of all of the film subjects as well as the big features, that Arrow had open for the United Kingdom.

Good Cast Being Assembled for "The Butterfly Man"

Due to the efforts of Ida May Park to secure supporting material for Lew Cody in "The Butterfly Man," which she is producing. Louise Lovely, Lilie Leslie, Alec B. Francis, Christina Pereda and Andrew Robson have been cast to play important parts in the Lew Cody feature.

Scene from "Nearly Heroes," Hall Room-Boys Comedies.

Chicago Gets Showing of Capital Film Pleading Irish Cause

The Capital-Film Company has announced that a private showing in Chicago of its newly acquired photoplay "For the Freedom of Ireland" has been set for the evening of November 10th at Orchestra Hall.

The audience will be made up of many distinguished persons, all of whom are vitally interested in this production. Ex-Governor Dunne of Illinois will be present at the initial exhibition, as well as leaders prominently identified with Irish circles in Chicago. Members of the Irish Fellowship Club and Catholic organizations and churches, also managing editors of the daily papers, have been invited.

The showing is the first of its kind ever given in a large downtown house. S. L. Barnard, president of the Capital Film Company, has promised special additional features, the nature of which he refuses to disclose. A special orchestra has been engaged to render music identified with Erin, in harmony with the picture, and singers will give the simple folk songs of Ireland to complete an impressive program.

"For the Freedom of Ireland" is claimed as probably the greatest photoplay championing the cause of Ireland ever attempted. It is the pictured oppression of a nation striving to gain release from the yoke which clamps it to earth. It is the plea of a smaller nation for an equal freedom, an equal right to national growth. The picture deals with the questions of to-day, the democracy we fought for, and the motives actuating the league of nations. The fact that the events portrayed spring spontaneously from the hearts of a people is enough to insure its enthusiastic reception.

The Capital Film Company has made no selling plans for the picture as yet.

Bennett Musson has assumed the duties of scenario editor for William S. Hart. Mr. Musson is an old theatrical man and is well known as a playwright, author and scenario writer.

Conference of Pioneer Exchange Heads for Eastern Territory

A conference of the heads of the Pioneer exchanges controlling the East was held last week at the Pioneer headquarters in New York. M. H. Hoffman, general manager of the Pioneer, presided. Among those who attended the conference were Ben Amsterdam of the Masterpiece Film Attractions of Phila., N. A. Lightman of the Criterion of Boston, I. Cobe, manager of the Pioneer Buffalo Exchange, J. J. Bellman, of the Pioneer New York Office, J. J. Mooney, manager of the new Pioneer Exchange of Cleveland, and W. A. Blankmeyer of the office which has just been opened in Cleveland.

Among the decisions reached was the continuance of the policy to handle only the biggest and most pretentious of independent productions. The conference also put its approval upon several scripts which are slated for early production by the different units of the Pioneer cooperative producing organizations.

Pathe Opens Portland Exchange With B. J. Sperry as Manager

B. J. Sperry has been appointed manager of the Portland Exchange of Pathe Exchange, Inc., recently opened. This makes the thirty-second link in the system of Pathe offices which cover the entire country. The Portland branch will distribute through the entire State of Oregon and a small portion of the southern part of the State of Washington.

Hallmark Engages Marie Shotwell

Marie Shotwell has been engaged by Leon Britton, productions' manager for Hallmark Pictures Corporation, to play one of the leading roles in a Hallmark picture, production of which was commenced, this week, under the direction of Dallas M. Fitzgerald at the Fifty-fourth Street Studio.

The title of this picture has not been chosen. It is said to be a screen version from an original story by Leon Britton. In Hallmark's production, Miss Shotwell will play opposite Edmund Breese. Anna Lehr has the starring role.

Marie Shotwell, who has been given an important part in a Frank Hall Production.

ZaSu Pitts Elevated to Stardom

Young Player Has Had Quick Rise After Attracting Attention in "Better Half" And Others

ZA SU PITTS, the comedienne who has appeared in Brentwood productions and released by Robertson-Cole, has stolen her way to stardom. This became known with the announcement by Robertson-Cole that the actress who has come up almost over night will soon appear as the star of "Where There's a Will," a super attraction being filmed by Brentwood for Robertson-Cole.

When Za Su Pitts made her debut to the screen, she was just one of the many in the cast. In spite of her small part, critics from all sections of the country espied her and made separate mention of her natural motion picture experience. With time her popularity increased and she was given better parts.

Officials in charge of the Brentwood Studios on the Coast were besieged with requests to give her chance. Then came her appearance in the Brentwood productions, "Better Times" and "The Other Half." In using the film expression, she just captured the picture in spite of the fact that her role was one of the lesser parts.

In her first starring vehicle, "Where There's a Will" Brentwood has given her a role that will give her a real chance to display her natural theatrical wares. It is a part just suited to her, for there are many high spots of dramatic tension and at the same time so intermingled with comedy that she is bound to make good.

Claude Mitchell, a director of note, has been assigned to Za Su for her coming-out picture. He has surrounded her with a cast that will make the picture all that is expected of it. Jualanne Johnston, Fannie Midgley, Anna Hernendes, Edwin Stevens, Henry Woodward, Frank Hayes, Hughie Mack and W. H. Bainbridge, all capable film players, will suport Za Su in her first starring production.

"Za Su Pitts has natural talent and is a rapid fire worker," said her director after the last scene had been shot for the big production. Although a baby in years and of short experience in big parts she is not a bit over anxious but takes direction like an old war horse. This combination will make her a real star and the production in which she stars will be a sure winner with the rank and file of motion picture fans. The exchanges have a real treat in "Where There's a Will."

The Robertson-Cole pictures will be sure money makers, for this concern will not sell pictures which have no money return value. In doing this, it is announced that the public will be the judge and that the cast of the big productions will be named by the popularity of the players in Robertson-Cole successes.

"I admit that I have worked hard to attain the part of a star," said Za Su Pitts, "but I have had an excellent opportunity by being cast in parts which just suited my dramatic ability and which I liked to play."

New Allgood Serial is Titled

"The Whirlwind" With Charles Hutchinson Said to Abound With Big Thrills

WITH the completion of the first, and part of the second and third episodes of their new serial in which Charles Hutchison, the screen's dare-devil, is the star, the officers of the Allgood Pictures Corporation this week announced that the thriller will be known as "The Whirlwind."

The foreign rights of this big fifteen episode serial are being sold by E. S. Manheimer, of 126 West 46th Street, who has added it to the many serials which he is handling, and he is confident that it will score as great a hit as "The Great Gamble" in which Hutchison recently acquired his latest film fame.

Much thought was given to choosing the right name for the new serial which Director Joseph A. Golden declares will outdo in thrills and real danger anything even he has done in this line before (and it will be remembered, too, that he was responsible for "The Great Gamble"), and the choice of "The Whirlwind" is an apt one. There are a great many Bronxites and motorcycle enthusiasts of New York, though, who are uncertain in their minds whether the "whirlwind" applies to the serial itself or to Hutchison. Since watching him perform one of his stunts this past week, the consensus of opinion is given the star.

Hutchison is one man who *can* make his motorcycle behave. He can speak to it and it does as he wishes. Those who watched him make it obey one day last week now know this. Hutchison had decided to leap the Bronx River on his motorcycle where it is twenty-eight feet wide. The actual distance to be covered, though, from one bank to the other, was thirty-five feet and six inches. What made the feat most difficult of all was that the motorcyclist did not have a long, clear approach and was compelled to speed at a fifty-mile pace from a distance of only two hundred and fifty feet. The word had gone out and a big crowd was on hand, including the many scoffing motorcycle experts who insisted that "The Whirlwind's" star was in for a good ducking, if not for worse.

But just as successfully as he had previously cleared the Ausable Chasm in the Adirondacks, Hutchison shot over the Bronx River and landed safely on the opposite bank. Before he could stop his flying car, however, it had hit a mudhole and motorcycle and rider were thrown about ten feet. With his proverbial luck, Hutchison landed, unhurt, in a clump of bushes, though from the opposite bank it looked like the end of the serial had arrived.

Great Campaign on Mrs. Chaplin

Louis Mayer Plans far Reaching Publicity Drive on Star to Bring her Before all the Public

IF the name of Mildred Harris Chaplin does not become one of the best known household words in the realm of movie folk it will not be the fault of her producer, Louis B. Mayer, who has outlined in her behalf a world-wide publicity and exploitation campaign reaching from Scandinavia to the Antipodes on one side and from Alaska to Cape Horn on our own continent.

Mrs. Chaplin has already won her laurels as a star in a number of productions which have proved money-makers for exhibitors. "The Price of a Good Time," "For Husbands Only" and "Borrowed Clothes." These and other successes have established her position in the movie world, but Mayer is not to rely on past performances. With her as with Miss Anita Stewart, he will follow out his well-known policy of great star, great play, great director and great cast, and back of all this he will use oceans of printers ink to instill into the public mind the confidence which he already has in the wife of the comedy king.

Supplementing a big paid trade paper and magazine advertising campaign throughout America and Europe, many unusual features of a personal nature are included in the Mayer plan. Already the country is being flooded with new photographs of Mildred, which is insuring representation in both movie fan magazines and those of general circulation.

Newspaper syndicate features based on the home life of "Mildred and Charlie" will reach every nook and corner of the country, while special exclusive stories on many subjects have been eagerly accepted by the motion picture editors of leading dailies throughout the land.

An illustrated series of articles to appear over her own signature. These articles will be of especial interest to women. A book by her on an unusual subject will shortly be published by the Britton Publishing Company of New York, which published "Laugh and Live" for Douglas Fairbanks and "The Cowboy Poems" by William S. Hart. The Britton Company have arranged to give wide publicity to the book which, because of its subject matter, should reach an enormous circulation.

A beautiful colored portrait of the star will adorn the top of millions of calendars, which will eventually find their way into the majority of American homes. Arrangements have been made for the use of her photo on countless numbers of high-priced candy boxes.

But it is generally known that no amount of publicity will put over a star unless she has the goods to back it up. Evidently Mayer has no fear of the outcome, for he is already spending all kinds of money on her first production.

Hodkinson Feature Given Praise

"The Westerners" is Reported By Exhibitors to be Breaking Marks On Box Office Receipts

EXHIBITORS the country over show no hesitancy in proclaiming Benjamin B. Hampton's "The Westerners" one of the great successes of the year. Ever since the release date of the picturization of Stewart Edward White's story of the Black Hills there has been a constant flow of testimonials into the Hodkinson offices from exhibitors, who profited beyond their expectations on their presentations of "The Westerners."

A week following its record-breaking pre-release engagement at The Mark Strand New York, "The Westerners," made its stand at the American Theatre, Denver, and, sweeping all opposition aside, created a new mark for a week's run in the Colorado metropolis.

The same week the Benjamin B. Hampton production demonstrated its remarkable audience-power at William Fox's Audubon Theatre on Upper Broadway, playing to the biggest four days' business the house has ever known and prompting Manager Ben Jackson's classification of it as "the best Western picture that has come across in months."

Then came the epoch-making engagement of "The Westerners" at Charles H. Miles' Grand Theatre, Cleveland, where the fifth day of the presentation accounted for an even greater attendance than on Sunday, the opening day. Mr. Miles' Forest city manager writing Hodkinson that there has never been a production at the Grand that maintained its popularity to the end as did "The Westerners."

G. H. Selig, manager of the Gem, Chicago, enjoyed a profitable five-day run on "The Westerners." Though booked originally for three days, Manager Selig obtained an extension to permit of a Saturday and Sunday showing that crowded the spacious State Street house at every performance. "An excellent production for picture lovers and, what is more, a genuine box-office treat for exhibitors," was Mr. Selig's message to the Chicago Hodkinson branch.

San Francisco also took kindly to the Hodkinson release. In a week's run at Turner and Dahnken's Tivoli Theatre "The Westerners" played to capacity crowds for the engagement after an opening day of turn-away business. E. B. Johnson, house manager wired: "A real feature. Give us more from Stewart Edward White."

Dell Henderson has Signed Up As Director For Fox Film

Dell Henderson has been signed as a director of William Fox features. His first production will have George Walsh as the star. Work will be begun at once. In his first picture for Fox, Mr. Henderson will have as his assistant director John J. Foley, who acted in a similar capacity with Emmett J. Flynn, who directed William Russell in "Eastward Ho!" recently completed.

Wide Exhibitor Interest Shown on Tarkington's Boy Films

The popularity of Booth Tarkington's boy characters, Penrod and Bill Baxter, linked with the recent announcement of Goldwyn's acquisition of the Indiana author to do a series of twelve-reel pictures under the title of "Edgar Comedies," has brought about a marked reaction on the part of exhibitors, according to report received from Goldwyn offices.

The most surprising feature of the inquiries being received daily is the curiosity revealed about the type of boy Tarkington has created for the photoplays. "How Old is Edgar?" is the substance of the questionnaire sent by many exhibitors. To give an instance, a Goldwyn exhibitor in Boston writes: "Where is Tarkington going to find another type of boy after he has so completely covered youth in his Penrod stories and adolescence in the Baxter 'Seventeen' series? What is Edgar's age? I like the name Edgar Comedies, but I am curious to know what sort of a feller this Edgar is going to be."

Frank Keenan Stars In "Brothers Divided," A Timely Theme

There is said to be a big human and timely note in "Brothers Divided," Frank Keenan's production following "The World Aflame," which, at this time of widespread industrial unrest, will have a popular appeal.

In "Brothers Divided" Frank Keenan portrays a dual role, that of two totally different characters, and, by his skill and artistry, shows subtle and amazing contrasts. The story carries with it a message embodying the idea of co-operative service, which always results in human happiness.

The grim tragedy of prison figures in the picture. The script calls for scenes laid in a State's prison and Governor Campbell of Arizona gave permission to use one of the largest institutions in the West for the filming.

The convicts, who had already learned a lesson when the showing of "The World Aflame" was made there, entered into the spirit of the occasion with great eagerness. Pathe announces that the picture will be set for release soon.

Henry Lehrman, Producer of the Lehrman Comedies.

Special Service Section on Sansonia in "The Superman"

A "DIFFERENT" ONE

HERE is one which is different anyway and offers opportunities for exploitation.

There is one thing which we want to tell you about "The Superman" and that is that it is not to be taken seriously. The fundamental plot is melodrama, with a cast of Italian actors who perform their roles in a way which to American standards is funny. To add to the comedy turn as viewed in this country, are "kidding" subtitles written in the George Ade "Fables of Slang" style, which for the most part are rather good. These titles take it for granted that the spectator knows what is coming next in the unfolding of the ancient vintage plot and makes fun of it. To begin with the early scenes are interspersed with verses of a doggerel poem which end with an author's note that he couldn't think of any more rhymes so had to quit.

Then comes such classics as "—And the villain still pursued her" although most of these are rather original.

Now for all that this plot is so ancient, the action so melodramatic enacted in a foreign atmosphere and according to foreign technique, the darned thing still carries a lot of suspense in its individual scenes because it is full of thrill stuff of the very kind which has made Doug Fairbanks films so popular.

What this Sansonia, the film's athletic, strong man hero does in the way of providing action will make the inimitable Doug green with envy. This is an Italian "Modern Musketeer," and "His Majesty, The American" rolled into one, with a touch of "Uncle Tom Without the Cabin" thrown in. We aren't going to spend much time on the plot of this as it doesn't figure in the film's good qualities. Suffice to say that a certain royal prince of some mythical European country aspiring to the throne, conspires to remove a princess and her little daughter who stands between him and his ambitions. Sansonia, who is an athletic workingman who lives somewhere around the neck of the woods where all this conspiring is taking place is the instrument that fate has decreed shall frustrate the bad Prince's evil designs. After being pursued and pursuing, both in the air and on the ground, in buildings and on the top of them, Sansonia brings the two heirs back to the royal court, the Prince is punished for his misdeeds and Sansonia is on the way to the priest to get hitched up to a good looking girl, who seemed to have been brought into the story, so he would have somebody to marry, seeing that according to European standards the director couldn't have the Princess, who must have been a widow since we didn't see anything of her man, fall for him.

Now don't infer from this plot recital that this picture is a lemon. It isn't. It's a first-class comedy and many of the titles are good. Here is the last one used after the "clutch." It reads: "That's all there is. There isn't any more."

BILLED CORRECTLY THIS IS A WINNER

Unusual is Mild for this One.—We believe that this film can be put over and made to pass as a real hit. It contains a bunch of good thrills, and a lot of first class comedy if the spectator gets the idea at the beginning. Be sure that you let them know what to expect. Make a joke of the whole thing, except when speaking of the Fairbanks stuff when you want to promise them real stunts.

We can't give you the cast and wouldn't mean a thing to any one as they are all Italian players. The hero is a good looking chap and is certainly some athlete. There can be no question but that this is an Italian imitation of Fairbanks pictures.

If you played the "Maciste" pictures you will know that they did a whale of a business. We would consider this the same sort of an attraction which should be handled the same way.

SOME STUNTS OF "THE SUPERMAN"

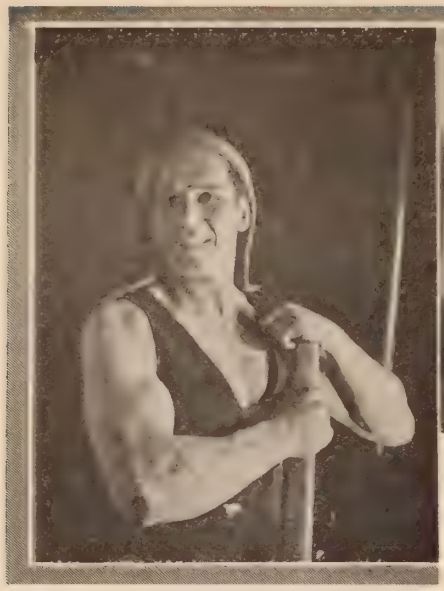
SAMSON has climbed up the inside of a tall chimney said to be a hundred and fifty feet high (it looks it), to escape his enemies. A cat brings up a string to him, then he pulls up a rope, and swings out and down it's side. Once he is down and his pursuers still inside, he uses a big sledge to batter in the bricks of the chimney on one side and then pushes it over. Speaking photoplayically four or five of the villains of the picture are sent to their merited death. While pursuing the bad men of the story he climbs up the side of a tall building by means of a conductor pipe and down again after rescuing some one.

The little princess goes to the theater (a good view of the Italian style of theater is shown with foreign circus acts being staged) and the villains kidnap her again. Samson comes to her rescue and swings down on a sort of fire escape where he fights a battle with the kidnapper.

In another rescue scene (the big princess this time), he goes out on a roof. The princess slips and comes near going over the eaves. Samson saves her in a scene which will make 'em grab their seats. Another scene in the same sequence shows Samson and the princess sliding down a rope from the roof of the building. The rope is too short, so Samson swings back and forth on it until he is able to dump the princess into an open window of a building nearby. Then he uses the same tactics to get himself into the window.

While rescuing the little princess he is unable to reach the ground the way he

Three scenes from "The Superman" which will give you an idea of the exciting action of the production



At the left is the "Samson" of the "Superman" who does all sorts of athletic stunts, some of them hair raisers. The other two cuts are actual scenes from the film

Billed Correctly This Is Sure Winner

had started, fire-escape too short, if we remember correctly, and the child climbs out over a window ledge and balances herself until the hero can complete the rescuing act. It wouldn't be much of a feat for a grown-up, but for a girl not over ten it registers as good stuff.

Samson is being attacked by a half dozen of the prince's hirelings. A fight takes place in a darkened room where about all you see is flying legs and arms. Then next scene shows Samson carrying five of the number out of the door and dumping them in the street. They are real men too, no dummies. You can see them kick as they are being carted along by the strong man.

In one of the sequences where Samson is running instead of fighting, he is chased up a steel girder tower and proceeds to do a tight wire stunt on one of eye beams.

There are a lot of stunts like these, so many that we can't remember them all. They came to fast to keep them in mind.

ADVERTISING POSSIBILITIES

We can't see only one way to exploit this feature unless an exhibitor is catering to a patronage composed of foreigners, especially Italians, which would change the aspect of the whole case, and that is to bill the picture as a novelty, explaining that you are going to show them the funniest picture they have ever seen and introduce to them the Italian Douglas Fairbanks, who does all the stunts which this star can do and then some. Then we would state that the film contains more thrills than the best serial picture they have ever seen and some subtitles which rival the famous "Fables in Slang."

We would remind them that they are always asking for something "different" and that you are giving it to them.

When it came to paper for the attraction we would take the circus, sensational stuff prepared for it (we are assuming this is what has been made) and make fun of that too, just as the cutter has in the American version of the film. Use the same methods which you would or did in advertising "Uncle Tom Without the Cabin" or "Shenandoah vs. Salone."

When you prepare your newspaper copy adopt the same policy. Write your stuff in the slang vein.

In using the stills which you can obtain select only those with which you can do the same thing. For instance — mount them on a white card board with space enough so you can write in descriptive paragraphs which will get a grin from those who stop to look at them.

We are reproducing some of these stills so you can get an idea of what the picture is like. In scene one on the first page we would say some thing like this: "Samson isn't going to lasso the whole city. He's just rescuing the princess — again." In scene two we would write: "With one fell blow he busted the chimney in to bits and killed off a half dozen of his many enemies." For scene three of the same layout we would pencil something like this: "John Drew has nothing on this guy when it comes to displaying histrionic ability." Get the idea?

FOR YOUR NEWSPAPER DISPLAY

We would use one of the most melodramatic scene cuts for the basis of our newspaper display, with another of the star which shows his athletic physique around which to base our claim that he is the Italian Fairbanks placed up in a top corner.

Then we would frame head line something like these:

"Fairbanks Will Be Green With Envy — when he sees the stunts in this one."

"An Italian Melodramatic Plot, a sprinkling of George Ade titles, more thrills than characterized 'A Modern Musketeer' and an Italian rival of the inimitable Doug, make"—(give title).

"About a dozen 'he' villains pursued them but one real life sized hero, a la Doug Fairbanks foiled them all."

"A step from the sublime to the ridiculous."

Then we would put the title of the film up in good big bold type with the Italian title added same was "The Acrobat of Death" as a second choice. Following this we would add some selling talk something like these:

"Here is a film with a thousand real thrills, as many more good laughs and originally it was a serious melodrama. How can that be? It was made in Italy with the Italian Fairbanks doing the lead, hence the stunts. It was titled in America by a chap who is as clever at slang phrases as George Ade. It is so badly overplayed according to our standards that the scenes are first-class comedy. You have asked why we didn't give you something 'different' and here it is. The story? It's about a hero who wouldn't let a gang of princely roughnecks kidnap a princess. However, the story doesn't have anything to do with the entertainment you will find in this one."

"The funniest thing in the world is melodrama out of tune, and that's what this one is. Then there is a hero who gives Fairbanks cards and spades in athletic stunts and some subtitles which are worthy of George Ade. If you want to see a film which is different, get around while we are playing 'The Superman — nee (Italian title) 'The Acrobat of Death.'

"'My kingdom for a horse' stuff hasn't anything on the action and titles in this one. It's an Italian-made melodrama with the action explained by some great 'kidding' subtitles written in the 'Fables of Slang' style, with an athletic hero who rivals our own Doug. The combination makes an offering which has loads of comedy, a hundred real thrills and a great advantage of being a novelty. As a steady diet this probably would get tiresome, but for something 'different' it's there a hundred ways."

Exhibitors Approve Roberston-Cole Plans, Joe Merrick Finds

Joe L. Merrick, field manager for Robertson-Cole, has returned to his desk after a trip which extended to the Pacific Northwest and Los Angeles and the cities of the Southern tiers of States. Mr. Merrick's activities included chats with exhibitors and the trade generally.

"There are abundant signs of prosperity in every section of the country," declares Mr Merrick, "and our managers of the twenty-six exchanges which Robertson-Cole Distributing Corporation have established are equally enthusiastic for the outlook for business.

"I found a warm welcome from exhibitors in their unqualified approval of the direct contact to be afforded by the Robert-Cole exchanges and not a dissenting note of disapproval as to the merit and wide variety of the material marketed by the company. In fact the support and service of Robertson-Cole in the way of superior and prompt advertising mediums, in printing, lithographs and newsy press matter was one of the principal subjects of comment.

"The progress made by Robertson-Cole, and the constant efforts of the organization to request constructive criticism and to formulate a policy to please exhibitors, was reiterated time and time again in different zones of the country."

"Realart Week" Opens with Bang on Sunday, in Washington

According to a telegram received at the offices of the Realart Pictures Corporation from Tom Moore of Washington, D. C., the Realart Week opened with a bang at the Capital on last Sunday. According to Moore, the "Soldiers of Fortune," which was shown in the Garden Theatre, broke all records for that house up-to-date, while the "Erstwhile Susan," showing at the Rialto, succeeded in packing the theatre. The showing of "The Soldiers of Fortune" was in the nature of a pre-release, and much of the success of the initial showing is credited by the Realart officials to the exploitation campaign started by Mr. Moore.

Up to the present, it is said only one print of the "Soldiers of Fortune" has been available, and this one Tom Moore secured for the performance at the Capital. It is expected, however, that other prints will be ready within a week or ten days for shipment to the branch offices.

Tyrad President Goes to Chicago to Close Release Contracts

Matthias Radin, president of Tyrad Pictures, Inc., in No. 729 Seventh avenue, was called to Chicago this week to close contracts on various features now released by this company. The Sarah Bernhardt feature, "It Happened In Paris," in which Mme. Bernhardt starred Madame Yorska and W. Lawson Butt, is obtainable through Tyrad. Mme. Bernhardt wrote the story, Jack Cunningham furnished the scenario and David Hartford directed. "Human Passions," starring Lottie Tilford, and "Broken Hearts," starring Betty Mason, both Tyrad features supervised by Jacques Tyrol, are selling rapidly.

Guy Empey and his star pitching staff of the "Treat 'em Roughs." Empey is third from the left.

"Eminent Authors" Under Way

Five Goldwyn Productions of Works By Well-Known Writers Are Now Reported in Full Swing

WITH five productions under way east and west at the Goldwyn studios, the Eminent Authors now have five directors completing photo-plays by Rupert Hughes, Basil King, Gertrude Atherton, Leroy Scott and Mary Roberts Rinehart.

The "Cup of Fury" by Rupert Hughes will be the first release and is the first completed production by Eminent Authors. Mr. Hughes expects to view the film in New York next week and put his O.K. on the titling and editing. The director was T. Hayes Hunter, and the heading players are Helene Chadwick and Rockliffe Fellowes.

The first production in the east by Goldwyn at the Biograph studios is an Eminent Authors picture by Leroy Scott, entitled "Partners of the Night." Paul Scardon will direct. At Culver City most of "Tower of Ivory" by Gertrude Atherton has been taken under the direction of William Parke. It is his first picture at the Goldwyn studios. In the cast are Barbara Castleton, Lawson Butt, John Bowers, Sydney Ainsworth, Doris Pawn and Edythe Chapman. A spectacular shipwreck is now being shot off the Pacific coast.

Basil King is still at Culver City for the production of his novel "The Street Called Straight" for Eminent Authors. Wallace Worsley is directing the company which includes Milton Sills, Namoi Childers, Charles Clary, Irene Rich, Jane Sterling, Lawson Butt, Alec Francis and Lydia Yeamans Titus.

For munition plant scenes in "Dangerous Days" by Mary Roberts Rinehart, Reginald Barker will take his company to San Francisco. The first scenes were shot the end of last week with a cast including Lawson Butt, Clarissia Selwynne and Rowland Lee.

"Empty Arms" Initial Release

Park-Whiteside Combine Announces Its First Production, Starring Thurston Hall; Good Cast

"EMPTY ARMS," it was announced recently at their offices in the Fitzgerald Building, is the title of the first photoplay to be produced by Lester Park and Edward Whiteside, reported to be a four million dollar combination. Mr. Park is well known in the industry by virtue of his past producing activities, while Mr. Whiteside is said to be a Wall Street man of considerable standing and backing.

Gail Kane, who is now appearing with much success in the Broadway hit, "The Woman in Room 13." by Max Marcin, will be starred, while Thurston Hall, who is at present appearing in the leading role of "Civilian Clothes" at the Morosco Theatre, will be featured. In the supporting cast will be seen J. Herbert Frank, Irene Blackwell, Warren Chandler, Howard Truesdale, Beverly Bruce and Mme. Kelvah.

The author is Willard King Bradley. Frank Reicher will direct the production. No announcement as to how the picture will be handled has yet been made by either Mr. Park or Mr. Whiteside, but in all probability the picture will be exploited as a States Right proposition of 42-centimetre dimensions.

Robert McLaughlin Due in New York with New Argus Film

Robert McLaughlin, author of "The House Without Children," which is being sold on the State rights market by Robert W. Priest of the Times Building, in company with his director, Mr. Sam Brodsky, is due in New York with the second Argus-McLaughlin production, "Those Endearing Young Charms."

Argus Enterprises is said to be making a series of special motion-picture productions for the open market. Announcements will be made at a future date regarding these pictures.

F. P.-Lasky November Schedule

Twelve Features Due for Release on Paramount-Artcraft List for Month of November

TWELVE features are included in the list of Paramount-Artcraft releases scheduled by the Famous Players-Lasky Corporation for November, as announced by Walter E. Greene, vice-president in charge of distribution. Among these are the Cecil B. DeMille Special, "Male and Female;" the first production presenting Thomas H. Ince's new co-stars, Douglas MacLean and Doris May; a D. W. Griffith production; three other Thomas H. Ince productions in which Dorothy Dalton, Enid Bennett and Charles Ray are the respective stars; a Cosmopolitan production and pictures starring Dorothy Gish, Marguerite Clark, Irene Castle, Bryant Washburn and Elsie Ferguson.

Scheduled for November 2 are Dorothy Gish in "Turning the Tables" and Dorothy Dalton in "L'Apache." The first named is from an original story and scenario by Lois Zellner, whose success as an author of screen comedy has attracted wide attention of late. The picture was directed by Elmer Clifton, who has had charge of all of Miss Gish's productions since she became a Paramount star. "L'Apache" was adapted by R. Cecil Smith from a story by Adele Buffington, the scenes being laid in the underworld of Paris. Joseph De Grasse directed this picture which is Miss Dalton's first Ince production to be made in the East.

Three releases are scheduled for November 9. They are "Luck in Pawn," with Marguerite Clark as star, and two Thomas H. Ince productions, Charles Ray in "Crooked Straight" and Enid Bennett in "What Every Woman Learns." The scenario of the Clark picture was written by Alice Eyton from Marvin Taylor's story. Walter Edwards directed. "Crooked Straight" is another of Julien Josephson's stories which have proved such satisfying vehicles for Charles Ray, with Jerome Storm again at the helm as director. Eugene B. Lewis's story, "The Gay Miss Fortesque," provided the foundation for "What Every Woman Learns," in which Enid Bennett is starred. The Ince-supervised production was directed by Fred Niblo.

Release of "The Black Secret"

Pearl White-Pathe Serial, Released Nov. 9, Incorporates New Mode of Treating a Serial Theme

PATHE asserts that an event in the history of motion picture serials and a long step forward in their production will be disclosed for public opinion on November 9th with the release by Pathe Exchange, Inc., of Pearl White's latest serial "The Black Secret," based on Robert W. Chambers' thrilling novel of adventure and mystery, "In Secret."

Mr. Chambers' popularity as a writer of "best sellers" has given the Pathe serial, "The Black Secret," a great exploitation impetus, particularly in connection with the publicity and advertising campaign which has been launched by Pathe. The serial has been tied up through the Doran Company with bookstore window displays throughout the country, it is said; and, moreover, the campaign book, prepared by the Pathe Exploitation and Serial Publicity Departments, is reported to be the most comprehensive yet issued in connection with a serial.

George B. Seitz, Producer and Director of the Pathe serial, "The Black Secret."

Aside from its author and its plot, "The Black Secret," as produced by Mr. Seitz, is said to differ radically from the serial of the past. The permanent cast contains only three persons — Miss White, the star, Walter McGrail and Wallace McCutcheon. In other words, only these three characters go all the way through the story, the others being limited in appearance to the episode in which they are introduced. One entire episode was filmed with only three people appearing before the camera, and every scene was an exterior. This is said to be the first time such an experiment was ever tried in a serial, and reviewers are reported to have stated that Director Seitz obtained the maximum of dramatic intensity by this means. In still another way "The Black Secret" departs from the ordinary serial treatment. It contains not one villain, but fifteen,— a different heavy character being employed in each episode. As the story advances, each villain is disposed of in some manner that is quite in keeping with the atmosphere of the situation in which the action occurs.

New Fox Production Begun With Madlaine Traverse Starred

Madlaine Traverse, statuesque Fox star, has completed work on "The Hell Ship" and is ready to begin work on another production for William Fox. "What Would You Do?" is the title of this latest feature. It is from the pen of Denison Clift, who also adapted it for the screen. Edmund Lawrence is the director.

Marion Fairfax Engaged to White Features for Marshall Neilan

Miss Marion Fairfax, author, playwright and for the past four years writer of some of the best photoplays produced by the Famous Players-Lasky Company, has been engaged by Marshall Neilan to write the scripts for all the forthcoming Neilan productions.

It was during the filming of a scene from "The Sowers" starring Blanche Sweet that Miss Fairfax first met Marshall Neilan. A little later Neilan had the leading male role in "Freckles" one of Miss Fairfax's stories, and then and there was sown a seed of friendship and respect, it is said, which four years later resulted in her affixing her signature to a contract to write the scenarios for all the Neilan productions.

During her service with Famous Players Miss Fairfax has written the scripts of many photoplays, amongst which some of the best known are: "The Clown," "The Honor of his House," "The Secret of His Game," "The Blacklist," "The Valley of the Giants," "The Westerner," "Vicky Van," "Love Insurance," "Hashimura Togo," and "The Immigrant."

"No Time Out" for Geo. B. Seitz

George B. Seitz, three weeks ago, finished "Bound and Gagged," of which he is the producer, the director and at the present time the star. Though a very brief space of time has elapsed, the present already finds the producer actively engaged on his next product for Pathe, according to the reports received here. The new Pathe serial has been temporarily entitled "Pirate Gold." Frank Leon Smith, author of the story and scenario of "Bound and Gagged," is also author of "Pirate Gold." The scenario is being prepared by Bertram Millhauser who has been associated with Mr. Seitz in many successful Pathe serials.

Again Mr. Seitz appears in the triple role of producer, director and star. His leading woman in "Pirate Gold" is Marguerite Courtot who played the feminine lead in "Bound and Gagged" and who recently signed a year's contract to appear in Pathe serials. The remainder of the cast is the same as that for "Bound and Gagged," including Harry Semels, Frank Redman, Thomas Goodwin, Joseph Cuney and Willian P. Burt.

Larry Semon Signs For Three More Years with Vitagraph

Larry Semon, whose popularity as a screen comedian has been advancing in leaps and bounds until he is now recognized as one of the foremost funmakers before the camera, has renewed his contract with Vitagraph. Under the terms of the arrangement made between the author-director-actor and Albert E. Smith, president of Vitagraph, Mr. Semon will continue under the Vitagraph banner until 1922.

Larry Semon writes his own plays, directs them and stars in them. It has been stated by critics that no two of his comedies are alike; hat his own methods as a comedian are inimitable and he makes no effort to imitate others.

ROTHACKER WORK

Appreciation from Equity on Laboratory Results

IMMEDIATELY after the showing of our first print of Clara Kimball Young's picture "Eyes of Youth" at the Hotel Astor, Thursday, October 30th, Mr. Herbert K. Somborn, President of the Equity Pictures Corporaton, wired the Rothacker Film Manufacturing Co. as follows:

I take this means of extending to you and your associates heartiest congratulations and thanks for the beautiful work given us on the print "Eyes of Youth"—It is without a question of a doubt as fine an example of laboratory work that I have ever had the pleasure of seeing—Sincere good wishes for your continued success—Kindest regards".

Kremer on Trip in Interests of Five Chaplin Comedies

Victor Kremer left New York this week for an extensive sales trip in the interests of his various productions, among which are prominently included Essanay's "A Burlesque On Carmen," starring Charlie Chaplin, together with four other Chaplin comedies, namely: "The Champion," "A Jitney Elopement," "Work" and "By the Sea." Kremer's itinerary will include Washington, Pittsburgh, Cleveland, Detroit, Chicago, Indianapolis, Cincinnati, Louisville, Omaha, Salt Lake City, Denver and Los Angeles. He is carrying with him a new edition of Chaplin's "A Burlesque On Carmen," containing new comedy sub-titles, all of which have been pictorially designed by William I. Sackheim and a staff of experts.

Before leaving New York Mr. Kremer made the following statement: "Due to the increased scope of our business since the acquisition of the Chaplin pictures, we have been forced to enlarge our quarters and from now on will occupy offices at three different points. Executive quarters have been established in the Longacre Building under the direction of Bert Ennis, while a new exchange, with complete facilities, will be located in the Levitt Building. In addition to these offices we will also maintain quarters at 105 West 40th street, for the convenience of visiting buyers and exhibitors. Within the next month Charlie Chaplin's "A Burlesque On Carmen" will be presented under my direction as a road show offering, including Carmen dancing girls, Spanish jazz band and a well-known stage dancer. Territory will be sold for this production with and without the stage attraction. I have already closed for the following territories: Illinois and Indiana, Mickey Film Co., Chicago, Ill.; West Virginia and Western Pennsylvania, Quality Film Corporation, Pittsburgh, Pa.; District of Columbia, North Carolina, Virginia, Maryland, Delaware, Harry M. Crandall, Washington, D. C.; Eastern Pennsylvania and Southern Jersey, 20th Century Film Co., Philadelphia, Pa."

Universal Plans Holiday Drive

Business and Good Cheer to Share Parts in Exploitation Campaign Says Universal's Chief

THE Universal Film Company, according to Carl Laemmle, its president, will begin on November 15th what they believe will be the biggest advertising and exploitation campaign ever attempted by a motion picture company. The campaign is to be carried on under the title of "Universal Holiday Season."

Universal's staff of exchange publicity managers and their assistants are to take charge of the holiday drive. Every exchange will be decorated with material suggesting the holiday spirit as a part of the plan to spread the Universal's campaign of cheerfulness broadcast. It is said that every exhibitor in the United States will be asked, whether he books a Universal production or not, to lend his assistance to making the coming holiday season a Universal one.

An order for two hundred and forty thousand one-sheet posters, bearing the wording "Universal Holiday Season," has about been completed. As soon as they arrive from the lithographers they will be distributed to the Universal exchanges where the publicity managers and their assistants will place them in every available space. Some of the slogans which will be used in executing this campaign are: Universal Cheer, Universal Happiness, Universal Thanksgiving, Universal Holiday Spirit, America's Holidays are Universal Holidays, America's Thanksgiving is a Universal Thanksgiving, It's Time to be Happy, Universal Holiday Season is Here, You're a Great Big Kid and You Know It, Get the Universal Holiday Spirit, Be a Cheer Leader for Universal Happiness, Universal Holiday Happiness Campaign—Lend Your Laugh.

Window displays of an animated kind have been devised, and several publicity managers have planned to promote in connection with the drive the idea of "shopping early." One of the publicity events planned is the "Universal Holiday Season Tag-day."

Those desiring to contribute when tagged will be asked to give their money to the Salvation Army or some other worthy charity.

The Universal announcement declares that to carry out such a campaign will cost the Universal Film Company thousands of dollars. However, the reward of increasing the sales of the company and the exhibitor as well as spreading good cheer throughout the land, "will more than pay for any cost," says the Universal report.

Activities of United Artists

New Fairbanks Picture "When the Clouds Roll By" Is Under Way; Abrams Cites Banner Week

UNITED Artists' Corporation will release its second Douglas Fairbanks' production—and the third release of the company—on December 29th, according to an announcement made this week by Hiram Abrams. "When the Clouds Roll By," is the title of the new Fairbanks' picture which is now well along in the making.

The cast supporting Mr. Fairbanks includes Frank Campeau, Ralph Lewis, Herbert Grimwood, Albert McQuarrie, Kathleen Clifford and Daisy Robinson. Victor Fleming is directing the production with the assistance of J. Theodore Reed.

Bookings are now being received at all United Artists' Corporation Distributing depots, and the claim is advanced that indications already point to the same hearty reception for "When the Clouds Roll By" as was accorded to "His Majesty, the American."

In the same announcement Mr. Abrams calls attention to the two notable achievements credited to the "Big Four" on this past week's program of current events in the motion-picture field. Up to the present time the United Artists' Corporation has released two productions, and during the past week both these productions have been given an unusually prominent place in the limelight of Broadway's theatrical district.

D. W. Griffith's "Broken Blossoms" ran at the Strand Theatre, New York, the week of October 19th and broke every existing record for business at the theatre, according to the reports received. Beginning Friday night, October 24th, with the opening of the world's largest theatre, the Capitol, Douglas Fairbanks' first "Big Four" release, "His Majesty, the American," had its initial Broadway showing. Thus, with both of its releases playing simultaneously on Broadway—the Fairbanks' picture—opening the world's largest theatre and Griffith's "Broken Blossoms," breaking every record at the Strand Theatre—United Artists' Corporation feels that it should indeed be credited with a 100 per cent. demonstration of its place in filmdom.

Stella Mayhew, Comedienne, to Form Own Producing Company

Stella Mayhew, who has appeared successfully as a comedienne on the vaudeville stage, announces the formation of her own company to produce two-reel comedies. Although Miss Mayhew will be associated with A. E. & R. R. Riskin in her new producing venture, the papers of incorporation which are now being prepared, make her the controlling and predominating factor in the organization, it is said. Whether or not the company will be named the Stella Mayhew Productions, Inc., is not decided, although it is more than probable that such will be the case.

William B. Davidson and Elsie Ferguson will also be associated with the venture, principally as co-directors with a prominent director of successful short reel comedies, with whom negotiations are now under way, according to reports.

Officials Visit New Fox Plant

Representatives of Eastern Cities Attending Board of Review Conference Inspect Workings

REPRESENTATIVES of more than twenty Mayors, and other officials of Eastern cities, who were attending the conference in New York with the National Board of Review, visited the big new plant of Fox Film Corporation at Tenth avenue and 55th and 56th streets, and also went to the Fox studio at No. 3 West 61st street, where they were the guests of William Farnum, Fox star.

Among the visitors were several friends of Mr. Farnum. Although the star was engaged in going through an important scene of a new play temporarily titled "Pierre LeGrand," he ordered that all work be stopped and turned the setting into the scene of an impromptu reception.

The star not only proved himself an admirable host, but he showed that as a lecturer on the technique of motion pictures he is entertaining and intensely interesting. In the visiting party were two women — Miss Justice T. Ellers, of the Department of Public Safety, Newark, N. J., and Mrs. Dr. McManus, of Hartford, Conn., one of them expressed a wish to see Mr. Farnum acting.

The star, learning of this wish, called his director, J. Gordon Edwards, and suggested that they rehearse a part for the following day. This was done and the cameramen obtained a very fine picture, showing Mr. Farnum conversing earnestly with Bettie Hilbrun, who has the role of Pierre LeGrand's crippled sister. Mr. Edwards stood near them, and in the background were the city officials.

The visitors remained in the studio more than an hour, and then visited the editorial rooms of Fox News, where they were shown how the animated screen newspaper and magazine is prepared and distributed. The editorial rooms of Fox News resemble the editorial room of a big newspaper. Installed there is the United Press service, which is in operation night and day. By means of this Service Managing Director Hancock keeps in constant touch with big events in all parts of the world.

Among those in the party were Dr. McManus, representing Mayor Kinsella of Hartford; Sergeant Gamble, representing the Mayor of Providence; Henry Jenkins, District Superintendent of New York Public Schools; P. F. Jerome, an expert on censorship; Edward Hoffman, Secretary of the Mechanics' Institute; Guy R. Radley, representing the Mayor of Milwaukee; Dean P. Otis, Commissioner of Recreation of Elizabeth, N. J.; Walter J. Nicholson, Commissioner of Public Safety, Syracuse; William P. Capes of Albany; Raymond W. Pullman, Superintendent of the Metropolitan Police Department, Washington, D. C.; John M. Casey, Chief of the License Division of Boston; William J. Brennan, Director of Public Safety, Newark; Joseph C. McShane, of the New York City License Commissioner's office; Lester F. Scott, Executive Secretary of the Camp-Fire Girls of America; the Rev. Wm. B. Tower; Everett Dean Martin, Director of Cooper Union Forum and Chairman of the National Board of Review; Dr. Orlando F. Lewis, General Secretary of the Prison Association of New York; Louis F. Rouillion, Director of Mechanics' Institute; and William D. McGuire, Warren M. Covill, Wilton A. Barrett and Orrin G. Cocke, of the National Board of Review.

A moment from the Douglas Fairbanks feature, "When the Clouds Roll By," United Artists Production

E. Storey Stars In "The Golden Hope" After Long Absence

"The Golden Hope," Edith Storey's first starring vehicle for Robertson-Cole, is being completed by the Haworth Company and will be ready for release early in December. "The Golden Hope" marks the return of the star to filmdom after an absence of two years, during which time Miss Storey devoted her time to active war work.

A cast of merit supports Miss Storey in her first Robertson-Cole production, headed by Howard Gaye who plays the role of Eric West. Others in the cast are Marin Sais, Carl Stockdale, Dudley Hendricks and Frank Daniels.

In addition to her dramatic qualifications, Miss Storey possesses the athletic ability of portraying characters which call upon her to show her dexterity and skill as a horsewoman and all-around athlete.

Hallmark's "Famous Directors"

First of This Series Now Under Production By D. H. Fitzgerald Will Star Anna Lehr

DALLAS M. Fitzgerald engaged, recently, by Frank G. Hall, president of Hallmark Pictures Corporation, to direct a series of pictures for Hallmark's "Famous Directors" series, is on the second week of production with the first of these, a screen version of an original story by Leon D. Britton. J. Clarkson Miller, of Hallmark's scenario staff, wrote the continuity. Director Fitzgerald is working at the Fifty-fourth Street studio, assisted by Hal Hall, as assistant director, Henry Vallett, cameraman and Carl Schultz, technical director.

Anna Lehr leads with a fine supporting cast, which includes Edmund Breese, Marie Shotwell, George Cooper, Wallace Ray, Joseph Granby, Edward Elkas, Peggy Worth, James F. Cullen and Glenn Kunkel, is starred. The story deals with th unhappy marriage of a court justice with a designing widow; the strange murder of the judge; the disappearance of a valuable consignment of radium and the part played by the widow's son, whom she thought dead.

Director Fitzgerald expects to have the production work completed within the next two weeks and subsequent to the cutting and editing of his picture, it will be ready for release on Hallmark's Famous Directors' series the first part of December, following the Keanan Buel production, recently completed, starring Miss Lehr and Ralph Kellard.

Hayakawa Departs From Usual Role in "Illustrious Prince"

When Robertson-Cole's Superior Picture, "The Illustrious Prince," starring Sessue Hayakawa, is offered for release motion picture lovers will see the Japanese star in a role that it is said will bring added glory to his long list of successes. Hayakawa as soon as he read the book from the pen of E. Phillips Oppenheim decided that the role of the Prince was just to his liking and would further develop his screen character in portraying heavy dramatic parts and at the same time play a part that was bound to win the enthusiasm of the on-lookers.

Harry Lendale, Robert Lawler, Mable Ballin and Edward Piel are others prominent in the cast.

Daring Stunts Required of Leah Baird in "The Capitol"

Leah Baird literally goes through fire and water in some of the big scenes of her newest Augustus Thomas drama, "The Capitol," set for early release by the W. W. Hodkinson Corporation. Though the artist has demonstrated her daring in ten or more of her successful starring vehicles, it remained for "The Capitol" to supply her greatest thrill.

As in her previous Augustus Thomas productions, "As a Man Thinks" and "The Volcano," Miss Baird is accorded excellent support by a cast of notable players. Besides Alexander Gaden, who was chief in support of Doris Kenyon in "The Bandbox," her first W. W. Hodkinson release, "The Capitol" has such screen favorites as Robert T. Haines, William B. Davidson, Ben Hendricks, Downing Clark and Donald Hugh McBride.

"Bride in Bond" Progressing

Corinne Griffith is making rapid progress on her next Vitagraph feature, "The Bride in Bond," working under the direction of her new director, Lawrence C. Windon. As many of the scenes are interiors, and massive ones at that, Miss Griffith is again spending a few weeks at the Brooklyn studio.

Dr. Josephine Baker to Edit Baby Series for Fox News

The latest acquisition of Fox Film Corporation on the editorial staff of the unique Fox News is announced in the completion of arrangements between William Fox and Dr. Josephine Baker, head of the Bureau of Child Hygiene in the Department of Health, New York City. Dr. Baker has accepted the position of editor of the "Better Babies" series just started in Fox News, the semi-weekly news reel just introduced to the theatre-goers of the country.

Dr. Baker, who is probably the best-known woman physician in the United States, was strongly impressed by the positive educational value of "Better Babies" in Fox News, and when approached on the subject she gladly consented to appear personally in motion pictures along the lines described.

In accepting the position as editor of "Better Babies" Dr. Baker said:

"I think this department of Fox News can accomplish the greatest good. At this time of year, when we are between seasons, the utmost care should be taken of children, as they are especially susceptible to coughs, colds and the dreaded influenza. I am proud to have been asked to head this great work, which can be put before the public in no better way than through the medium of motion pictures — which not only tell a great story, but illustrate it as well."

Several of the episodes of "Better Babies" have already been completed and the first will appear in an early issue of Fox News.

Carl Carson Compiles Catalogue of Educational Films

For what is said to be the first time in the history of motion pictures, a complete catalogue of educational films produced since 1910 is placed before educators and others interested in the non-theatrical exhibition of motion pictures. The index is the culmination of a nine-year task undertaken by Carl Carson, managing editor of the pedagogical section of the Non-Theatrical Distribution Department of Famous Players-Lasky Corporation.

The task was assumed by Mr. Carson to supplement the textbook and oral teaching on the screen and the motion picture courses which have been standardized on the basis of syllabi, textbooks and college entrance requirements.

Lubliner-Trinz And Ascher Bros. Book Lloyd's Two-Reel Comics

Among the reported two thousand theatres which are said to have already contracted to run the new series of $100,000 two-reel Lloyd comedies, distributed by Pathe, are the entire circuits of Lubliner and Trinz, and the Ascher Brothers, in Chicago, comprising twenty-nine theatres in all.

Fifteen houses on the Ascher Brothers' circuit will play the Lloyd series, which will be inaugurated on November 2, with "Bumping Into Broadway," and includes "Captain Kidd's Kids," "From Hand to Mouth" and "His Royal Slyness."

Suspense In the Screen Serial

L. Burston Says Plot Development And Not "Stunt-Cutting" Should Produce Suspense in Serial

LOUIS BURSTON, president of Burston Films, Inc., has very definite ideas as to the value of the serial on the motion-picture program, and also regarding the methods that are to be followed in developing the theme of a chapter-picture production. These ideas Mr. Burston has given expression to in a recent report received, the main point of which is that real plot action and development should stimulate the suspense attraction of a serial and not the old-fashioned device of cutting a "stunt" in two at the end of an episode, although Mr. Burston concedes that the "stunt" has its logical but subordinate place in the serial too.

In speaking of the "Hawk's Trail," a serial which is said to embody the plan of development approved by The Burston Films head Mr. Burston said:

"The exhibitors will be glad to feature a serial when it is a real serial, rather than the falsely founded, poorly constructed, installment-plan kind of offering such as photoplay theatre managers have heretofore been forced to accept. We are doing away with the familiar type in which the blood thirsty villain opposes the sickly looking hero at every step, and in which the so-called suspense is obtained by throwing the hero over the edge of the cliff, and ending the episode with the hero in mid-air, while the audience, presumably, is left to thrill over the problem of whether or not the hero breaks his neck when he reaches bottom.

"Instead of that," continued Mr. Burston, "both The Mystery of '13,' the Francis Ford serial of fifteen episodes recently completed, and 'The Hawk's Trail,' the King Baggot serial we are now working on, tells a logical, closely woven story; and while it is true that it is essential to this type of feature to have each episode contain a certain angle that leads to interest in the development of succeeding episodes, these 'suspense' situations do not come as the result of dragging in 'stunts.' In other words the dramatic quality rather than any mechanical or forced element, supplies this necessary — vitally necessary — suspense."

Mr. Burston also expressed his conviction that the motion picture serial will one day become the chief feature of an exhibitor's entertainment, and as such will have the same drawing power that the novel-length installment fiction does in magazines.

Goldwyn Soon Producing In East

First Production Starts Soon At Biograph Studio in the Bronx While Awaiting Own Site

THE Goldwyn Pictures Corporation is apparently planning to act quickly on its recent decision to make pictures in the East as well as at Culver City. The officials of the company have appointed Robert B. McIntyre production manager in the East, and he is now engaged in arranging details for the first Eastern Goldwyn production. The picture which has been selected is "Partners of the Night," by Leroy Scott.

Mr. McIntyre returned last week from a three months' trip to the coast where he has been studying Goldwyn production methods with a view to applying them to his work here. Previous to Mr. McIntyre's association with Goldwyn, he was with World Films for more than six years.

At present, plans for the production of "Partners of the Night" are going ahead, and Mr. McIntyre has almost completed assembling his working staff and cameramen. Besides the details involved in building up an extensive department, Mr. McIntyre has held several conferences with Eugene Mullin, head of the Goldwyn Eastern Scenario department, Leroy Scott, Rex Beach and Paul Scardon, who will direct the production.

As the Goldwyn company has come to no definite arrangement as to the location of its eastern plant, the picture that is about to go into production will be "shot" at the Biograph studios in the Bronx. A staff of carpenters has been at work for the past week and a half erecting elaborate interiors. "Partners of the Night" is reported to offer nine principal parts, all but two of which have been cast, according to reports. Arrangements are now being made to taken several scenes in a New York Roof Garden, and also in a hotel palm room.

Victor Schertzinger, Goldwyn director, and his wife at their Hollywood home.

Following immediately upon announcement of the addition of the charming Shirley Mason to the ranks of Fox stars comes news of the purchase by Fox Film Corporation of her first vehicle. This picture is based on "Her Elephant Man," a widely read book from the pen of Pearl Doles Bell, author of several successful novels and short stories.

"Desert Gold" a Drawing Power

Strikes and Other Troubles Have No Effect on Business of Hodkinson Exhibitors

ZANE GREY'S "Desert Gold," the first of his novels to be presented by Benj. B. Hampton and Eltinge F. Warner, is pronounced by exihibtors to be "the kind of a picture that will whip any kind of condition that might exist in a town." That it is a picture of audience-power has never been doubted by its distributors, the W. W. Hodkinson organization, but direct exhibitor confirmation of this is the final proof.

An unusual feature of the initial distribution of "Desert Gold" has been the fact that although issued for six weeks and playing actively in the big theatres of the nation, it has never until the past week been submitted for review to the trade press critics. In other words, everything that "Desert Gold" has done to date in bookings and in proving its power has been on its own intrinsic values, not bolstered up by praise or criticism of the trade press reviewers.

The W. W. Hodkinson Corporation today proclaims "Desert Gold" to be one of the two really great pictures in the fall picture market. It is gratuitous for any distributor to say I have the one and only big picture in the market this season, although many flamboyant advertisers say just that. The fact remains that "Desert Gold" has in a score of cities gone up against pictures so advertised and exploited by their owners and, playing day and date and often in theatres directly adjoining their competitors, has whipped the picture so exploited for patronage and popularity.

Among the critical comments made on "Desert Gold" by the critics during the past week are these:

Chicago Daily News: "Zane Grey's 'Desert Gold' makes a startling thriller and it will gratify your every wish. One of the purposes of its producers was to get as much excitement and suspense in the story as he could. In this it is 100 per cent perfect."

Chicago American: "'Desert Gold' is plentiful of plot and lavish of local color. Through wonderful sandstorms, poison cacti, Yaqui Indians, lost mines, disputed water rights, secret canyons, this great story unreels coherently with the power that comes from the supervision of the author."

New Vita Serial Gets a Title

New Chapter Picture in Fifteen Episodes Is Given Name of "The Invisible Hand"

"The Invisible Hand" is the title selected by Albert E. Smith, president of Vitagraph, for the new Antonio Moreno serial which is now well under way in and about Vitagraph's studio at Hollywood, California. This new serial concerns a struggle between law and order, as represented by our Government, against the underworld in its most subtle form. It portrays a battle of wits, each fighter as sharp as the other, but with right as well as might on the one side.

Both Mr. Smith and Dr. Brady, authors of "The Invisible Hand," have written other serials, including "The fighting Trail," "Vengeance—and the Woman," "A Fight for Millions," "The Man of Might," "The Iron Test" and "Smashing Barriers."

In the matter of exploitation Vitagraph will issue two 24-sheets stands, one of the close-up variety showing a number of the thrilling situations, and one of the "he who runs may read" class. There will also be a complete plan book covering all fifteen episodes.

Antonio Moreno, who plays the part of the hero, is well-known for his serial work, although formerly he was leading man in many Vitagraph features. Pauline Curley will play opposite Mr. Moreno. The other principals of the cast include Jay Morley, Brinsley Shaw, George Mellcrest and Sam Polo.

The picture is being made under the direction of William J. Bowman and his assistant, Jack Pierce. It is expected that the first episode will be released the week following the release of the final episode of "Smashing Barriers," the current William Duncan serial.

Plans For Triangle Releases

Selected Features and Comedies Supervised by Griffith, Ince, and Sennett on Schedule

ANNOUNCEMENT of new plans was made this week from the Triangle office. Beginning about the middle of November, there will be a regular release programme, consisting of features and one- and two-reel Mack Sennett-Keystone comedies. By way of preparation for the new sales campaign, a number of changes have been made in the Triangle exchanges during the past month. The sales force has been augmented, and several new managers have been installed. The country has been divided into three divisions, and two division managers are now in the field supervising the branches in their territory. An important part of the campaign will be a series of advertisements, printed in color, to be published in the recognized trade magazines beginning next week.

The Triangle announcement reads in part: "The new Triangle policy can be summed up in one word—quality. If a picture is not good, we will not release it. A board of motion picture critics will pass on every picture released under our new plans, and they must agree, unanimously, that the picture is good or it will not be issued. These pictures are being re-created with new art titles, new prints, tinted and toned in the most modern way, and a complete line of new advertising matter." The new programme will start with "The Flame of the Yukon," a romantic story of the days of the gold fever in the Yukon, in which Dorothy Dalton is starred. The second Triangle play will be "Betty of Greystone," supervised by D. W. Griffith, with Dorothy Gish and Owen Moore.

Comedy and Drama on Paramount-Artcraft List for Nov. 2nd

Comedy shares equally with straight drama the Paramount-Artcraft honors for November 2, for on this date are set for release "Turning the Tables," in which Dorothy Gish is the star, and "L'Apache," a Thomas H. Ince drama of the underworld with Dorothy Dalton in the stellar role.

"Turning the Tables," the lastest production from the studio of the New Art Film Company, Miss Gish's producing organization, is said to be a picture farce that has a vein of melodramatic action running through it which will satisfy the audience's desire for thrills.

Elmer Clifton directed the picture, and the supporting cast includes Raymond Cannon, George Fawcett, Eugenie Besserer, Kate Toncray and others.

"L'Apache" is the first of Miss Dalton's series of Thomas H. Ince productions now being made in the Eastern studios of Famous Players-Lasky. It was directed by Joseph DeGrasse, who produced "The Market of Souls" under Mr. Ince's supervision.

The supporting cast is said to be unusually strong. Robert Elliott appears in the leading male role, while the Apache is played by Macy Harlam, who is described as one of the screen's most capable villains. Others are Austin Webber, George Furry, Frank Cluxun, Alice Gale and Louis Darclay.

"Thunderbolt" Breaks Records at Alhambra Theatre, Milwaukee

Following the appearance of Katherine MacDonald in "The Thunderbolt" at the Alhambra Theatre in Milwaukee, Thomas Saxe who holds the First National franchise for the Milwaukee territory has addressed the following telegram to the New York office of the First National:

"Katherine MacDonald in "The Thunderbolt" broke all previous house records at the Alhambra despite the strongest opposition in history of Milwaukee. Never have we received such favorable comment on a star or production."

Three More O. Henry Stories are Filmed by Vitagraph

Vitagraph has just completed three more of its two-reel subjects made from the O. Henry stories. They are "The Friendly Call," "The Roads We Take," and "The Day Resurgent." Although widely different in theme each is said to be a gem, and each again demonstrates the adaptability of the works of this master of short stories to the screen.

Gypsy O'Brien makes her first screen appearance in "The Day Resurgent."

Sheehan Sees Mix and Co. Off to Arizona to Stage New Film

During his recent trip to the Hollywood studios, Winfield R. Sheehan, general manager of the Fox Film, conferred in detail with Mr. Wurtzel, the studio manager, director Cliff Smith, and Tom Mix on the production of the forthcoming Mix feature. Many suggestions embodied in the action of the piece are said to have come from Mr. Sheehan, who feels certain that in this new picture will be found an unusual product of the western type of film.

Mr. Sheehan was on hand to bid the company good-bye and good luck when Mix, Cliff Smith, and their forty genuine cowpunchers started from the California headquarters for Prescott, Arizona, where all the exteriors and many of the interiors are to be taken.

J. D. Hampton's Fall Purchases Include Well-Known Novels

Added to "Cressy," Bret Harte's famous romance, the film version of which is Jesse D. Hampton's second Blanche Sweet production for Pathe, are the following fall purchases of famous fiction: "The Sky Pilot," by Ralph Connor; "Simple Souls," by John Hastings Turner; "Cinderella Jane" and "Shock," by Marjorie Benton Cooke; "The White Dove," by William J. Locke; "The House of A Thousand Candles," by Meredith Nicholson; "The Parish Priest," by Dan Hart; "The Man From Make-Believe" and "Phantom Smith," by Byron Morgan; "The Deadlier Sex," by Bayard Veiller; "The Prince and Betty," by P. G. Wodehouse; "Uncharted Channels," by Kenneth Clarke; "For The Love Of William," by Walde Reed Houstis; and "The Pink Dove," by Eugene B. Lewis.

W. Hurst, F. P.-Lasky, Promoted

Announcement was made last week of the promotion of W. O. Hurst, of the Educational Department of Famous Players-Lasky Corporation to the position of supervisor of production of all non-fiction subjects, a newly created position. In his new duties Mr. Hurst will work directly under Whitman Bennett, director of production of Famous Players-Lasky and will have charge of the production of educational films, travelogues, the Paramount magazine, the "So-This-Is-America" series, the Paramount Post Nature pictures, and similar subjects.

Metro's "The Brat" Second Play Booked into Capitol

"The Brat" Nazimova's newest production, was the second feature production at the new Capitol Theatre, on Broadway at Fifty-first Street, New York. Edward Bowes, managing director of the Capitol, booked the Nazimova production several weeks in advance of the premiere performance at the world's largest temple of entertainment, when the management was uncertain as to the exact date when the Capitol would throw open its bronze doors to the New York picture-going public.

Rowland Inspects Metro Studios

President of Concern on Visit to Hollywood Pleased at the Many Enlargements

RICHARD A. ROWLAND, president of Metro Pictures Corporation, now on a visit of inspection to the Metro studios in Hollywood, has found that the physical aspect of the million-dollar plant has been much enlarged and improved since his last visit to the Coast about five months ago. Within that time Mr. Rowland has traveled thousands of miles and completed an itinerary from Los Angeles to New York to London to Rome and back again by the same route.

With the Metro president and Mrs. Rowland on their present trip is J. Frank Brockliss, an influential British film exporter who returned with Mr. Rowland from England. Mr. Brockliss expressed his astonishment at the vastness of the Metro institution and the efficiency and smoothness with which the numerous productions under way were carried along. He watched the progress of the work with manifest interest and confessed that nothing of its kind, in size or completeness, was to be found in the motion picture industry in England.

Mr. Rowland expressed himself as impressed and delighted with the manner in which the studios have been transformed. He inspected the two new stages, the still laboratory, the casting and costuming building, the Japanese garden and the new five acre studio lot which had been added in his absence.

Mr. Rowland and his party are registered at the Hollywood Hotel. They expect to remain in the West from two to three weeks. Metro's president will familiarize himself with the present organization of the studios and discuss future plans with Maxwell Karger.

After his first inspection Mr. Rowland felt sufficiently familiar with the big studios to act as guide for Mayor M. P. Snyder of Los Angeles, who visited the plant accompanied by his secretary, Ivan St. John, and by Alfred Cohn of Photoplay Magazine.

Metro Plumbs Australian Field

Harry Cohen of Export Department is to Start on Trip of Inspection; New Exchanges to Follow

HARRY J. COHEN, manager of Metro's foreign department, has applied for passports and is making all arrangements to leave New York in about three weeks for a business trip to Australia. Mr. Cohen has been home only a fortnight from a tour of England, France and the Scandinavian countries, in the course of which he investigated conditions affecting the motion picture industry abroad and the possibilities for American enterprise.

Mr. Cohen's forthcoming trip to the Antipodes, which will take in Sydney, Melbourne and other of the large cities in Australia, is for the purpose of getting an accurate first-hand knowledge of motion picture conditions there. Metro has long recognized Australasia as a splendid field for American-made productions, but hitherto has not had its own exchange system on the islands nor any satisfactory method of direct selling to exhibitors there.

One of the results of Mr. Cohen's trip to Australia may be a further expansion of the Metro exchange system, which now covers the United States from end to end and is taken care of in Great Britain by Jury's Imperial Pictures, Ltd., of which Sir William Jury is Managing Director, exclusive distributors of Metro pictures throughout the United Kingdom.

Primarily the Metro foreign manager's trip will be in the nature of a survey of the territory. What other steps he will take in Australia as to the expansion of Metro's distribution policy there will depend upon the outcome of a conference he expects to have with Richard A. Rowland, president of Metro Pictures Corporation and Screen Classics, Inc., upon the latter's return from the Pacific Coast.

Mr. Rowland at present is in Los Angeles, watching production activities on six new pictures in the making for early release by Metro. Mr. Rowland's return to the east is expected to be a week or so in advance of the date on which Mr. Cohen will start his long journey to Australia, which involves a transcontinental railway jaunt before the lengthy voyage across the Pacific.

An Adamless Eve moment in "The Capitol," the Leah Baird production distributed by Hodkinson

British-American Buying Films

British-American Pictures Finance Corporation, Nancibelle W. Grant, president, has recently purchased "Love, Honor and ?," "Wit Wins," "The Heart of a Gypsy," "Carmen of the North" and "The Phantom Honeymoon." The pictures of this corporation are being released through Hallmark. The British-American is always in the market to purchase first-class pictures.

Tucker Predicts Success for Dwan Picture; Pays to Act as Critic

Realart Pictures Corporation has received word from officials of the Mayflower Photoplay Corporation, that George Loane Tucker, director of the screen production "The Miracle Man," has predicted that "Soldiers of Fortune," an Allan Dwan Production, will rank as one of the successes of the season. Both productions were made in California, and Mr. Tucker was with Allan Dwan when the latter saw the finished print of his picture before he sent it East to Realart.

Mr. Dwan impressed upon his fellow producer the fact that he wanted an honest criticism of the production. With a smile Tucker handed Dwan a dime, stating that the audience which paid was always the audience that criticised most relentlessly, because it was under no obligations. This took place before the exhibition.

"Then you realy think it's worth anybody's dime?" remarked Dwan, after the screening. "Give me back that dime," replied Tucker, "Here're two dollars."

Sunshine Comedy a Hit, Los Angeles House Books a Second Week

So successful was the showing of the William Fox Sunshine Company's "The Yellow Dog Catcher," at T. L. Tally's Broadway Theatre in Los Angeles, that Mr. Tally booked the picture for a second week's continuous showing, and has also contracted with the Los Angeles Fox Exchange for six additional Sunshine comedies to be shown in as many consecutive weeks.

Paul Scardon Becomes a Goldwyn Director; Has Much Experience

Paul Scardon has been added to Goldwyn Pictures Corporation's directorial forces. His first photoplay for Goldwyn will be Leroy Scott's "Partners of The Night," placed in production at the Biograph Studio in New York last Monday.

According to reports, Mr. Scardon comes to Goldwyn with many years' experience as a director and as an actor on the stage and before the camera. In the selection of the cast Leroy Scott, the author, has conferred with the director, Robert B. McIntyre, the new Goldwyn Eastern production manager, and Rex Beach, president of Eminent Authors.

Jose Released By Film Specials To Direct Anita Stewart

It is reported that by arrangement with Jos. M. Schenck, Edward Jose, who recently formed his own company, to produce the Jose Productions for Film Specials, Inc., has been, for the present, released from this agreement, in order to direct Anita Stewart for Louis Mayer, in her next First National picture.

World's Nov. 24 Release Changed

World Pictures announces that the release scheduled for November 24th of "Dad's Girl" has been changed, and that "The Steel King," an Apfel production with Montagu Love and June Elvidge as the stars, will take its place. This production is said to be far more pretentious than the original picture scheduled for this date.

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"The Broken Butterfly" In Heavy Demand by Leading Exhibitors

Leading exhibitors throughout the country are reported to be applying for Robertson-Cole's latest Maurice Tourneur's masterpiece, "The Broken Butterfly," from the pen of Penelope Knapp. Many large contracts have already been made for the feature, and officials of the Robertson-Cole Company declare that from present indications "The Broken Butterfly" will break all records for the big pictures. Lew Cody, Pauline Starke and Mary Alden, the three principal characters in the Tourneur production, help the director, it is said, to bring out the effects that insure the success of the Tourneur box-office attraction.

In addition to the love story, intermingled with gripping incidents, the picture is filmed in the beautiful Canadian woods, and the lighting effects and the grandeur of the locale are said to make "The Broken Butterfly" a winner. Switching from the Canadian woods, the plot of the story is taken along the Riviera. There are many large scenes, but the carnival reproduction is said to be one of the most elaborate attractions ever reproduced.

Second Drury Lane Play by Screen Classics is "The Hope"

"The Hope" will be the second of the Drury Lane melodramas to be picturized by Screen Classics, Inc., according to an announcement by Maxwell Karger, Director-General at the Metro Studios in Hollywood. Albert Shelby Le Vino, who scenarioized "The Best of Luck," Metro's first Drury Lane screen adaptation, is working on the continuity for "The Hope."

"The Hope" is a collaboration by the late Cecil Raleigh and Henry Hamilton, and it was produced in London.

Tacoma Has New Realart Theatre

Manager Albert W. Eden of the Seattle, Wash., branch of Realart Pictures Corporation, has been notified by R. R. Pratsch, owner of the Idle Hour Theatre in South Tacoma, that his new theatre now being built at 5415 South Union Avenue, Tacoma, is to be named Realart. This is the second theatre to be named for the new firm. The new theatre will be opened at an early date.

Betty Blythe Now with Brentwood

Betty Blythe, who recently completed work in Rex Beach's "The Silver Horde," has been engaged to star in a Brentwood production under the direction of Henry Kolker. The story treats of a phase of society life, it is said, and requires unusually rich settings. The picture will be released by Robertson-Cole.

Ince Lot Is Expanding Apace

The new stage recently finished at the Thomas H. Ince Studio and christened by Charles Ray, has become passé as still another stage and "prop" rooms are being constructed.

Charles Swickard, who has joined the Fox forces as director

Offices Which Handle Release of D. W. Griffith Products

The D. W. Griffith Service announces that the following D. W. Griffith productions are released through the offices located at 720 Longacre Bldg., 1480 Broadway, New York City, for State rights, Territorial rights or period rental: "Hearts of the World" (revised version), "The Fall of Babylon," "The Mother and the Law" and "Home, Sweet Home."

Pathe's New Year Force Is Strong

Paul Brunet Says Organization is well Entrenched on all Fronts for the Coming Struggle

PAUL BRUNET, Vice-President and General Manager of Pathe Exchange, Inc., in a statement issued this week, directs attention to the strong array of stars, producers and directors with which Pathe will enter the motion picture arena in the coming year. Mr. Brunet feels that 1920 will develop the biggest struggle for supremacy since the inception of the cinema industry in the United States, and, it is said, that in lining up the Pathe forces, he has left no field without its bulwark whether that field involves producers, directors, or stars.

Mr. Brunet's statement asserts that since the beginning of the fall season, the producers' staff has been augmented by the admission of several prominent producers. Upon the recent list appear the names of Hobart Henley, Edgar Lewis, J. Stuart Blackton, Edwin Carewe, Jesse D. Hampton and Mrs. Sidney Drew. In addition to these, Mr. Brunet points out the stand-bys of months gone by: Albert Cappellani, Leonce Perret, Louis J. Gasnier, George B. Seitz, Hal E. Roach of the Rolin Company, Frank Keenan Ruth Roland, and the inventor of the Novagraph slow moving pictures, Charles Watson.

Backing up the staff of producers and directors are to be found a large number of popular screen artists, among whom are: John Cumberland, Blanche Sweet, Dolores Cassinelli, Mae Murray, Fannie Ward, Sylvia Breamer, Ruth Roland, Pearl White, Baby Marie Osborne, Eileen Percy, Virginia Pearson, Harold Lloyd, William Desmond, Harry Pollard, Robert Gordon, June Caprice, Creighton Hale, Warner Oland and Marguerite Courtot.

Mr. Brunet also says: "The Pathe Review has been revised and enlivened, and should develop, by far, into the finest magazine on the screen. The Pathe News has ever been supreme in its field, and will continue so, no matter what effort is required to maintain its reputation for covering the news, and covering it first.

Art Director Hopkins With Mayer

George Hopkins, who has designed settings for some of the best-known productions, has been secured as art director by Louis B. Mayer and is located at the Mayer studios, Los Angeles, where Mayer's First National stars, Anita Stewart and mildred Harris Chaplin, will turn out their next twelve-feature films.

A Norma Talmadge Feature Breaks Rivoli's Record

Nine thousand and sixty-two persons paid to see the show at the Rivoli, breaking all previous records of this motion picture-music house when Norma Talmadge in "The Isle of Conquest," was first shown.

EDWIN CAREWE ANNOUNCES

The Following Productions for 1920

"RIO GRANDE" - - By Augustus Thomas
"QUEEN OF THE MOULIN ROUGE" By Paul M. Potter
"WHAT MAN CALLS LOVE" - By Augustus Thomas
"HABIT" - - - - By Tom Barry

Current Releases

"THE RIGHT TO LIE" - - By Jane Murfin
"THE WEB OF LIES" - - - By Finis Fox

PAST ACHIEVEMENTS

"The Soul of a Woman" ..... Emily Stevens
"The Snowbird" ..... Mabel Taliaferro
"The House of Tears" ..... Emily Stevens
"The Splendid Sinner" ..... Mary Garden
"Her Great Price" ..... Mabel Taliaferro
"The Voice of Conscience" ..... Francis X. Bushman and Beverly Bayne
"God's Half Acre" ..... Mabel Taliaferro
"Pals First" ..... Harold Lockwood
"The Trail to Yesterday" ..... Bert Lytell
"The Way of the Strong" ..... Anna Q. Nilsson

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The Fiction Mart

SHERRY

By George Barr McCutcheon

Character of story: Love story; adventure.

Theme: Regeneration.

Chacacters: Sheridan Redpath, known as "Sherry"; Patsy, a bartender; Barney, a cop; Morna O'Brien, the girl; Mrs. Compton, her grandmother; Jimmy Burton a neighbor; Andy Gilman, eccentric millionaire; Mrs. Gilman, his wife; Mrs. Corse, Mrs. Gilman's nurse; William Gilman, a bad penny; Briscoe, a burglar; sheriff, villagers, etc.

The Plot: Sheridan Redpath, born of supposedly wealthy parents has spent a great deal of money while in college but carefully refrained from drinking because of a promise given his mother. His mother and father dying, he is left with a fortune of some fifty or sixty thousand dollars only instead of the millions he expected. He proceeds to drink this away. With the last of his money he pays his debts and buys a drink with his last ten cent piece, informing Patsy, the bartender, that he is quitting liquor for good. He goes out to Compton's Wood, where he remains for three days recovering from the effect of his debauch, having to eat only some food brought him by his friend Barney, the policeman. A tramp endeavors to steal this and is soundly thrashed for his pains. Sherry starts for town looking for a job and encounters Morna O'Brien who because of some fancied slight is about to run away from her grandmother. Sherry offers to carry her bags for fifty cents and does so until storm drives them to cover under a bridge. Mrs. Compton drives hurriedly down the road and Morna, stricken with remorse, rushes to her and forgets to pay Sherry. Sherry continues to town and gets a job laying a wall for Andrew Gilman, a rich landlord with a reputation as a hard man in money matters. When the woll is completed Gilman makes Sherry a proposition to become his private secretary at $2,500 a year and board and lodging for a term of two years with the understanding that he must go to bed at a certain hour and always sleep outside of Gilman's door. The Comptons being at the theatre early in the evening Sherry surprises burglars in their house and captures both of these men. One of them is William Gilman, son of Andy Gilman and nephew of Mrs. Compton, but they alone know this. They arrange for his escape while Sherry joins a posse to help hunt down the miscreant. Sherry finds that Gilman and his wife have not spoken for twenty years until the burglar escapes when Gilman enters her apartments. Sherry has meanwhile been gaining back the reputation which he lost while an idler and drinker and has been pressing his suit with Morna who is apparently must taken with Jimmy Burton. Sherry is nearly convinced that his love for Morna is useless. Mrs. Gilman is murdered. Mrs. Corse, who knows the truth about the burglar tells Sherry and they both suspect that William Gilman was guilty. Andrew Gilman confesses that he did it in his sleep. He tells Sherry that he had hated his wife for years and dreamed many time of choking her. He hired Sherry to make it impossible for this to occur. He is stricken with paralysis. Sherry weds Morna.

Locale: A small town in the Middle West.

Picture High Lights: Sherry's reform; the capture of the burglars; The story of Andrew Gilman.

* * *

"ELBOW LANE"

By the Author of "Altogether Jane"

Character of Story: Love story.

Theme: The struggle for ideals.

Characters: Drusilla, born with genius for sculpture; Aunt Rhoda Meers, her foster mother; Adam Sterritt, school teacher; Brother Meers, the prophet of Elbow Lane; Alan Malco, sculptor; Jerry Trap, a son of the village; Prof. John Vorshage; Madame Vorshage, his mother; Lucy Grange, a farmer's daughter.

The Plot: Drusilla, whose mother had married a sculptor, is left a penniless orphan in the care of her grandfather and her aunt. The grandfather is a self-appointed prophet of a self-founded church and rules with a rod of iron the neighbors who constitute his following. He does not believe in any sort of vanity such as painting or modeling and any attempts of Drusilla to engage in making images are instanlty discouraged. Drusilla makes her first doll out of dough which she is kneading for her aunt and on her promise to take two whippings is allowed by the aunt to keep the doll. Day by day it grows thinner and flatter till she decides she must bury it. As she is carrying out this intension she encounters Adam Sterritt who has been brought to the village by her grandfather to teach the school. Adam has some artistic ability himself and is thoroughly in sympathy with all of Drusilla's ambitions. He secretly instructs her in her modeling and tells her that some day she must seek her work in the outside world. Jerry Trap, meanwhile, has made up his mind to marry Drusilla though his father had planned to marry him to Lucy Grange, a neighbor's girl. Drusilla is not actually in love with Adam but she contrasts him with Jerry and is sure htat she could never marry the latter. Adam, realizing that he is falling in love with her and knowing that he has only a short time to live, leaves for Italy where he soon dies, but before that he sends word to her to call at the large house across the lake where the sculptor, Alan Malco, lives. Drusilla goes to Malco to show him the statue of a hawk which she has modeled and is astonished to find that he looks very much like Adam except that he has lost one arm. Malco, who has almost despaired of his art since the loss of his arm is awakened to a new interest in instructing Drusilla. Finally he insists that she go to Europe at his expense and study. Her grandfather dies and she goes to Florence, Italy, where she lives with Madame Vorshage. Professor John, Madame's son and Drussilla's instructor, falls in love with her but Drussilla has kept always before her the picture of Alan Malco who fears that the loss of his arm has made him unfit to press his suit for her hand. In spite of her success Drusilla is not happy and finding that it is the desire for Alan which makes her restless, she steals home where he finds her in the workroom before his masterpiece, "God Hath Sent His Angel."

Locale: New England village and Florence, Italy. Chiefly interiors except New England scenes.

Picture High Lights: Very good opportunity for character acting on the part of Drusilla; splendid touch of pathos in the making of the dough doll and Drusilla's anxiety to preserve it; fine chance for Alan to show the unselfish love of the artist.

* * *

"THE GREAT DESIRE"

By Alexander Black—Harper & Bros.

Character of Story: Fictional Story of Economic Problems.

Theme: That the Great Desire of humanity is to find God, and that they will find him most easily through Love.

Characters: Anson Grayl, a hunchback, a dreamer and a student, with a generous, unselfish character; Sarah, his sister, a vivacious, attractive girl interested in life; Pauline Rowning, their aunt. Robert Hale Rudley, who married Sarah; Laura Sherrick, his sister, who marries Anson.

The Plot: Anson and Sarah Grayl come to New York from a small, New England town, so that Anson may try to find the answer to his question as to what is the Great Desire, and write a book based on the answer. They meet people who are keenly interested in the movements of the day, and Anson has long talks with Socialists, I. W. W.s, Anarchists, etc. When the U. S. enters the war he goes to work in a button fatcory and sends the wages thus earned to the wife of the man whose place he takes, in order that that man join the army. Rudley, who had left the Grayls' home town many years before, under a heavy cloud, proves that he was greatly misjudged, joins the French Flying Corps, and after being badly wounded returns home and marries Sarah. Laura an independent, ambitious girl, realizes that Anson will never ask any woman to marry him, because of his affliction, and, to his great joy proposes to him herself. They decide that the Great Desire is to find God and the best way to find Him is through Love.

Locale: New York City, all interiors.

THE LAW OF THE GUN

By Ridgwell Cullum

Character of story: Western melodrama.

Theme: Revenge and love.

Characters: Jim Connolly, a good man gone bad; Jack Ryder, a rancher and miner; Mike Livesay, his partner; "Pat" Wilmington, daughter of Caleb P. Wilmington, copper magnate; Caleb Wilmington, formerly Ironsides, cattle thief; Lu Gaudir, half-breed; "Tough" Narra; Highball Joyce; "Father" Shamus.

The Plot: Jim Connolly, who has been a medical student but is now a cowboy is on his way from the bar U Ranch to Fort Rodney and stops at the home of the half-breed, Gaudir. Here Ironsides persuades him to drive fifty head of cattle to the Fort for him. On the way he is held up and arrested as a cattle thief by the Northwest Mounted Police. He is sentenced to prison. Eight years later in Alberta, Jack Ryder is fishing when a man in a long coat and mask holds him up and forces him to exchange clothing. This man is Jim Connolly, escaped from prison, who declares that since he cannot invoke the law against Ironsides, he will take vengeance by his own law—the law of the gun. Caleb Wilmington, formerly Ironsides, is supposed to possess the secret and maps of a very rich copper mine. Wilmington is held up in the hills by a man who says that he is Connolly and who tells Wilmington that he intends to kill him and steal his maps so that his daughter cannot get them. Wilmington confesses his past life to his daughter and tells her of Connolly's threat. Wilmington prepares to go to Ullworth intending that his daughter shall follow. He stops in the village and attempts to pick a fight with Tough Narra whom he suspects of being Connolly. Narra leaves the saloon with a threatening air. On his way to the railroad Wilmington is held up and killed, but before his death he manages to throw his maps over the edge of a cliff. Highball Joyce discovers the murder and notifies the daughter, Pat, who goes to the supposed priest "Father" Shamus and announces her intention of going on to Ullworth. Cholera breaks out in the village. Jack, while fishing, finds the maps of the mine. He turns them over to Pat, but afterward locates a claim and hides the plans in the cabin. Shamus tells them that Narra has left an envelope containing one thousand dollars on Pat's dresser. Jack goes with Shamus to return this money. Jack has a fight with Narra, beating him. When Jack returns home the plans are gone. Jack returns to the village to force Narra to return the plans. He finds him stricken with cholera and Narra denies that he stole the plans or that he murdered Wilmington. Father Shamus comes to care for Narra. Later Jack and Mike find both men dead and in the clothes of Father Shamus they find the plans. A mark on his arm identifies this supposed priest as Jim Connolly. Jack now asks Pat to marry him. She at first refuses because of the life her father led, but at last consents.

Locale: Northwestern Canada.

Picture High Lights: Usual Western thrills throughout. Good scenic effects.

* * *

"AFTER THIRTY"

By Julian Street — Century Co.

Character of Story: Humorous.

Theme: Love affairs of a happily married man after reaching the age of thirty.

Characters: Shelley Wickett, the man; Molley Wickett, his wife; numerous other ladies, their husbands, etc.

The Plot: The book is made up of a series of adventures into the realms of romance, each a distinct episode, all of which end in Wickett's rediscovering that after all, Molly is the best woman in the world. These episodes might form the basis of a number of two reel comedies, which should be very good indeed, using such subtitles as: "he had discovered, by experiments in that direction, that when a husband tells his wife absolutely everything she immediately guesses all the rest."

Locale: New York City and occasionally a Long Island estate.

Picture High Lights: Good, high class comedy.

Good Fiction Suitable For Film Production

"OSCAR MONTAGUE — PARANOIAC"

By Geo. Lincoln Walton

Character of story: Melodrama.

Theme: Hereditary neuresthenia.

Characters: Oscar Montague, a rich man's son; Ruth Montague, his mother, a worrier; Gerrold Montague, his father, a degenerate scion; Helen, his sister, a normal girl; Fred, Helen's admirer. Aunt Ellen; Aunt Sally; Frederick Newcomb Senior, Fred's father; Nickey Bennet, conspirator; the Count.

The Plot: Oscar Montague has always had his own way from early boyhood and he has developed an egomania in consequence of this. He expects his mother and sister to wait upon him and suspects that there is a general conspiracy to keep him from getting what he wants. As time goes on he centers his suspicion on Nickey Bennet and believes that Nickey conspires with the helpers in the garage to put water in his engine instead of gasoline. Gerrold Montague, who is desirous of securing his wife's money, attempts to railroad her to the insane asylum, claiming that her constant worrying is a sign of insanity. The doctors, however, refuse to agree to this and he is compelled to drop this project. While the family are in the country Gerrold Montague is run down by a yellow roadster and killed. His body is dragged into the woods and hidden, where it is afterward discovered by a farmer. A search is begun for the yellow car and it is found that Fred had been out during the night in a yellow car answering the description of the one driven by the homicide. Helen later discovers that her brother's car, which also answers the description and fits it more neatly than Fred's was out on the night in question. Her brother, however, is able to prove that he was elsewhere. Helen makes up her mind to clear Fred. A match-safe found near the scene of the accident puts her on the trail and she finally learns that her brother had loaned his car to a dissolute companion called "The Count." Fred's father becomes convinced that the son was guilty of his father's death and thinking that the whole Montague breed is tainted, he conceals from his son the fact that Helen is trying to clear him. Sufficient evidence is collected to exonerate Fred and he is set at liberty. Oscar Montague in a fit of anger shoots and kills Nickey Bennet, who he regards as the leader of the conspirators who torment him. Oscar pleads insanity and is sent to an asylum. Helen's part in the first affair is finally explained to Fred's father, who is ashamed of his efforts to keep the young people apart and who now tells Fred all. The couple are united, the opinion of their medical advisors being that there can be one sane member in a family even though three of the other members be queer.

Locale: An American city and suburbs.

Picture High Lights: Two trial scenes.

* * *

"THE END OF DREAMS"

By Wood Levette Wilson

Character of story: Mystery.

Theme: Dual personality.

Characters: Demas Dayre, in one personality a young clubman, in another a gambler and a thief; Beatrice Collamer, loved by Dayre in both personalities; Adam Holtsclaw, a detective; Nace Forbush and Boyd Lenroot, friends of Dayre the clubman; Vashti Garwood and Tom Gadgey, gamblers and partners of Dayre the thief.

The Plot: Beatrice Collamer awakens to find a burglar in her apartment. She confronts him and, as his mask falls, cries "Demas!" He escapes by the fire escape. Beatrice tells her mother and Holtsclaw that she recognized the burglar as Demas Dayre, with whom she went to college.

Holtsclaw arrests Dayre the clubman, but Dayre proves that at the time of the burglary he was at the Sycamore Club with Forbush and Lenroot. At the station house, Vashti is brought in on a charge of shoplifting, but is dismissed. She makes an appointment with Dayre, surprising him by acting as though she knew him well. He agrees to meet her at a place known as Cook's.

Since his college days, when he was struck in the head by a baseball, Dayre the clubman has been tormented with sinister dreams of crime. It is this that has kept him from Beatrice. He offers Holtsclaw a reward to capture the burglar, his double, and let him meet him face to face. Dayre the thief is also troubled with haunting dreams. He is surprised when Vashti speaks of their engagement at Cook's, but goes there with her. He leaves her for a moment and Dayre the clubman enters. A shot is fired at him by Dayre the thief.

Dayre the clubman visits Beatrice and convinces her he did not commit the burglary. Dayre the thief also visits her and pleads his love, but she can sense the difference in personality. Dayre the clubman seeks to meet the thief face to face, and the thief constantly seeks to kill the clubman. The thief abducts Beatrice and takes her into the country. She is rescued by Dayre the clubman, and in the melee Beatrice fells the thief with an ebony cane as he shoots at the clubman.

Dayre the thief tells Vashti that Dayre the clubman is coming to confront him and that it means his end. The clubman likewise tells her that a meeting face to face will settle all the mystery. Accompanied by Beatrice and Holtsclaw, Dayre the clubman seeks Dayre the thief and, with a storm raging, meets the thief face to face, alone. Dayre the thief slowly fades and finally disappears in a lightning flash. Dayre then explains that the thief was a double personality evoked into being by the blow on the head. He claims Beatrice's love.

Locale: New York City. Mostly interiors.

Picture High Lights: The meeting between Dayre the thief and Beatrice in her apartment. The scene where Dayre the clubman rescues Beatrice from Dayre the thief and Beatrice fells the thief with the cane. The final meeting where the thief disappears forever.

Daintv Marguerite Clark's latest Paramount-Artcraft is "Luck in Pawn"

* * *

"GABRIELLE OF THE LAGOON"

By A. Safroni-Middleton

Character of story: Romance.

Theme: Love in the South Seas.

Characters: Hillary, runaway ship's apprentice; Gabrielle, a daughter of the Island; Old Captain Everard, her father; Rajah Koo Macka, a Christian tribal ruler; Mango Pango, a native girl; Samuel Bilbao, a sea-faring man; half-castes, tribal priests, etc.

The Plot: Hillary has run away from his steamer and is loafing about one of the Solomon Islands waiting for another ship to come along when he encounters a beautiful young white girl in a canoe on a sheltered lagoon. This is Gabrielle, daughter of old Captain Everard who has lived in drunken retirement on the island since leaving the "blackbirding" or slave trade profession. Gabrielle is very beautiful and just budding into womanhood. She is nine-tenths white and has just a drop of Polynesian blood which causes her an immense amount of trouble since she frequently finds herself tempted to lapse into the savage customs of the natives. She is fascinated with their heathenism and their dances and sometimes joins the symbolic dances, drawn to them instinctively. Hillary and Gabrielle fall in love and Gabrielle has promised to elope with him and go away to England when there appears at her father's house the Rajah Koo Macha, a converted heathen who has been to the mission school at Honolulu and who now poses as a missionary to the natives, though, as a matter of fact, he is a slave trader and a heathen at heart. He comes from one of the most savage islands in the South seas where he is tribal lord, and is well supplied with money, ships and men. The Rajah fascinates Gabrielle with his romantic appearance and manners and buys the consent of her father to his marriage with the girl. He abducts her on his ship and only when she has gone does the father realize that the Rajah intends selling her into slavery. Hillary institutes a search for the girl and finally discovers that she has been taken away on the Rajah's boat. Old Everard offers to pay the expenses of a rescue excursion and Hillary enlists the aid of Samuel Bilbao, a sailor of fortune, a man of huge strength and adventurous disposition. The Rajah is hunted down, but just as Bilbao is about to take vengeance upon him a cast-off wife dashes between them and throws acid in the Rajah's face, incapacitating him. Hillary and Bilbao take Gabrielle away with them and Gabrielle agrees to go with Hillary "to the ends of the earth." And so they are married.

Locale: Solomon Islands in the Pacific.

Picture High Lights: Tropical scenery; native festivals; the abduction; the rescue.

* * *

"BANKED FIRES"

By E. W. Savi

Character of Story: Story of married life.

Theme: Repressed Passion.

Characters: Raymond Meredith, collector and magistrate; Joyce, his wife; Captain Brian Dalton, post surgeon; Mrs. Dalton, his wife; Honor Bright, Tommy Deare and Jack Darling, chums in the government service; Mrs. Barrington Fox, in love with Jack Darling; Kitty, Mrs. Meredith's sister, whom Jack loves.

The Plot: Joyce Meredith, putting her baby before her husband, is constantly fretting to return to England from India. She leaves her husband at his camp in the district and returns to Muktiarbad where Dr. Dalton treats her and the child. A friendship develops between them, and she and the doctor go about together a great deal. At length, in a ruined temple, the doctor tries to make love to her and she repulses him. In self-extenuation he tells her that his life has been spoiled by a faithless woman. The doctor is stricken with pneumonia and Honor Bright nurses him. They confess their love for one another, but at the doctor's request keep their engagement a secret. Meanwhile Jack Darling is lured into a love affair with Mrs. Fox, who wins his sympathy by complaints against her husband. Fox sues for a divorce and Jack is invalided to England. He is to marry Mrs. Fox upon his return. In England he meets and falls in love with Kitty and becomes engaged to her. Joyce, meanwhile, has drifted farther away from her husband and has gone to England. Meredith gets a sunstroke and a nurse comes who reveals herself, in Honor's presence, as Dalton's wife. Mrs. Dalton becomes intimate with Meredith. Honor writes to Joyce to come and persuades Dalton, for Joyce's sake, to take back his wife, Joyce, with a better idea of a wife's duty, returns. Jack and Kitty come back on the same ship with her and are married. Dalton takes his wife back to live with him and Joyce and her husband begin over again, each with a better understanding. Dalton is attacked by natives and his wife, attempting to defend him, is mortally wounded. She tells him to be happy with Honor. He and Honor return to England as husband and wife.

Locale: Bengal, India.

Picture High Lights: Strong scene in the death of Mrs. Dalton and in scene where Mrs. Dalton reveals herself, before Honor, as the wife of the doctor.

Charles Ray, whose portrayals of rustic types have made him one of the screen's most popular stars, has just finished his work in "Paris Green," and begins immediately on his next Thomas H. Ince production for Paramount-Artcraft, entitled, "Watch Out, William."

Lawrence C. Windom has joined the Vitagraph forces and is directing Corinne Griffith in her next picture, "The Bride in Bond."

Life, Love, Mys

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Current Release: "MATES AND MODELS."

Professional Section

Latest Serial Most Strenuous George Larkin Has Faced

George Larkin's other name is "The Gentleman Unafraid," but even he admits that the past week's work on "The Lurking Peril," Wistaria's 15-episode serial under the direction of Burton King, was a strenuous one and contained quite enough thrills for the thriller. After numerous fights with the crew on board a yacht, Mr. Larkin dove into Long Island Sound and continued the fight in the water. This might have been all very well last August, but Mr. Larkin found the temperature a matter to be considered in October. The following day he jumped off the bridge at Hackensack, and spent most of the day in the river struggling desperately with the crooks who seemed determined to make his life a hardship during the entire serial. And he decided that the river was no warmer than the Sound. Then came many more hard fights on the old gabled roof of the Spencer estate on Long Island, ending with a slide down the drainpipe, and a chase around the narrow coping of the third story, after which the "Unafraid" grabbed a rope and swung 15 feet across to a balcony, then slid to the ground, knocked out several guards who attacked him and made a flying leap into a passing auto for an escape. The "Gentleman" says the only reason he didn't do more was because the week didn't last any longer.

Gladys Valerie was somewhat surprised recently by the noticeable enthusiasm and pleasure evinced by a certain young lieutenant who had just returned from overseas, upon being presented to Miss Valerie. She ventured to ask the reason for his somewhat unusually cordial acknowledgment of the introduction, and was very much astonished to learn that she was considered the "Best Girl" of Company D—105 Artillery A. E. F. It seems that when a picture show was given in camp, each company adopted some screen luminary who appealed to the voters as their "Best Girl," and Miss Valerie had been chosen by this lieutenant's company for that distinction.

George Larkin, who is again busy on "Thriller."

Bits of Information

Jack Crane, who left to join the ranks of Uncle Sam some time ago, is back in our midst, this time at the Selznick studio in Fort Lee. Jack is not a newcomer, having played with Ruth Roland in several pictures before playing the biggest game of all, Over There. Those who remember his work in "The Fringe of Society" will welcome his reappearance on the screen with Elsie Janis in her forthcoming production.

Roger Lytton is now playing the principal part in a Charles Miller production.

E. K. Lincoln is busy with his first production for the American Cinema Corporation, "The Inner Shrine," which will be directed by R. William Neill.

George Baker is directing William Faversham in H. de Vere Stacpoole's "The Man Who Lost Himself," and the following production will be George Agnew Chamberlain's "White Man." Mr. Baker is also responsible for the scenarios.

Close-ups of Players

Ernest Truex, who is starring in Paramount-Truex comedy films produced by the AyVeeBee Corporation, is five feet, two inches tall. He has two small sons, who are regular American boys, and whose chief aspiration is to "grow big and *tall* like pop-pa!"

Gladys Valerie sang at a concert on Tuesday last given for the benefit of blind soldiers, and judging by the warm reception which the audience accorded her, Miss Valerie's voice has lost none of its original beauty since her sojourn in the silent drama. Miss Valerie sang on the operatic stage before taking up picture work.

The new policeman on a certain section of Riverside Drive learned that Marion Davies lived on his beat before he had patrolled it for a day. A little denizen of the Drive who insists on playing with the "big boys" 11 and 12 years old, although they callously make it plain that she is in their way, grew despondent over her persistent failure to catch or throw the ball, and set up a piercing protest of: "I'll tell Marion, I will!" The policeman reached the scene just in time to see the Davies car coming into sight. It stopped, the tears were dried, there was a short consultation with the "big boys" and it moved on, but, strange to say, the little girl's playing picked up marvellously. If the officer had been on a week, he would have known of Marion Davies' strong juvenile following for blocks around.

Marie Shotwell has been engaged to play one of the leading roles in a Hallmark picture, production of which was commenced this week at the Fifty-fourth st. studio. The title of the picture has not yet been chosen, but it is a screen version from an original story by Leon Britton. Miss Shotwell's last appearance on the screen was in "The Thirteenth Chair."

Doris Schroeder
CONTINUITY AND ADAPTATIONS
CURRENT RELEASES
"The Trembling Hour"
AND
"Under Suspicion"
UNIVERSAL

SCOTT DUNLAP
DIRECTING FOR
Fox Film Corporation
HOLLYWOOD, CALIF.

Jack Pickford, in the Goldwyn picture, "The Little Shepherd of Kingdom Come."

Heavy Sale on Mystery of "13"

Burston Films, Inc., Longacre Bldg., New York, report territorial sales of their latest Francis Ford serial, "The Mystery of 13," for the past week as follows: Southern New Jersey and Western Pennsylvania, Consolidated Film Exchange, Philadelphia, Pa.; Northern New Jersey, Frank Gerston, Inc., 130 W. 46th St., New York; North and South Carolina, Hygrade Feature Film Co., Charlotte, N. C.; Greater New York, Magnet Film Exchange, 729 Seventh Ave., New York; Kansas, Missouri and Southern Illinois, Standard Film Co., Kansas City, Mo.; Western Virginia and Western Pennsylvania, Standard Film Exchange, Pittsburgh, Pa.; Canada, Regal Films, Ltd., Toronto, Canada. As already announced all foreign rights have been sold to Jacob Gluckman, 110 West 40th street, New York.

Film Answer to Hall Caine's Work Heralded by First National

"The Man Thou Gavest Me," an answer to Hall Caine's story of "The Woman Thou Gavest Me," recently released by Paramount Pictures Corporation, will be one of the forthcoming special feature attractions released by First Nation Exhibitors' Circuit as a starring vehicle for Katherine MacDonald.

The story of "The Man Thou Gavest Me" will present the woman's side of the domestic and moral problems raised by Hall Caine in his work.

Short Shots

Albert Capellani will make a series of feature pictures during the coming year starring Marjorie Rambeau. Mr. Capellani spent part of the summer in France, and is already with numerous ideas and plans for an energetic winter.

Mme. Olga Petrova, who is now on tour in vaudeville, is said to have made a record for herself at the United Booking Office in two particulars. Firstly, she is the highest salaried "single" woman act. Secondly, she has never been known to be late for a performance but once. That once occurred at the Majestic Theatre last week in Chicago, when Captain Gruber's elephants played on the same bill with the Polish star. Petrova is particularly fond of elephants, and stood in the wings discoursing with "Minnie" on the disadvantages of eating too many carrots, since a 7,000-pound weight doesn't improve one's waist line, until the stage manager rushed excitedly back stage to inform Mme. that the curtain had been up for three minutes. Petrova rushed on, and upon the blurr of faces before her, saw a mass of broad smiles. In her hand was one of "Minnie's" carrots instead of the single American beauty rose which she always carries and which she thought she was pressing tightly to her heart.

Thomas F. Fallon was asked the other day whether or not he had a story suitable for George Walsh. Unhesitatingly Mr. Fallon replied in the affirmative, went home, and in three days presented to the Fox scenario department a story, not a line of which had ever appeared upon paper 72 hours before. And of course it was just what Mr. Walsh was looking for.

Dean Raymond is playing a millionaire oil king in a vaudeville comedy sketch by Will Cressy, but is contemplating a return to pictures in the near future. Mr Raymond is probably one of the steadiest workers in the profession, and his services are so continually in demand that he is seldom without an engagement long enough for a vacation.

E. K. Lincoln, the American Cinema Corporation star

Universal-Smithsonian Company Getting Interesting Views

A letter, written by Dr. Edmund Heller in charge of the Universal-Smithsonian African expedition and addressed to Tarkington Baker, Universal general manager, reveals some interesting facts about the experiences of the travelers. According to the epistle, the expedition at the time of writing was scattered widely over the Union of South Africa. Scott and Heller were reported to be taking cinemas of the diamond mines, including shots of the processes employed and other matters of industrial and historical interest. A war dance of the natives was mentioned in particular, and also the taking of the "pulsator," which is the mechanism employed in sorting the gravel and collecting the diamonds on boards.

Bill Stowell and Horn are reported to be at work on the south coast taking pictures of the Congo caves, famous for their stalactite and stalagmite formations. Stowell is also described as having done a whale hunt and the processes of extracting oil from whales at the Saldahna Bay, north of Cape Town. Great hope is expressed that the results achieved will surpass anything of their kind in "shooting" African life and scenes.

L. J. Gasnier has announced the purchase of the film rights to George Barr McCutcheon's popular novel "The Butterfly Man" at a sum said to be among the highest ever paid for a screen vehicle. The reported price is in the neighborhood of $25,000.

Alan Forrest

LEADING MAN

"The Forgotten Woman"

P. D. Sargent Productions Co.

JACQUES JACCARD

Producer-Author and Director

"Cassidy of the Air Lanes"
"Cyclone Smith" and
"Tempest Cody" Stories

UNIVERSAL

In and Out West Coast Studios

First National Notes

MARSHALL NEILAN has his first production for the First National well under way, and two weeks will see the completion of the first film play, "The River's End," by James Oliver Curwood. Prior to the work of filming this story Neilan spent considerable time in planning his organization and securing experienced people who would greatly facilitate him in producing a quality of picture such as he desired. Included in his staff are Henry Cronjager and Sam Landers, cameramen; Ben Carre, technical director; Wellington Wales, business manager; Howard Ewing, electrical engineer, and Ed. O'Hara, studio publicity manager. Mr. Neilan will have a very small stock company, the only people being under contract are Marjorie Daw, leading woman for Fairbanks for more than a year, and Wesley Barry, the freckled face lad who Neilan discovered in a corner grocery.

"The River's End" will have an unusual array of talent which includes Lewis Stone, Jane Novak, George Nichols, Barney Sherry in addition to Miss Daw and Master Barry.

Pete Smith, New York representative of Marshall Neilan productions, who has been at the west coast for the past two weeks in conference with Neilan and others of the organization, departed for New York to resume his work thereon October 29.

The Robert W. Chambers story, "The Turning Point," is serving as vehicle for Katherine MacDonald for her third or fourth First National release. This photoplay has been in production more than two weeks under the direction of J. A. Barry and from a continuity prepared by H. Tipton Steck. Manager Sam E. Rork has selected a very notable cast to support Miss MacDonald, this being headed by Nigel Barrie who came from New York to the coast especially to play this lead. Other notables in the cast are Kenneth Harlan, William D. Mong, Walter Hires, William Clifford, William Colvin, Little Pat Moore and Misses Hedda Nova and Leota Lorraine

Fox Studio Happenings

A 25,000 acre ranch, forty miles north of Los Angeles where 10,000 head of cattle daily graze, is serving as the playground for the new William Fox producing unit which is making "Camouflaged" which stars Buck Jones. The troupe consisting of about fifty men and women have gone to this location to remain for ten days where director Charles Swickard is making the exteriors for this play of which he is author.

The first five-reel comedy drama for Shirley Mason, the recently contracted star by Fox, has been selected and will be an adaptation for Pearl Belle's story "Her Elephant Man." The continuity is now being written by Denison Clift and Scot Dunlap will be in charge of direction. The filming will not be commenced for at least two weeks.

"The Official Chaperon" is the title of the next play for Peggy Hyland which will be started within a week under the direction of Howard M. Mitchell. The cast has not been named.

Another new play soon to be started at Fox Studios is that which will star Madlaine Traverse, entitled "What Would You Do." This is said to be a highly emotional drama and it will be directed by Edmund Lawrence.

Director Clift Smith and company, which has been at Prescott, Ariz., making exteriors for a Tom Mix western, has returned to the Fox Studio and is now working on interiors.

Director Emmett J. Flynn, who has been in charge of filming the William Russell subjects, arrived in Los Angeles early this week having preceded his star by at least a week. The first film to be made at the west coast studio will be "The Lincoln Highway," but filming will not be started on this for at least ten days.

Preparations are now under way in the technical department of the Fox Studio for the first subject William Farnum will play in after his return to the western studio. Farnum is expected about the 1st of January and it is reported that Pearl White will come West a short time later.

Universal Activities

UNIVERSAL production activities are to be materially curtailed for the next few weeks according to announcement received by practically all directors and writers, on October 25th. Plans of the Universal provide that each director and production unit will, upon completion of the subject on which they are now working, defer further productions for a period of about thirty days. No statement has been issued by general manager Harry Cline respecting this change of policy, which is a contradiction of the statement made a few days previous which was to the effect that Universal this year would not adhere to the policy of former rainy or winter seasons of suspending production for a time. The new policy will cause the plant to have the appearance of a deserted village for a short period.

A noteworthy improvement made at Universal City, which will be very helpful in production, and at the same time reduce the cost greatly, is the erection of a permanent theatre in an enclosed stage. This setting is so constructed that it may easily be changed with respect to the stage and effects thereon, but the seating arrangement, orchestra pit, etc., have been built with a view of retaining the arrangement permanently. The theatre has been under construction for several months and the elaborateness of the interior may be gained from the fact that it cost approximately $35,000. The theatre was built by George Williams, former technical director of the Hippodrome theatre in New York, and the first use of the "edifice" was in the Dorothy Phillips photodrama, "Ambition."

Royalty meets genius at the Ince studios. Left to right, "Bill" Nye, King Albert, Mayor Snyder, Queen Elizabeth and Thomas H. Ince

What Metro Is Doing

WITH the first of the Drury Lane melodramas "The Best of Luck," completed under the direction of Ray Smallwood, it is reported from the Screen Classics Studio that "The Hope," produced at Theatre Royal, Drury Lane, in 1911, will next be filmed, Director Smallwood being in charge of the making. This production, as with the one just completed, will have an all-star cast which has not been selected because it will require several weeks' work on the part of the technical staff of the Screen Classics Studio to complete the settings needed for this, inasmuch as the play opens in England, then shifts to India and Italy, while the final scenes are laid in England. Some of the thrillers for this play are a volcano eruption, an earthquake, a polo game, derby and border warfare.

Emma Dunn, starred in the stage production of "Old Lady Thirty-One," has been engaged to play the role she originated on the stage in the film when it is produced shortly at the Metro studios. Continuity for this play is now being written by June Mathis, from the original script of the Rachel Crother comedy.

The Bert Lytell Company, now filming "The Right-Of-Way," adapted from the Sir Gilbert Parker novel, is on location at Lake Tahoe where exterior scenes are being made by Director Jack Dillon. This section of California is more than 7,000 feet above sea level, and offers ideal shots for Canadian Northwest locale, and has wonderful logging camp and water scenes. The company will be absent at least two weeks.

While making scenes for a seashore rain storm needed in "Should A Woman Tell?" the Metro staff found it necessary to build a 150-foot pier where a gasoline engine to operate a pump that would furnish the rain effects could be installed. A storm came up and the waves beat over the engine, so it was necessary to lash two men to the motor.

Thomas H. Ince Newsettes

"WATCH Out William" is the name selected for the next Charles Ray film now being started at the Thomas H. Ince Studio under the direction of Jerome Storm. Winifred Westover is playing the lead opposite this rube star. Agnes Johnston is the author of the story and scenario. Irwin Willatt continues on the second Ince special for Paramount-Artcraft which stars Hobart Bosworth, which is entitled, "Below the Surface." Luther Reed is the author of this play and Grace Darmond and Lloyd Hughes are the principals supporting Mr. Bosworth. Director Lloyd Ingram has the rehearsal of the new play for Doris May and Douglas MacLean. The story was written by Mildred Considine and Luther Reed, but no title has been selected.

The entire cast for the third J. Parker Read production starring Louise Glaum has been selected and includes Myrtle Stedman, Peggy Pearce, William Conklin and Irwin Cummings. A very wonderful interior was used this week for this play.

Doings at Vitagraph Plant

THIS week marked the beginning of a new series of two-reel O. Henry stories at the Vitagraph Studio under the direction of David Smith, who is responsible for the filming of a number of the next series. Jay Marley, who was featured in the most recent O. Henry subject made by the Vitagraph, has been selected to be the featured player in this new series, and the only other member of the cast named is Kate Price, who for several years appeared in Vitagraph subjects.

A rock crusher in the vicinity of Monrovia, California, is aiding and abetting the Larry Semon Company in the making of thrills for a new comedy in which it is reported that William Hauber and the Mazetta Brothers, acrobats, do the best work of their film careers in the matter of jumps and falls.

Montgomery and Rock have started a new comedy, as yet untitled; and Jimmy Aubrey is at work on a comedy laid in a dental office, which is under the direction of Noel Smith.

Goldwyn Studio Notes

GENERAL Manager Abraham Lehr of the Goldwyn Studio was host this week of the government party making a tour around the world to make plans for the around-the-world aerial derby. The commission which is composed of Commissioner Louis Beaumond, Major Charles J. Glidden and Benjamin Hillman, were accompanied by a party of six prominent men of aerial activities of the nation including officers of the Aero Club of America, the Aerial League, New York, chief of aerial police and William G. Sharp, United States Ambassador to France.

The party came to Los Angeles to complete arrangements for a landing field and will sail for Siberia from San Francisco November 3d. Almost an entire day was spent at the studio and the aerial officials saw practically all of the Goldwyn stars and producing units at work.

Here And There

Production at the Christie Comedy Studio continues amid the din of hammers and saws, concrete mixing machines, hoisting derricks, and what not.

This week a new two-reel Fay Tincher subject was commenced by Scott Sidney, which has been named "The Passing of Peevish Pete." It is a decided western, and is from a story by Scott Darling and Frank Conklin.

Frank Keenan has selected the following players to support him in his coming picture now being filmed, which is from an original story by Kate Corbaley: Hardy Kirkland, Edward McWade, Lucille Ward, Catherine Van Buren, Jay Belasco, Russ Powell and Graham Pettie. The film has not been titled, and is now being made at the Brunton studios.

Hollywood Hokum

NOVEMBER 15, 1919 **NEWS** **MORE NEWS**

Weather—just fair.

Joe Engle's coming west.

Pete Smith has gone back east.

Pauline Frederick has come back to town.

A Universal photoplay is titled "The Woman in the Plot."

Herbert Hayes is the dad of a boy which has been named Douglas.

Kathleen Williams is a student at the DeMille-Mercury aviation field.

Betty Blythe is a Los Angeles girl, and she came back from New York to play in pictures.

Bert Lytell threatens to give himself a Christmas gift—a clean shave, goodbye mustache.

Pat Dowling, now that he is married threatens to buy a second-hand mountain near Hollywood.

Max Karger and Jack Dillon played ball the other day, and then stayed in the hospital for two more days.

Al. St. John has taken up golfing, and so the entire company may be seen frequently on location — for golfing.

Tod Browning says the only Turkisk thing they gave him for a picture is a street, and who wants a Turkish exterior.

The Mayer-Harris Chaplin Company have a property man named Billy West, which doesn't mean they are going to make comedies.

Bill Wing was seen skimming the boulevards toward the Selig studio the other day; therefore, it is safe to predict Bill had a new idea.

Richard (the 'atless) Willis is home from a jaunt, donacher know, to New Yorktown. Reports the weather most extraordinary, and crops good.

Paul Powell made a scene of Mary Pickford the other day that cost $133 a foot, and Mary got run over by an automobile, besides paying the bill.

And now we learn that Leatrice Joy is from New Orleans, and she put the "L" on her name because the "L" stands for Louisiana. What do you think of that?

Ben Carre has taken his French accent from the head of the Nazimova productions technical staff, to the Marshall Neilan productions studio where he will technically direct.

Viola Dana was seen flirting with Mayor Snyder the other day. In fact, the almond-eyed star took him by the arm and walked away with him. Pretty tough for the mayor, eh?

For the benefit of the producing company now making a film titled "Should a Woman Tell," HOKUM advances the information that the Universal used this title, yea, many moons ago.

Dick A. Rowland, the president, who is visiting at the Metro studios, wandered out on the stage the other day, and got lost in the maze of sets, traps, etc., and had to call for help to find his way out.

Sid Chaplin goes to location by airplane. He took his cameraman, personal representative Carlyle Robinson, and flitted right up to Santa Barbara, and was back in five hours, and Santa Barbara is 100 miles away.

Monroe Salisbury was buried alive the other day, and his hair turned grey and his whiskers grew, and in the very next scene he was a spic and span clean shaven young fellow again, but the dear people will not see the scenes in this order.

HOLLYWOOD HOKUM has received a picture of Al E. and C. H. Christie taken when they wore their twaddling clothes. They were pretty children, and Charles had long curls. Pat Dowling labels the picture: "Christie Comedies are three years old."

HOKUM, at this season of the year, looks forward to the Yuletide and Holiday seasons. Therefore, what could be more appropriate than carrying the letters of our darlings and darlingettes of the films who wish to write to Santa Claus. We know a great many of the youngsters will want to write to dear old Nick, and so, a portion of our space will be contributed each week to those who have a message for the dear old man who brings joy on Christmas morn. Children, make your letters brief and to the point, and only write on one side of the paper. Address: Santa Clause care of HOKUM.

Equipment Service

New Wage Schedules for New York Projectionists Go into Effect

Rates Worked out by Arbitration Between Union Officials and Exhibitors

FOR many weeks a conference of officials representing the New York State Exhibitors League and Local 306 has had before it the question of new schedules for the theatres in New York and vicinity. This work of establishing new rates was a difficult task because of the wide range of houses which would come under the operation of the schedules. There are theatres in New York as large and well appointed as any in the world, and conversely, there are a number of low class houses which have to be considered. Because of this Messrs. Cohen, Bermann and O'Reilly, representing the Exhibitors and Sam Kaplan with other officials of Local 306 representing the interests of the projectionists are to be commended for the successful outcome of their work.

Thinking that perhaps other Locals throughout the country would be interested to know of the basis on which New York "pros" are to receive their wages, the complete schedule is printed below. The various rating will be found to cover every type of house from the small "nickel house" (if there are any left) to the "dollar a throw" place of amusement.

The NEWS will welcome and print any letters written by readers on the subject of this new wage scale. Perhaps it will be interesting to compare what projectionists are getting in your city or town with these rates.

Schedule No. 1
(At 75c Per Hour Rate)

All Moving Picture Theaters charging up to 15c admission and having less than 300 seating capacity:

	Per Week	Per Day
From 9 A. M. or later to 11 P. M. daily. 2 shifts, each shift not to exceed 7 hours per day per man, each man to receive not less than	$31 50	$5 25
From 10 A. M. or later to 11 P. M. daily; 2 shifts, each shift not to exceed 6½ hours per day per man; each man to receive not less than	29 28	4 88
From 11 A. M. or later to 11 P. M. daily; 2 shifts, each shift not to exceed 6 hours per day per man; each man to receive not less than	27 00	4 50
From 11 A. M. or later to 12 Midnight (not later) daily; 2 shifts, each shift not to exceed 6½ hours per day per man; each man to receive not less than	29 28	4 88
From 12 Noon or later to 12 Midnight (not later) daily; 2 shifts, each shift not to exceed 6 hours per day per man; each man to receive not less than	27 00	4 50
From 2 P. M. or later to 11 P. M., daily, with one hour for supper, not less than	36 00	6 00
From 5 P. M. or later to 11 P. M. daily, not less than	27 00	4 50
From 5 P. M. or later to 11 P. M. daily, with 2 matinees per week, with one hour for supper, not less than	32 00	4 50
Extra matinee		2 50
Supper hour (first)		1 50
Supper hour (second)		75
One day's work in Schedule No. 1, consisting of not less than 4 hours nor more than 8 hours, shall receive pro rata at the rate of six (6) days per week.		
Minimum salary in Schedule No. 1	27 00	4 50

Schedule No. 1A
(At 83c Per Hour Rate)

All Moving Pictures Theaters charging not more than 50c admission and having less than 300 seating capacity:

	Per Week	Per Day
From 9 A. M. or later to 11 P. M. daily; 2 shifts, each shift not to exceed 7 hours per day per man; each man to receive not less than	$34 86	$5 81
From 10 A. M. or later to 11 P. M. daily; 2 shifts, each shift not to exceed 6½ hours per day per man. each man to receive not less than	32 40	5 40
From 11 A. M. or later to 11 P. M. daily; 2 shifts, each shift not to exceed 6 hours per day per man; each man to receive not less than	29 88	4 98
From 11 A. M. or later to 12 Midnight (not later) daily; 2 shifts, each shift not to exceed 6½ hours per day per man; each man to receive not less than	32 40	5 40
From 12 Noon or later to 12 Midnight (not later) daily; 2 shifts, each shift not to exceed 6 hours per day per man; each man to receive not less than	29 88	4 98
From 2 P. M. or later to 11 P. M. daily, with one hour for supper, not less than	$39 84	$6 64
From 5 P. M., or later, to 11 P. M., daily, not less than	29 88	4 98
From 5 P. M. or later to 11 P. M. daily, with two matinees per week, with one hour for supper, not less than	35 88	4 98
Extra matinee		3 00
Supper hour (first)		1 66
Supper hour (second)		83
One day's work in Schedule No. 1A, consisting of not less than 4 hours, nor more than 8 hours, shall receive pro rata at the rate of six (6) days per week.		
Minimum salary in Schedule No. 1A	29 88	4 98

Schedule No. 2
(At 80c Per Hour Rate)

All Moving Picture Theaters charging not more than 10c admission and having less than 600 seating capacity:

	Per Week	Per Day
From 9 A. M. or later to 11 P. M. daily; 2 shifts, each shift not to exceed 7 hours per day per man; each man to receive not less than	$31 50	$5 25
From 10 A. M. or later to 11 P. M. daily; 2 shifts, each shift not to exceed 6½ hours per day per man; each man to receive not less than	29 28	4 88
From 11 A. M. or later to 11 P. M. daily; 2 shifts, each shift not to exceed 6 hours per day per man; each man to receive not less than	27 00	4 50
From 11 A. M. or later to 12 Midnight (not later) daily; 2 shifts, each shift not to exceed 6½ hours per day per man; each man to receive not less than	29 28	4 88
From 12 Noon or later to 12 Midnight (not later) daily; 2 shifts, each shift not to exceed 6 hours per day per man; each man to receive not less than	27 00	4 50
From 2 P. M. or later to 11 P. M. daily, with one hour for supper, not less than	36 00	6 00
From 5 P. M. or later to 11 P. M. daily, not less than	27 00	4 50
From 5 P. M. or later to 11 P. M. daily, with two matinees per week, with one hour for supper, not less than	32 00	4 50
Extra matinee		2 50
Supper hour (first)		1 50
Supper hour (second)		75
One day's work in Schedule No. 2, consisting of not less than 4 hours, nor more than 8 hours, shall receive pro rata at the rate of six (6) days per week.		
Minimum salary in Schedule No. 2	27 00	4 50

Schedule No. 2A
(At 80c Per Hour Rate)

All Moving Picture Theaters charging not more than 13c admission and having less than 600 seating capacity:

	Per Week	Per Day
From 9 A. M. or later to 11 P. M. daily; 2 shifts, each shift not to exceed 7 hours per day per man; each man to receive not less than	$33 60	$5 60
From 10 A. M. or later to 11 P. M. daily; 2 shifts, each shift not to exceed 6½ hours per day per man; each man to receive not less than	31 20	5 20
From 11 A. M. or later to 11 P. M. daily. 2 shifts, each shift not to exceed 6 hours per day per man; each man to receive not less than	28 80	4 80
From 11 A. M. or later to 12 Midnight (not later) daily; 2 shifts, each shift not to exceed 6½ hours per day per man; each man to receive not less than	31 20	5 20
From 12 Noon or later to 12 Midnight (not later) daily; 2 shifts, each shift not to exceed 6 hours per day per man; each man to receive not less than	28 80	4 80
From 2 P. M. or later to 11 P. M. daily, with one hour for supper, not less than	38 40	6 40
From 5 P. M. or later to 11 P. M. daily, not less than	28 80	4 80
From 5 P. M. or later to 11 P. M. daily, with two matinees per week, with one hour for supper, not less than	34 30	4 80
Extra matinee		2 75
Supper hour (first)		1 60
Supper hour (second)		80
One day's work in Schedule No. 2A, consisting of not less than 4 hours, nor more than 8 hours, shall receive pro rata at the rate of six (6) days per week.		
Minimum salary in Schedule No. 2A	28 80	4 80

Schedule No. 2B
(At 86c Per Hour Rate)

All Moving Picture Theaters charging not more than 15c admission and having less than 600 seating capacity:

	Per Week	Per Day
From 9 A. M. or later to 11 P. M. daily; 2 shifts, each shift not to exceed 7 hours per day per man; each man to receive not less than	$36 12	$6 02

From 10 A. M. or later to 11 P. M. daily; 2 shifts, each shift not to exceed 6½ hours per day per man; each man to receive not less than	33 54	5 59
From 11 A. M. or later to 11 P. M. daily; 2 shifts, each shift not to exceed 6 hours per day per man; each man to receive not less than	30 96	5 16
From 11 A. M. or later to 12 Midnight (not later) daily; 2 shifts, each shift not to exceed 6½ hours per day per man; each man to receive not less than	33 54	5 59
From 12 Noon or later to 12 Midnight (not later) daily; 2 shifts, each shift not to exceed 6 hours per day per man; each man to receive not less than	30 96	5 16
From 2 P. M. or later to 11 P. M. daily, with one hour for supper, not less than	41 28	6 88
From 5 P. M. or later to 11 P. M. daily, not less than	30 96	5 16
From 5 P. M. or later to 11 P. M. daily, with two matinees per week, with one hour for supper, not less than	36 96	5 16
Extra matinee		3 00
Supper hour (first)		1 72
Supper hour (second)		86
One day's work in Schedule No. 2B, consisting of not less than 4 hours, nor more than 8 hours, shall receive pro rata of six (6) days per week.		
Minimum salary in Schedule No. 2A	30 96	5 16

Schedule No. 2C
(At 87c Per Hour Rate)

All Moving Picture Theaters charging not more than 30c admission and and having less than 600 seating capacity:

	Per Week	Per Day
From 9 A. M. or later to 11 P. M. daily; 2 shifts, each shift not to exceed 7 hours per day per man; each man to receive not less than	$36 54	$6 09
From 10 A. M. or later to 11 P. M. daily; 2 shifts, each shift not to exceed 6½ hours per day per man; each man to receive not less than	33 93	5 65
From 11 A. M. or later to 11 P. M. daily; 2 shifts, each shift not to exceed 6 hours per day per man; each man to receive not less than	31 32	5 22
From 11 A. M. or later to 12 Midnight (not later) daily; 2 shifts, each shift not to exceed 6½ hours per day per man. each man to receive not less than	33 93	5 65
From 12 Noon or later to 12 Midnight (not later) daily; 2 shifts, each shift not to exceed 6 hours per day per man; each man to receive not less than	31 32	5 22
From 2 P. M. or later to 11 P. M. daily, with one hour for supper, not less than	41 76	6 96
From 5 P. M. or later to 11 P. M. daily, not less than	31 32	5 22
From 5 P. M. or later to 11 P. M. daily, with two matinees per week, with one hour for supper, not less than	37 32	5 22
Extra matinee		3 00
Supper hour (first)		1 74
Supper hour (second)		87
One day's work in Schedule No. 2C, consisting of not less than 4 hours, nor more than 8 hours, shall receive pro rata at the rate of six (6) days per week.		
Minimum salary in Schedule No. 2C	31 32	5 22

Schedule No. 2D
(At 87c Per Hour Rate)

All Moving Picture Theaters charging not more than 50c admission and having less than 600 seating capacity:

Same Scale as Schedule No. 2C

Schedule No. 3
(At 86c Per Hour Rate)

All Moving Picture Theatres charging not more than 10c admission and having less than 1,000 seating capacity:

Same Scale as Schedule No. 2B

Schedule No. 3A
(At 87c Per Hour Rate)

All Moving Picture Theaters charging not more than 13c admission and having less than 1,000 seating capicty:

Same Scale as Schedule No. 2C

Schedule No. 3B
(At 90c Per Hour Rate)

All Moving Picture Theaters charging not more than 15c admission and having less than 1,000 seating capacity:

	Per Week	Per Day
From 9 A. M. or later to 11 P. M. daily; 2 shifts, each shift not to exceed 7 hours per day per man; each man to receive not less than	$37 80	$6 30
From 10 A. M. or later to 11 P. M. daily; 2 shifts, each shift not to exceed 6½ hours per day per man; each man to receive not less than	35 10	5 85
From 11 A. M. or later to 11 P. M. daily; 2 shifts, each shift not to exceed 6 hours per day per man; each man to receive not less than	32 40	5 40
From 11 A. M. or later to 12 Midnight (not later) daily; 2 shifts, each shift not to exceed 6½ hours per day per man; each man to receive not less than	35 10	5 85
From 12 Noon or later to 12 Midnight (not later) daily; 2 shifts, each shift not to exceed 6 hours per day per man; each man to receive not less than	32 40	5 40
From 2 P. M. or later to 11 P. M. daily, with one hour for supper, not less than	43 20	7 20
From 5 P. M. or later to 11 P. M. daily, not less than	32 40	5 40
From 5 P. M. or later to 11 P. M. daily, with two matinees per week, with one hour for supper, not less than	38 90	5 40
Extra matinee		3 25
Supper hour (first)		1 80
Supper hour (second)		90
One day's work in Schedule No. 3B, consisting of not less than 4 hours, nor more than 8 hours, shall receive pro rata of six (6) days per week.		
Minimum salary in Schedule No. 3B	32 40	5 40

Schedule No. 3C
(At 90c Per Hour Rate)

All Moving Picture Theaters charging not more than 30c admission and having less than 1,000 seating capacity:

Same Scale as Schedule No. 3B

Schedule No. 3D
(At 90c Per Hour Rate)

All Moving Picture Theaters charging not more than 50c admission and having less than 1,000 seating capacity:

Same Scale as Schedule No. 3B

Schedule No. 4
(At 87c Per Hour Rate)

All Moving Theaters charging not more than 10c admission and having more than 1,000 seating capacity:

Same Scale as Schedule No. 2C

Schedule No. 4A
(At 90c Per Hour Rate)

All Moving Picture Theaters charging not more than 13c admission and having more than 1,000 seating capacity:

Same Scale as Schedule No. 3B

Schedule No. 4B
(At 92½c Per Hour Rate)

All Moving Picture Theaters charging not more than 15c admission and having more than 1,000 seating capacity:

	Per Week	Per Day
From 9 A. M. or later to 11 P. M. daily; 2 shifts, each shift not to exceed 7 hours per day per man; each man to receive not less than	$38 85	$6 47
From 10 A. M. or later to 11 P. M. daily; 2 shifts, each shift not to exceed 6½ hours per day per man; each man to receive not less than	36 12	6 02
From 11 A. M. or later to 11 P. M. daily; 2 shifts, each shift not to exceed 6 hours per day per man; each man to receive not less than	33 30	5 55
From 11 A. M. or later to 12 Midnight (not later) daily, 2 shifts, each shift not to exceed 6½ hours per day per man; each man to receive not less than	36 12	6 02
From 12 Noon or later to 12 Midnight (not later) daily; 2 shifts, each shift not to exceed 6 hours per day per man; each man to receive not less than	33 30	5 55
From 2 P. M. or later to 11 P. M. daily, with one hour for supper, not less than	44 40	7 40
From 5 P. M. or later to 11 P. M. daily, not less than	33 30	5 55
From 5 P. M. or later to 11 P. M. daily, with two matinees per week, with one hour for supper, not less tnan	40 30	5 55
Extra matinee		3 50
Supper hour (first)		1 85
Supper hour (second)		92
One day's work in Schedule No. 4B, consisting of not less than 4 hours, nor more than 8 hours, shall receive pro rata at the rate of six (6) days per week.		
Minimum salary in Schedule No. 4B	33 30	5 55

Schedule No. 4C
(At 92½c Per Hour Rate)

All Moving Picture Theaters charging not more than 30c admission and having more than 1,000 seating capacity:

Same Scale as Schedule No. 4B

Schedule No. 4D
(At 92½c Per Hour Rate)

All Moving Picture Theaters charging not more than 50c admission and having more than 1,000 seating capacity:

Same Scale as Schedule No. 4B

Schedule No. 5
(At $1.22 Per Hour Rate)

Any Theater charging 50c or more and having a seating capacity of 1,000 seats or more, including musical or singing concerts, also pantomime acts, shall be rated at $1.22 per hour, and shall employ an operator at each machine.

	Per Week	Per Day
From 9 A. M. or later to 11 P. M. daily; 2 shifts, each shift not to exceed 7 hours per day per man; each man to receive not less than	$51 24	$8 54
From 11 A. M. or later to 11 P. M. daily; 2 shifts, each shift not to exceed 6½ hours per day per man; each man to receive not less than	47 58	7 93
From 11 A. M. or later to 11 P. M. daily; 2 shifts, each shift not to exceed 6 hours per day per man; each man to receive not less than	43 92	7 32
From 11 A. M. or later to 12 Midnight (not later) daily; 2 shifts, each shift not to exceed 6½ hours per day per man; each man to receive not less than	47 58	7 93
From 12 Noon or later to 12 Midnight (not later) daily; 2 shifts, each shift not to exceed 6 hours per day per man; each man to receive not less than	43 92	7 32
From 2 P. M. or later to 11 P. M. daily, with one hour for supper, not less than	58 56	9 76
From 5 P. M. or later to 11 P. M. daily, not less than	43 92	7 32
From 5 P. M. or later to 11 P. M. daily, with two matinees per week, with one hour for supper, not less than	51 52	7 32
Extra matinee		4 80
Supper hour (first)		2 44
Supper hour (second)		1 22
One day's work in Schedule No. 5, consisting of not less than 4 hours, nor more than 8 hours, shall receive pro rata at rate of six (6) days per week.		
Minimum salary in Schedule No. 5	43 92	7 32

Schedule No. 5A
(At $1.27 Per hour Rate)

Any Theater charging more than 50c admission and havnig over 2,000 seating capacity, including musical or singing concerts, also pantomime acts, shall be rated at $1.27 per hour and employ an operator at each machine.

Schedule No. 6

All Moving Picture—Vaudeville and Burlesque Theaters charging not more than 50c admission and having more than 1,000 seating capacity:

	Per Week	Per Day
From 9 A. M. or later to 11 P. M. daily; 2 shifts, each shift not to exceed 7 hours per day per man; each man to receive not less than	$36 96	$6 16
From 10 A. M. or later to 11 P. M. daily; 2 shifts, each shift not to exceed 6½ hours per day per man; each man to receive not less than	34 32	5 72
From 11 A. M. or later to 11 P. M. daily; 2 shifts, each shift not to exceed 6 hours per day per man; each man to receive not less than	31 68	5 28
From 11 A. M. or later to 12 Midnight (not later) daily; 2 shifts, each shift not to exceed 6½ hours per day per man; each man to receive not less than	34 32	5 72
From 12 Noon or later to 12 Midnight (not later) daily; 2 shifts, each shift not to exceed 6 hours per day per man; each man to receive not less than	31 68	5 28
From 2 P. M. or later to 11 P. M. daily, with one hour for supper, not less than	42 24	7 04
From 5 P. M. or later to 11 P. M. daily, not less than	31 68	5 28
From 5 P. M. or later to 11 P. M. daily, with two matinees per week, with one hour for supper, not less than	37 68	5 28
Extra matinee		3 00
Supper hour (first)		1 76
Supper hour (second)		88
One day's work in Schedule No. 6, consisting of not less than 4 hours, nor more than 8 hours, shall receive pro rata at rate of six (6) days per week.		
Minimum salary in Schedule No. 6	31 68	5 28

Schedule No. 6A

All Vaudeville and Burlesque Theaters running Motion pictures:

	Per Week	Per Day
Two (2) shows per day	$36 12	$6 02

Schedule No. 7

All film exchanges, projection rooms and laboratories not to exceed 8 hours per day, with one hour for lunch, shall receive not less than —for six (6) days per week	$40 00
One day's work in this Schedule No. 7, consisting of not less than 4 hours, nor more than 8 hours, shall receive not less, per day, than	6 66
Overtime in Schedule No. 7 to be paid at the rate per hour, of	1 40

Schedule No. 8

Lectures, clubs and all other special performances, one show per day, not to exceed 4 hours	$8 00
Two (2) shows per day, not to exceed 8 hours	11 00
All Sunday and holiday performances, per day	12 00
All school performances (for children only), one show per day, not to exceed 4 hours	5 00
Two shows per day, not to exceed 8 hours	7 50
Setting up and taking down a booth	3 50
Setting up and taking apart a machine	3 50
Any Theater not employing a steady operator and running a week or more two (2) men, one man at each machine, not more than 8 hours per day, per man, not less than per week	55 00

Schedule No. 9

No operator is permitted to work more than six (6) days per week, unless a member is on the road with road contract.

No operator is permitted to work more than eight hours per day.

No operator is permitted to work more than 7 hours a day continuously.

No operator is permitted to work more than two (2) hours supper relief in any Theater, unless in an emergency.

All operators will strictly confine themselves to operating their apparatuses only during their working hours.

One day's work shall constitute not less than 4 hours and not more than 8 hours, to be paid at the rate of pro rata of six (6) days per week.

Overtime to be paid at the rate of time and a half.

Schedule No. 10

All members of this Union holding positions as managers can relieve Union operators for supper only.

No member is permitted to be relieved by anyone not holding a working card of this Local.

No operator of this Union is permitted to rewind film (during his working hours while he is performing his duty in the projection room) unless two (2) operators are employed at the same time, or any other special performance.

No operator is permitted to carry film up to or from the booth before or after the shows.

Exhibitors are permitted to advance admission price the minimum portion of a week (3) three days.

Prices and hours not provided for in these schedules shall be referred to the Executive Board of this Union.

Bessie Barriscale Christening A Westinghouse Motor-Generator Set

Bessie Barriscale christening a Motor-Generator Set at Robert Brunton Studio, Hollywood, California

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Westinghouse

Debate Continues on Respective Merits of City Man and Small Towner

JOHN MITCHELL of Cordelle, Ga., has a bit to say in favor of the small town projectionist, although to his credit he does not attach all the blame on the city man.

As I have already written to your Projection Department twice before this time, I no longer feel as a stranger, and as I have a few words to say in regard to one of our brother's statements in the News of September 20th, I will now take the liberty of doing so. But before I state what I have to say in regard to any one else, I will tell the trouble I am now having.

September 25th I showed "Cheating the Public." This film was shipped to me directly from the Fox Exchange in Atlanta, Ga. I cannot begin to tell you of the condition in which this film was received. It took me about three hours to get this film in running shape. Enclosed you will find the bad part of the film that I cut out and please note the misframes. I don't think there were over forty or fifty misframes in this seven reel picture. Can you tell me any way to remedy this trouble?

Now don't think I take pleasure in knocking any branch of film service. Just look at the bad parts in this picture and let me hear what you have to say. The last time I wrote you in regard to such acts you advised me to make my complaint to the head office. As I do not know where the head office is located, may I ask your Projection Department to forward a copy of my complaint to the head office and I will send the postage to you. If the exchange can you please advise me who is? Do you think I should have devoted three hours of my time to help make a rich man richer. We operators make our living by running the machine and not repairing film in such condition. We pay them for the service of these films and it should be their duty to send film out in good condition. If we destroy a hundred or two feet of their property, they expect pay for it. Then if we devote our time in helping them repair their stuff why shouldn't we receive pay for our time. Common sense teaches us that anyone causing any harm to any print will do his best to repair same, or if he ran across a bad patch he would fix it.

If there is a man who is not capable of running a machine and taking care of films he should not be allowed to operate one. If the manager of such operator fails to fire a man of such type, don't you think he would be compelled to do so, if the exchanges would refuse to let anyone handle their property who could not take care of it.

Isn't such film dangerous? Don't you think that such film is liable to cause fire and probably burn up some house, and is it not dangerous for the public? Then why is it that such acts are allowed? If I am ignorant I don't want to remain that way. I would like to hear some other brother's opinion in regard to my statement.

Now I have a word or two to say in regard to Brother Lewis Garvin's statement about the city and small town operator. He said he was a small town operator. Well, I want to state that I am a small town operator. Brother Garvin said that the city operator was always knocking the small town operator about the condition of the film, and punch holes. I would like to say that there is a bad sheep in every herd and we will find a few large town operators who are not as good as some small town operators. But we all know that there are more sorry operators in a small town than in a city.

I think that every operator should be his own judge. He knows whether or not he punches holes in the end of each reel or not That is why I say he should know whether or not, when he runs across some city operator write-up in the NEWS in regard to punch holes, it means him. If he is one of the operators who punch holes in the end of each reel then he may know that the write-up was meant for him and others like him. If he is above such, even though he operates in a small town, he should know that it doesn't mean him.

Now in Brother Lewis Garvin's case, I can't see why he took up what some city operator had to say in regard to punch holes, because he being a member of the I. A. T. S. E. I a msure that he had no right to be offended, because I am positive that no local would let a man in if he was not capable of being a first class projectionist.

Enclosed I am sending you a letter mailed to me from the Vitagraph Exchange, Inc. I did not tell them that the rejectionist at Waldista, Ga., smashed it up, but I advised them that I received it from there. If the operator at Waldista did not let this picture ride the top of the sprocket teeth, he can tell where it came to him from. By each man telling where he received this picture from the sorry "operator" can soon be located.

Hoping I have not said too much, as I wanted some of the other brothers to know there are some exchanges that really care.

I am always for better projection. Let me hear what some other brother has to say in regard to my statement.

J. F. Welch, El Dorado, Ark.:—

I haven't as yet written a letter to the NEWS, but at that I don't feel like a stranger, for I have been a reader of the NEWS since 1913 and I consider it one of the best trade journals.

I noticed Mr. Garvin's letter in the issue of September 20th. I differ with him when he says they are all operators. Now surely Mr. Garvin, after having served eight years as an operator will not class himself with a lot of other operators that we have record of. At present there are more operators than there are projectionists.

And in regard to the small town operator doing more damage than the man in the city, you will always find that all of your damage done is in the theatres where they employ an operator. For where the projectionist is employed the film will be taken care of. Of course I will admit that there are operators employed in the city, as well as the small towns.

My idea of an operator is like many others. An operator is a man that works in the booth and who justs operates a picture machine and when the last foot of film has run through the machine he junks up the reels and slams them in the can any old way and then disappears from his booth. The quickest way is too slow for him. Also in the operator's line of tools, you will find Mr. Punch hanging within easy reach since he uses it often. You can always tell an operator by the way he makes patches. And when he comes to the misframes he just jumps at the framing lever and curses the operator who left it, but never takes time to fix it himself as he is too busy. It is very easy to distinguish an operator from a projectionist just the minute you step into the booth or projection room whichever it may be. In the operator's booth you can first notice his tools laying all around just where he happened to use them last (all but his punch. He has a certain place for that over his rewind table). Next cast you eye over the machines and you will notice he has just given them a bath of oil. He has no use for Mr. Broom, in fact he has never had the honor to meet the gentleman.

Now take a glance through the projection room where we find Mr. Projectionist at work. Notice his clean pojection room. Tools all in their proper places; projectors oiled properly, clean and minus all the extra deposit of oil.

Also when projectors are not in use you will find them well covered so any dust that might get in the projection room, will be kept away from them. You will find the projectionist cutting out misframes when they appear making proper patches, eliminating the punch-holes, cleaning the film and in fact putting it in the best of condition possible.

Now I am going to ask any man that has worked at the projection end of motion pictures if there shouldn't be a way to distinguish the two above men apart. I say there should, therefore operator and projectionist.

In closing I wish to call your attention to the inclosed label that I found in the lid of film container on September 18th. Some member down in the Lone Star State is doing all he can to do his duty. Then some sloppy operator tries to come back at him in this way. Now there is no use for me trying to tell this sloppy operator what I think of him, for the editor of this department wouldn't allow it in print, so I have to talk to myself. At any rate the man that did this hasn't any business in the game.

Now I haven't applied for membership in your League but I am strong for it and I certainly appreciate all the members are doing in trying to get rid of the punch hole artists. I certainly try to send my film away in as good condition as possible. And more times than not I send it away in better condition than I receive it.

Now in closing I will say I am a projectionist with ten years' experience. I will write some in the future as I have several different things to bring out. I am not expecting this letter to be published in this form as it is too long. Now the proper man could tell what I have in less words, but nevertheless I think it can be understood.

So This is the CAPITOL!

THE Capitol in New York opened in a blaze of glory. Those who were in the projection room with its gleaming array of nickle plated Simplexes will always remember the night. For some weeks previous to the opening plans had been laid to start the wheels agoing in a manner entirely befitting the occasion. Nothing was too elaborate for the opening night of the largest theatre in the world.

Tom Walker who was appointed chief projectionist from a long list of applicants had the plans in charge. He proposed to do the thing up right. This then was his idea:

If a ship—an ordinary sea-going ship—is favored with a bottle of perfectly good champagne when she takes her first plunge into her element why should a well-behaved projector he treated otherwise. Thus he reckoned. But he didn't stop there. A ship has to have a beautiful sponsor to fondle a bottle of spirits before it is hurled against the delicately curved bow of the vessel. The same thing should be done with his pet Simplex.

So it was decided that Miss Opal Black, athletic star and death-defying stunter of the Vitamine Company should brave the iron ladder leading to the projection room and assume the responsibility of the christening. Flashlight artists and certain nonentities in the projection world were to be present to witness the ceremony. Thus it was arranged.

Now shift your imagination to the opening night. The house with its 5,411 seats was buzzing with the expectant noises of a first night audience. It was already a little past the time set for the start—but who ever knew of an affair of this kind starting off on time. If course the audience didn't mind this. They expected it. But up in the projection room all was abustle. Opal had been escorted from her $15,000 Rolls Royce upholstered throughout in baby blue silk—that is, the car was upholstered, not Opal—and had made her way up the aforementioned iron ladder, across the grid-iron and into the room. Inside the room were eight or ten people waiting for the guest of honor. Hanging down from an eyelet in the ceiling was a baby blue silk ribbon and on the end of it was a bottle of champagne, real honest-to-before-July first-champagne. The ribbon had been adjusted so that the bottle would crash on the shapely pedestal of the middle Simplex. The stage was set.

Introductions were then in order and finally accomplished. The intercommunicating 'phone on the wall buzzed and Tom Walker stepped across to answer it. It was the House Manager asking in ungentlemanly tones when in he-ll the gang up there under the roof would be ready to start. Naturally this uneasiness on his part hastened ceremonies in the room. Everyone except Miss Black was pushed back against the wall and that beautiful lady stepped forward to raise and drop the christening fluid.

Just as she had it at the highest point in the arc of travel she hesitated and suddenly exclaimed "There is nothing in it." Most of those present divined that she meant the bottle and not the Simplexes. There was a rush forward, a grasp of the bottle and a violent agitation for an instant by knowing ones. Their verdict coincided with that of the lady's. It was too late for a hurried visit to someone's nearby cellar, and moreover the manager wanted to start his show. Much to the dismay of all present it was announced that the christening would have to be indefinitely postponed. Walker and his assistants got busy and soon the show was under way and running as smoothly as though a gallon of the precious fluid had been wasted on the highly finished bases of the Simplex projector.

Crestfallen and disappointed the christening party wended its dangerous way down the ladder and to their free seats on the orchestra floor. "Well," thought they, "better luck next time."

But the real question is still being debated: Between the time the bottle was hung by its silken cord and the moment when Miss Opal Black raised it dramatically, where in the devil did the contents go?

Chemical Man Makes Hit With Queen

SOME men wait for a chance—others make their opportunity. Rellihen belonged to the latter class.

C. M. Rellihen, who represents the Franco-American Chemical Corp. of Chicago, had been in New York for some time, convincing users of the quality of his laboratory products. Then the King and Queen of the Belgians showed up. The newspapers made columns of "copy" from the actions of the Royal couple. And always prominent in the stories was the

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little reference to the Queen and her omnipresent Kodak, and how she often developed her own films.

Rellihen eyed these little notes and saw the germ of an idea. He located a beautiful box and filled it with 100 tubes of his developer. Tying up the finished product with the colors of Belgium he hied himself to the Waldorf and sought out one of the magic passes that would gain him entrance to the suite of Mr. and Mrs. Royalty. His diplomatic manner stood him in good stead and with the small cardboard in his hand he was conducted to the waiting room of the Queen.

The Queen's Secretary took the box and carried it to the Lady herself. Through the open door, Rellihen saw the package being opened in the presence of the Queen. An instant later the secretary returned and said:

"The Queen is very grateful for the gift and will write you her appreciation within a few days."

Shortly after the Royal Pair left New York, Rellihen received a letter which read as follows:

"The Secretary to the Queen of the Belgians has been instructed to have the honor to express the sincere thanks of Her Majesty for the very nice box of ARDEL that the Franco-American Chemical Corporation has been so kind as to send to Her."

An Advocate of Violence

IT has been nearly three months since a victim of the "man with the heart-shaped punch" has risen in wrath and demanded punishment for the culprit. Kokomo, Indiana, is the latest town to be thus outraged. Mr. Etchason, however, has gone a step beyond other accusers and suggests that projectionists constitute themselves a private detective agency with the idea of running down the punch possessor.

According to the letter below, the trouble maker must live in Indiana. Looks then as if Indianians ought to be able to ferret him out without much trouble. Go to it — and let us know what you find out.

KOKOMO, IND., *October* 24, 1919.

Editor, Projection Department, Motion Picture News.

Dear Sir.— Please find enclosed a few samples of Select Pictures Corporation's Alice Brady in "The Whirlpool." These punch marks were in every reel except the last reel and they sure look swell on a screen. These films came from the Indianapolis Branch and I think they should endeavor to locate this fellow who insists that "hearts are trumps" and they should show him that clubs are trumps.

Every operator in this town belongs to the N. A. M. F. League and I am sure there are no punch marks made in Kokomo. This fellow who did the damage in this picture must live in Indiana and it is a disgrace to the State to have him destroy the films which he runs and I advise you to put an article in the Projection Department that all operators visit one another and try to locate the punch and then punch the fellow who owns it.

With best regards to the League and the department and yourself, I remain,

Yours truly
ELMER ETCHASON,
Isis Theatre, Kokomo, Ind.

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More Dope on Condenser Breakage

H. F. O'Brien, Westinghouse representative, studio equipment expert and good friend to all projectionists, notices a statement in the *News* to which he adds a valuable hint. Since his letter contains other matter not of interest to projectionists we are taking out a few paragraphs for printing. Knowing Mr. O'Brien and his good nature we trust he will not be offended at thus mutilating his letter.

"I found time last night to glance through the September 27th issue of *Motion Picture News* and on page 2644 I noticed an article on "More Condenser Breakage."

"It has always been my experience that a high voltage at the arc will produce exactly the effect mentioned by the writer who is seeking information.

"I will venture that if you will write to this projectionist at Midland, Michigan, and ask him to put an A. C. voltmeter across his arc terminals you will find that he has a voltage there of approximately 90 volts or possibly higher and that if he will reduce this voltage he will positively eliminate the long flaming arc which has been breaking his condensers, and also obtain better projection.

I would be very much interested to know what the results of such a test would be.

It seems strange to me that a theatre which enjoys any patronage at all would continue to use 220-volt A. C. for projection. Apparently they do not stop to figure that they are paying for four times the amount of electricity they use, inasmuch as their arc voltage should be reduced to about one-fourth the line voltage in this case. The man in Midland ought to have a motor generator set.

Comment:

C. T., of Midland, Michigan, will please add the above to the Department's answer in the previous issue. Moreover it might not be a bad idea to show Mr. O'Brien's reply to his manager and perhaps a 1920 motor generator set will result.

Notice! An Error

IN the issue of October 25. *Motion Picture News,* in a reply to "F. P." on page 3192, the Editor was quoted as saying that the present limitation of Mazda Equipments is "a 12-foot picture at a 9-foot throw." Hardly had the ink on this page become dry before an avalanche of protests and denials commenced to come in.

The statement obviously was in error. It didn't require an expert projectionist to determine that. What happened was simple. The printer having decided that a cipher meant nothing to him merely dropped it from the Editor's typewritten "90" leaving a calm, cool and collected "9" to bring forth the wrath of manufacturers and Mazda users.

However, we regret the discrepancy of 81 feet and proceed herewith to rectify the statement.

We repeat "The present limitations of Mazda Equipment under commercial conditions may be considered as a 12-foot picture at 90 feet.

The League Welcomes Her

PLEASE enter my name on the Anti-Misframe League list. My husband has been a member (No. 604) for nearly two years. I have been operating for some time relieving my husband for supper, and feel that I could do my share in improving the picture industry as well as he could. My husband and myself where with the Katherine theatre for three years, at Monticello, Florida, the first of this year, taking charge of the projection room at the Dixie Theatre in Pelham, Georgia. I must say I would like very much to join the League.

(Signed) Mrs. J. H. GANDY,
Assistant Operator, Dixie Theatre, Pelham, Ga.

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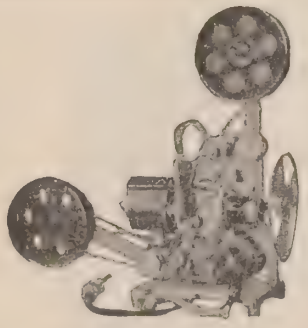

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Technical Editor:

I am writing this to show you some artistic designs for warning marks that I cut out of a Metro production last Saturday and I am sure you will be very much interested in them.

Exhibit "A" is some very beautiful and artistic marks (which I have named Nu-Art) that some simple minded ???? has put in on the ends of the reels which to me look like an Electric storm. It seems that punch marks were not enough for his eyes to see.

Exhibit "B" are pieces that were cut from the same Feature and about thirty feet from the ends. This is not the first time I have received pictures from the Metro with the same kind of a big letter scratched on them after their numbers.

I do not know if the Metro Manager at their Detroit Exchange is aware of this kind of work that is going on in the shipping room. I am very sorry it happened as every Metro picture that I get is always in perfect condition.

As far as marking films at the exchanges for the identification, it is time that the the method used in the days of Florence Lawrence, Broncho Billy and Pathe French Comedies was done away with. Surely some other method can be employed.

In one of the last News (Oct. 18) Indiana speaks about a tube for a G. E. Mercury Rectifier not working. As I understand it, the tube was not in use for a long time. Now the place where I was before I came to Monroe, I was Chief, and I had a tube there that had been out of service for three years. They decided to open the house and I connected the tube to the line, froze my carbons and the tube worked. Indiana's tube must have been stored in a damp place. This one of mine was never out of the projection room from the time the house closed until it was opened again and it was always dry in the booth.

Sometime I am going to give you my experiences as a Chief.

Yours for Better Projection,
H. D. SHAY,
Monroe, Mich

Reply:

The samples of film enclosed in Shay's letter had been marked by scratching diagonal lines across one corner of each frame, evidently with a sharp edged tool. Not content with this signal the culprit had added the usual array of punch marks. From appearances one would assume that the man found it necessary to chew up 30 feet of perfectly good film just to give his lazy self sufficient time to make the change-overs.

Manufacturers of rectifier tubes are usually careful to inform the purchaser that if the tube is ever stored to place it in a dry place where the temperature is as even as possible. Without doubt, Indiana's trouble was caused by this very fact that whoever laid the tube away did not follow instructions.

To Correct Dull Picture

P. A. WILLS of Champaign, Ill., sends in some good suggestions on a variety of subjects from machine trouble to bad films.

In regard to H. D. Robertson's, of Fayetteville, Tenn., trouble with his dull picture, I would suggest his taking out his lens holder and slide and tightening the gib (spring), this should remedy his trouble as he states he has clean lenses and refocuses and then the picture become dull again. I had the same trouble until I tightened the gib. I would like to hear from him as to whether it helped him in his difficulty.

I received a comedy on Friday, which we were to run on Saturday. In the container was a slip stating the film was in *to* late to be inspected. We can readily see why the films are not shipped us in good condition when we note the spelling of the word *too*. As long as they have ignorant people for inspectors we cannot expect the film to be in good condition.

I also think that it would be a good plan to use a sticker or seal, such as Exhibitors Mutual uses, for the N. A. M. L. members in addition to the large sticker. The reason is, that the reels are sometimes changed and put in another box and then the sticker does not help the next projectionist as it should. The sticker would not have to be very large, but would have to have room for the name, number, etc., as is on the larger sticker. This could be printed with small type to economize on space, but I think it would really be a great benefit for all.

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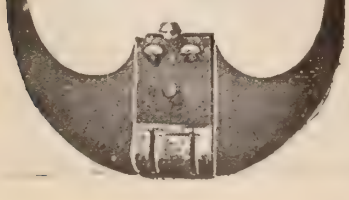

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is dry at present. I will now wait until the printers' strike is over and would like to see some comment on the above.

Comment:

We will thank you for the suggestion addressed to Robertson. No doubt he will see your explanation in these columns and try it out if he has not already found the cause of his trouble.

We will remember your suggestion for a new-size sticker for N. A. M. L. members, and as soon as our present supply of labels is exhausted a new one will be considered.

Sorry for the misspelling. It merely shows how our thoughts have been running of late.

Believes Shaft is Sprung

T. P. SHANAHAN, Local 380, Oklahoma City, Okla.:

Gentlemen: As a reader of the NEWS, I noticed in the October 18th issue of the NEWS that a Kentucky brother is having the same trouble I once experienced in regard to his Simplex Projecter and believe the trouble is from the same source, he said he sent his machine to the factory for repairs, of which he should have done himself. I believe if Brother Kentucky would examine the intermittent shaft he would find that it has been sprung and the cam has a tendency to bind at certain positions of the star.

I would suggest he try the intermittent movement from his other machine in the one that is giving trouble and if he gets proper results with same, send to the factory and get a new movement, thus saving the manager buying a new machine or even a new head.

Answer:

Many thanks for the suggestion. It is to be hoped that all other readers will offer suggestions of a similar nature when by so doing they will help out some other projectionists.

Now if the Kentucky man will send us a line telling just what was the trouble with his machine we will all be satisfied.

Questions and Answers

R. C. E. No. 948.

1. Is a rheostat used with a motor generator set?
2. How can you tell the positive and negative wires?

Answer:

1. It depends on the type of motor generator. With a constant current set a steadying resistance is not needed as the action of the generator is automatic. As the current demanded at the arc varies the voltage varies with it thus eliminating any necessity for a rheostat.

If the M. G. set is of the constant potential type a rheostat must be used in series with the arc. This is done to prevent the sudden rush of current when the arc is struck.

Naturally there is no rheostat used on the line side of the motor generator as to do so would defeat the real purpose of the machine, i. e., to reduce line voltage to working voltage.

2. The easiest and simplest method of testing out d. c. conductors for polarity is to connect them to the arc and run for a few minutes. If you run long enough for the crater to form you will know that the crater is on the positive wire. You can also distinguish polarity by watching the tips of your carbons. You will find that one tip will remain red longer than the other. This is the positive terminal. If these simple tests show that you have connected your positive wire to the lower carbon, reverse leads and you are ready for operation.

V. H., Marion, Ill.

Has there been any system devised yet for transferring a negative film to positive during development?

Answer:

There have been several schemes devised to accomplish this feat but it is our belief that none has been practicable to the degree required in commercial laboratory technique. For one method which has been found more or less satisfactory see answer to C. A. S., on page 3343, November 1st, 1919 issue.

H. L. Shetler No. 963:

My picture seems in focus from the projection room but the closer to the screen I get, the more it seems blurred.

Reply:

It is probable that you need a pair of opera or field glasses to use when focusing the picture from the machine room. When you once get it focused so that it is satisfactory when viewed close up to the screen, it will be equally as satisfactory at greater distances.

You may, however, have a screen surface which glares when viewed at short distances. If this is so, a change in surfacing is the only cure.

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Try focusing with a field glass and if you note no improvement look to the screen for the trouble.

V. B., New Orleans, La.:

I have a couple of machines that jump a little. What could be the cause? Machines are brand new ones.

Answer:

As usual, you have given us little to work on. From what you have said it looks like a case of vibration. This may mean one of two things. The floor of your projection room may not be solid, or perhaps the machines do not stand firmly on the floor.

Because of the meagreness of your details it would do little good to go further into the matter. Write again, describing the kind of jump in the pictures, how often the trouble is noticed, and particularly the kind of machines.

Screens and Shutters

E. E. No. 124 asks:

First I would like to know what you think of the following screens: gold fibre, silver fibre, mirror and the gold satin fibre. Which to your mind is the best?

Have tests ever been made on the Extralite shutter to determine the percentage of light saved.

Reply:

Even though our policy allowed us to express our opinion of what was best in screens we would hesitate to do so without knowing considerable more about your theatre. The kind of screen that makes a hit in one theatre is an absolute failure in another. Some houses are long and narrow: others are short and wide. Different screen surfaces must be used for each type. Some screens are good on "angle projection," that is where the light beam strikes the back wall of the theatre at an angle, while some other screen surfaces fail entirely unless the projection is nearly horizontal.

All the kinds of screens you have mentioned are good and all have been satisfactory results when installed intelligently. There is but one safe procedure and that is to write to the supply house, telling it just what kind of projection you have and the dimensions of the house. Specify at the same time whether you like a picture with a slight color to it such as gold fibre gives or prefer a screen giving pure blacks and whites.

It is our belief that a prominent professor at Columbia University made exhaustive tests on the Extralite shutter and announced a light increase of from 11–20 per cent.

Wants to Lay Out Airdome

D. H. S., Florida:

I am erecting an Airdome and will have a level floor in it. I would like to have a little information as to how high the bottom of screen should be from the floor level.

Reply:

It would be rather difficulit to supply us with LESS data to work with. Before any kind of an answer can be given we should know the dimensions of your theatre, intended seating capacity, position of projection room and many other details such as would be found on the architect's plans.

However, we will gladly give you a few hints by which you will be able to answer your own questions. First, to give you a general idea of the method used in laying out a theatre we would suggest that you read the article on page 2037 of MOTION PICTURE NEWS of Sept. 6th.

First, it will be necessary to take an elevation view of your theatre, that is, a cross section through the middle from front to back. Sketch in the positions of the two or three back rows and from the top of the back seat draw a line toward the front of the house where the screen will be in such a way that the line misses by two or three inches the back of the seat directly in front. Properly, this line of sight should be drawn from the assumed position of the spectator's eye, but if the lines of sight clear the back of the seat in front when drawn from the top of the back seat then the lines of sight will be satisfactory when patrons are occupying these seats.

The only point there is of absolute necessity is that one which

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determines the bottom of the screen and this point should be seen from every seat in the house. Once this bottom point has been determined the rest of the layout is simple.

If you wish to snd us the drawings of your Airdome or, at least one drawing which shows the elevation, we will be glad to calculate the exact position of the screen so that the picture will be in the view of every spectator. This service will be absolutely free.

How to Use A. C.

D. S.:

Will you tell me how to get best results on alternating current?

ANSWER:

This requires close attention to selection and position of carbons, manipulation of arc and choice of revolving shutter.

There are several makes of carbons on the market for use exclusively on a. c. These special carbons are cored with a chemical compound which eliminates much of the noise of the old a. c arc. Be sure then that your carbons are manufactured for a. c.

Next to the selection of carbons comes the setting. Either the jacknife set or the ordinary d. c. set may be used although the former is preferable. Line up your optical system so that the optical axis just touches the tip of the upper carbon. Draw an arc of about ⅛". Do not try to increase this distance under the belief that by so doing you will have less interference from the lower tip. There may be less interference but other factors such as unsteadiness, spluttering, etc., will enter, thus materially reducing the light from the source.

Do not try to use both craters. Center your attention and care on one and get the maximum illumination from it.

If your arc flames badly borrow an a. c. voltmeter and measure the voltage across arc terminals. The reading will probably be high, providing you have selected the correct size of carbons. Lower this voltage and your screen results will be improved.

Finally the shutter. In most cases, alternating current demands the two wing shutter to eliminate the stroboscopic effect, or as it is commonly called, sychronization. With the three wing shutter the periods of darkness produced by the opaque blades are very apt to come at the same time as the zero points in the alterations of the current supply. This is avoided by using the two wing shutter.

In addition to the above there are certain other important details to be seen to. Get the best transforming equipment, whether it be a compensarc or economizer. Use it intelligently and according to the maker's instructions. There are too many projectionists who are prone to put into use all the unusual stunts they read or hear about. If some other projectionist has a scheme by which he gets more current from his transformer by using an iron nail, or a peculiar "hitch up" let him use it but don't copy him. The manufacturer made the device and tested it before placing it on the market. He knew the limitations and the possibilities better than any user.

Keep the carbon holders bright and free from rust and scale. Few persons realize the ohmic resistance of poor contracts.

Keep spare carbons in a dry place. If moisture gets into the core material, you will be kept busy trying to get a decent light on the screen.

The above suggestions are a few of those which ought to help a user of a. c. Under the best conditions it takes a lot of watchful watching to get good results from alternating current. Because of this it is to be hoped that the number of a. c. users will gradually decrease and indications are always pointing in that direction.

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E. G. Kemp, projectionist, Bonita Theatre, Tampa, Fla.:

I noticed in your October 25th issue that R. H. H., Andarko, Oklahoma, asks if you know of a rectifier tube that has been in operation over 12,000 hours.

I might state that I have been using the same tube for over four years, burning it thirteen hours daily, seven days per week. It has burned to date over 18,500 hours and is still going good. We are expecting to go up into the "twenties" with it. The rectifier I am using is a General Electric Type M.S. 30 amp. machine.

Let us hear from some users of old tubes throughout the country. It would be quite interesting to hear the records.

Comment:

Yes, that is a fine idea. If any of you projectionists have a pet tube that you have been nursing along for thousands of hours let us hear about it. If you have given it any particular treatment tell us about that too. Your tube needn't have equalled the record set by Projectionist Kemp as that we believe is unusual. But if your tube is still doing service after 8 or 10 thousand hours, the feat is worth mentioning.

Just as a point of information we would like to ask Kemp where his Tube is placed and if it has been painted black as a good many have.

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"The Black Secret"

(Fifteen Episode Pathe Serial Starring Pearl White)

THE first three episodes of this serial look rather classy as there is no underworld stuff amid sordid surroundings constantly before the spectator, although the rapidly changing scenes incidently reaches the lower environments occasionally.

"The Black Secret" is adapted from the romantic novel "In Secret," by Robert W. Chambers. Bertram Millhauser scenarized the story and it was produced for Pathe by the well-known serial director, George B. Seitz.

Pearl White won her greatest following as a popular serial star and she is as active and youthful and effective as she always was; quick on the draw, but generally with a revolver piloting her advances into danger, and swinging heavily, as of yore, on the jaws of the villains.

Walter McGrail and Wallace McCutcheon have the principal roles in support of Miss White and the cast generally appea - well balanced with every part in capable hands.

Mystery, love and adventure are injected in this picture; the last serial in which Pearl White will be seen prior to her entrance as a feature film star.

She is the American girl attached to United States Secret Service and suspects her chief of being in sympathy with the enemy, a gang of organized and desperate adversaries determined to gain possession of the great secret. And this secret is apparently in the keeping of a drunken young man whom the heroine has to actually save from himself as he is anxious to drink himself to death.

The reviewer believes that this is a well produced, compelling serial that will thoroughly captivate all serial lovers and also suitably entertain tho e who do not as a general rule, fancy the serials.—*TOM HAMLIN.*

Three Sunshine Comedies

(Fox-Two Reels Each)

THE Sunshine comedies are looming up as creations of genuine ideas. It almost seems as if Hampton Del Ruth, the charge d'affairs, had said: "Enough of following the beaten path, let us us be original." "Give me a free hand and I'll turn out comedies which can be featured." This is the impression that his three newest offerings give us. First of all he has assembled some genuine funmakers, next he has seemingly corralled as gifted an ensemble, figuratively speaking, as Dr. Zeigfeld has in his Follies. What is left? Why the good old idea. New stunts, new tricks, new "business" and hustle, hustle, hustle, all the time, appears to be the Del Ruth slogan. You may define his methods as slapstick because it is broad burlesque or low comedy—but it isn't slapstick as we have come to know it.

The three comedies, "The Roaming Bathtub," "Footlight Maids," and "Back to Nature Girl," are really quite indescribable as to plot, although you can make up your mind that the latter two are in no need of a story. Why have a plot when the girls can intrigue the mind? Each one is ridiculous as the meaning of the word. Each is refreshingly original. Each carries a house full of tricks. And each is funny. There is no striving to gain a laugh, no catering to a smile through the employment of hard falls or rather athletic ingredients. Instead the action is achieved spontaneously because the tricks apparently build themselves. The formula back of them is mostly the CHASE. A game of tag—a game of hide and seek as it were.

The principals carry out the catch-me-if-you-can policy. They are here, there and everywhere. They chase bathtubs, crooks, ducks, girls, birds, and what not. And the stunts behind the chasing are unique. No one is quiet. The action never stops. And when that vital element is moving and there is an idea in it you can make up your mind that you've got a first class comedy. It is impossible to go into details concerning these pieces. The wealth of incident prevents. Some follows stunt and trick follows trick in rapid succession. And when you've grown tired of wondering what is coming next—why there are the girls to entertain you. They gambol on the green 'n' everything. They are the ones who put the kick into the comedies.—*LAURENCE REID.*

"Making Good With Mother"

(Lawrence Grossmith Comedy in One Reel)

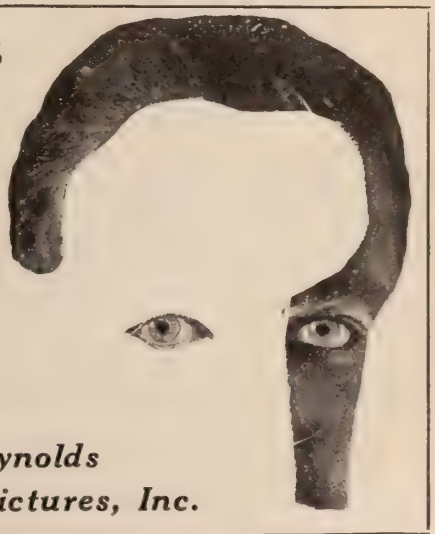
THIS one ran at the Rialto theatre and while well mounted and quite elaborately presented it looked rather amateurish. The professional punch seemed lacking.

It looked as if a large party of society people were enjoying themselves at the home of some wealthy Long Island friends when an automobile with a cameraman and a leading lady happened along and some one suggested producing a comedy picture on the spot with the regular parlor cut-up, Lawrence Grossmith, as principal comedian.

There were several funny incidents, naturally. The high spots being the chase of the valet after candy and the man under the bed while the leading lady was undressing. A good time was had by all the performers.

This is something different and may register as a novelty for that reason but should not be considered as a regular comedy offering. The gowns were very magnificent and the cast is very large.—*TOM HAMLIN.*

Viola Dana, in Screen Classics, "Please Get Married."



"ME AND CAPT. KIDD"
(WORLD)

Fantastic Story Offers Light Entertainment

WORLD presents Evelyn Greeley as a "glad" girl in her newest offering, "Me and Capt. Kidd." Being, as it is a fantastic type of story it soars occasionally beyond the realms of probabilities, which of course disarm one from becoming unduly analytical. The story offers a variation on the eternal triangle — a humorous variation if you will. A young wife is compromised with a youth to the extent that she is forced to marry him. Which is stretching a point for the characters if you accept the premise that theirs is a short and innocent acquaintance. And so they are separated — not to meet again for a number of years, at which time the husband, now a promising young lawyer, is chosen to take care of his own wife's divorce proceedings.

A novel development for a story which had familiar earmarks written all over it, So the tale which started out with the customary romantic trimmings becomes a thing of entertaining humorous values. Her father dies and she becomes a daughter of the rich. Her foster-parents would marry her off to a wealthy nondescript. It is then that she reveals her marriage. And her husband comes back into her life. Not willingly mind you, because he must first establish his good name.

The picture is bright and it sparkles with optimistic thought. The twist in the development will carry it by as an acceptable offering. Oscar Apfel's direction is praiseworthy.— Length, 5 reels.—Released November 3.— *LAWRENCE REID.*

THE CAST

Peggy Stanton.....Evelyn Greeley
Tom Hamilton.....Raymond McKee
Horace Stanton.....W. T. Carleton
Randolph Hamilton.....Arthur Donaldson
Arthur Hamilton.....Charles Mackay
Stockton Richards.....Raymond Van Sickle
Mr. Treadway-Parke.....Robert Broderick
Mrs. Treadway-Parke.....Betty Hutchinson
Mammy Lou.....Pauline Dempsey
Joey.....William Brooks

By Hamilton Thompson.
Directed by Oscar Apfel.

PRESS NOTICE-STORY

"Me and Capt. Kidd," the newest picture in which the world star, Evelyn Greeley, appears, is not a tale of pirates, as the title suggests, but a society romance. It presents a story of the old triangle with distinctly new variations — the girl, her husband and the man who loves her. In this case, however, the man who loves turns out to be her husband, who she lost trace of years before. Miss Greeley plays the part of Peggy Stanton, who meets Tom Hamilton at the beach one summer and marries him.

Shortly after the ceremony, circumstances separated them and she came to New York. And so she lost all trace of her husband. Her foster-father is about to make a fashionable marriage for her when she confesses that she was married some years before. He at once sets out to get a divorce and retains a young lawyer to take charge of the case. The latter is astonished to learn that he is the very man whom Peggy is seeking to divorce. He assures his wealthy client that there will be no trouble in securing the signature of Peggy's husband to the application of divorce and goes to the little village where he first met the girl. She has journeyed there while the divorce proceedings are being settled.

On the beach he meets Peggy and she refuses to sign the application papers. Although Hamilton had changed his name, she recognized him at once and had fallen in love with him again. So Tom is forced to wire his client that he has failed in his mission. It is a novel plot which is unfolded here — a plot filled with rapid-fire situations. Miss Greeley is supported by Raymond McKee and other capable players.

CATCH LINES

She went out to hunt for Capt. Kidd's buried treasure but found only a husband. And they were separated for a number of years. What became of the romance? See "Me and Capt. Kidd."

See Evelyn Greeley in a whimsical play entitled "Me and Capt. Kidd." It is a novel story of a lawyer who is called upon to secure a divorce for his own wife!

PROGRAM READER

She was a girl who enjoyed a lark. One night she encountered a likable fellow and married him, although she didn't know anything about him. And when her father found it out he became exceedingly angry. She must obtain a divorce. There was no other way. And who do you suppose was the lawyer called in to handle the case? Why, her own husband! Think of it! He must rid himself of his long lost sweetheart by getting her a divorce! And right after he had seen her for the first time in years! How was it settled? Did she find her romance or did she get a divorce and marry some one else? You must find out for yourself when "Me and Capt. Kidd" comes to this theatre next ———— with Evelyn Greeley. It is a most unusual story — a story quite whimsical in its development. It unfolds a number of surefire situations.

SUGGESTIONS

Exploit this picture for its novelty of plot and characterization. It presents a most unusual idea and it is cleverly played by the star and her supporting players. Make a good deal of the title in your catch lines. Feature the twist in the development of the story. Bring out that it is the old tale of the Triangle with NEW VARIATIONS. Bring out its human touches and its underlying charm. Run stills of the star and picture in your lobby display. Catch lines look like an excellent angle to exploit the feature. You can express the story in an inviting way if you use your imagination. Such a catch line as "Married eight years — yet he didn't recognize his wife." Feature the director.

"A GIRL IN BOHEMIA"
(FOX)

Satisfactory Entertainment For Majority

A NEAT little modern drama with the suspensive element maintained and solved finally by the novel twist in the climax. This unique ending is akin to the dream thing but instead the "Seven Keys To Baldpate" finale is utilized where all the happenings are divulged as having been contained in the story which the young would-be authoress has just completed.

The young girl has written her first novel and her finance who is an author of best sellers frankly declares that her story is poor and does not depict life in Bohemia in its true light. Thereupon she writes another story and requests him to read it. She asserts that she will go to New York and live in Greenwich Village to obtain the correct atmosphere and it is there that all the action takes place.

She is cheated by the members of the Bohemian set and finally taken to jail and put through the third degree in the attempt to force her to confess that she has stabbed a certain woman. This picture should afford satisfactory entertainment for the majority and while not of particularly heavy calibre is well acted, mounted and produced.

Pulling possibilities and pleasing probabilities for respective audiences are:—Metropolitan, average puller and generally pleasing; Elite, average puller and generally pleasing; Family, good puller and very pleasing; Labor, good puller and generally pleasing.—Length, 5 reels.—*TOM HAMLIN.*

THE CAST

Winifred Bryce.....Peggy Hyland
Professor Bryce.....Josef Swickard
Richard Haldane.....L. C. Shumway
Cleo Merrill.....Betty Schade
De Lancy Danforth.....Edward Cecil
Police Inspector.....Melbourne MacDowell
McMain, Publisher.....Winter Hall

Story by H. B. Daniel.
Scenario by Dennison Clift.
Direction by Howard M. Mitchell.

PRESS NOTICE-STORY

William Fox presents Peggy Hyland in her latest screen offering, "A Girl in Bohemia," at the ———— theatre for ———— days beginning ————.

The star portrays the role of a wealthy society girl who wanted to be an authoress. Her father and sweetheart try to discourage her. Her fiance is a successful author himself and frankly tells her that her first manuscript does not depict Bohemian life true to form and that it is a poor story.

It is then that the star tells them she will write another story. She gives the second story to her sweetheart to read and then she tells her father that she is going to New York City and will dwell in Greenwich Village to obtain the true atmosphere of Bohemia.

Then the action starts. The girl is cheated and imposed upon generally and even starts to elope with an actor until she finds that he hasn't enough money to buy the railroad tickets.

She agrees to go to the bank to get the money but finds that someone of her Bohemian friends has drawn out all the money she had on deposit.

Her actor man in the meantime has had a quarrel with his girl and the girl is stabbed by falling upon a knife. The young would-be authoress is accused of the murder and put through the third degree.

It is then that she decides that Bohemian life is not all that it was supposed to be. In the final denouement a great surprise is due the audience. The theatre manager will not divulge in advance just what this is but the picture is said to have a very novel and appealing twist in the finale.

CATCH LINES

Where one conventional girl becomes unconventional and then scurries back chastened to the convention.

One burly officer almost browbeats a young girl through brutal third degree methods to confess guilt when she was innocent.

She wanted to obtain Bohemian atmosphere first hand to provide material for her forthcoming novel and secured enough "atmosphere" for six books.

PROGRAM READER

She was a wealthy girl caught in bad company and was accused of doing away with a woman acquaintance.

When she was put through the third degree at the police station she withstood every effort they made to induce her to confess to a crime that she did not commit.

It all came about through her ambition to absorb the so-called true Bohemian atmosphere and it now looked as if she would not be able to maintain even a breathing acquaintance with Mister and Missus Atmosphere.

Her fiance was a successful author and she had visited Greenwich Village to get the right material for her book. The girl wanted to be a successful authoress herself and not have her husband get all the credit for brains in her family.

All this is shown in the William Fox film coming to this theatre next week entitled "A Girl in Bohemia" and starring Peggy Hyland.

SUGGESTIONS

The maker, the star and the title are the three high points most valuable in your exploitation after you have booked this picture. "William Fox presents Peggy Hyland in 'A Girl in Bohemia.'" This line will have a broad appeal you will find although it may not look startling. Of course the material from the "Program Reader" and the "Catch Lines" on this page should be utilized and also all the regular stuff.

And here is another thing that will help and the picture will make good on this point. Declare that one of the novel surprises in filmdom is brought out in the climax of this picture.

"THE GLORIOUS LADY"

(SELZNICK-SELECT)

Will Get By As Mildly Entertaining

IF you do not grow profuse and extravagant in your promises to prospective patrons when announcing this picture it will no doubt get by nicely as mildly entertaining. But hold a stop watch on superfluous adjectives and just bill it straight and y u will have no humiliating come-back to bother you afterwards.

This will assuredly register as an average society drama and several attempts at thrills and intense situations have been very well handled. Of course if the dainty Lady Loame had used a little horse sense all the trouble she fell heir to would have been averted. But if that happened there would have been no story. And if there had been no story there could have been no motion picture.

Just so long as theatres need pictures, and all the pictures can not be so-called knockouts, they must be thankful to get a production that scores up to average. And although this is a lightweight it should generally satisfy. It has an English locale, a quite romantic love element, with the inevitable plotters foiled, and the loving couple reunited.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, average puller and fairly pleasing; Elite, average puller and fairly pleasing; Family, average puller and fairly pleasing; Labor, ordinary puller and not very pleasing. —Length, 5 reels.—Released October 19,—*TOM HAMLIN.*

THE CAST

Ivis Benson.....Olive Thomas
Duke of Loame.....Matt Moore
supported by
Evelyn Brent, Robert Taber, Huntley Gordon, Marie Burke, Mona Kingsley and Mrs. Henry Clide.

Story by Edmund Goulding.
Directed by George Irving.

PRESS NOTICE-STORY

Olive Thomas is coming to the ———— theatre for a ———— days engagement in her latest Select Picture presented by Selznick Pictures Corporation and entitled, "The Glorious Lady."

This is from the story by Edmund Goulding and directed by George Irving.

The scenes are laid in England and is built around a "point-to-point" horse race in which the star as Ivis Benson the daughter of the chief tenant, rides Black Beauty to victory defeating her closest contender, the Duke of Loame.

Matt Moore, as the Duke, is immediately captivated by the winsome jockey and rather neglects the young lady he had been attending for some time.

The Duke is the last of a long race of high spirited hard drinking Englishmen and after the horse race started he was thrown from his horse and a thrilling rescue is made by the heroine.

Fnally the Duke won out against the expressed desires of all his relations and wins the girl as his wife. When a few plotters make her believe that she will never be able to bear the Duke a child she tries to get him to divorce her so that he could marry some one who could provide him with the child necessary as he was the last of his family.

When he refused, she feigned drunkenness and tried to humiliate him so that he would cast her off and finally she ran away. But the Duke found her and Lady Loame found complete happiness with her husband the Duke. And she bore him a man child. The cast in this Selznick picture is said to be a notable one and "The Glorious Lady" is pronounced a very excellent picture.

PROGRAM READER

Her husband, the Duke, refused to divorce her, although she begged to be freed.

She was not tired of being called Lady Loame but she felt that she loved her husband too much to handicap him any longer.

As a last recort in order to humiliate him so that he would let her go in disgust she feigned drunkenness.

Even then he would not divorce her. For he loved her dearly.

Then she ran away.

The Duke could not find her. She had vanished so thoroughly that even the dectives could find no trace of her. And the Duke was worried almost sick.

There were plotters in the house.

It was when they told her that she could not bear the Duke any children because of an accident caused when she fell from her horse, she determined to disappear so that the Duke could marry again and become the father of a child to succeed him, for he was the last of his family to perpetuate the name.

But plotters have a way of getting foiled. And in this very pretty romance they are finally foiled and the loving couple re-united.

"The Glorious Lady" is the title of the Selznick picture depicting these events. And it comes to this theatre with dainty Olive Thomas in the leading role.

SUGGESTIONS

When you book this one you must depend upon the pulling power of the star to a very great extent. Olive Thomas is now quite well known as has no doubt a pulling power of considerable strength in many localities. Mention of course that Matt Moore is her leading man and that this is a Selznick Picture as this brand is quite well advertised in many places and should help some. Photographs and half-tone cuts of this pretty star should be displayed wherever possible with this line. "Olive Thomas, 'The Glorious Lady,' at the ———— theatre." This should do the work effectively as this is a picture that invites no circus stunts of any kind.

"HIS DIVORCED WIFE"

(UNIVERSAL)

A Simple Story of Simple Folks

IN a little mountain village in Eastern Kentucky dwelt a young girl named Nance who lived with her Pa and loved the village blacksmith who is the hero of the piece and is portrayed by Monroe Salisbury

A young attorney settled down in this little town of shacks expecting to make his living by lawing. He got to be District Attorney and from then on he was a villian. He wanted to win Nance and when the village pest is killed the scoundrelly District Attorney forgot his oath to the people and destroys the written confession of the real murderer. He had no good principles at all and just to get the honest and stalwart young smithy out of his path in order to win his wife, Nance, the attorney manages to fix the crime of murder on the blacksmith who could neither read nor write.

The smithy mooned around in his cell until they pardoned him and then he trudged back to his former home and found the rascally young attorney fussing around trying to make his grass widow marry him. The hero, the blacksmith, who is now an exconvict, is shot in the back by a bullet from the revolver held by the despicable attorney and then the villain meets his just deserts for he falls off his horse down a cliff.

Pulling possibilities and pleasing probabilities will register about the same everywhere. If Monroe Salisbury is a good drawing card in your locality the picture will pull. Length, 5 reels.—Released October 26.—*TOM HAMLIN.*

THE CAST

Asa Whipple.....Monroe Salisbury
Rufus Couch.....Charles West
Luke Andrews.....Charles Le Moyne
Jethro Haws.....Alfred Allen
Nance.....Alice Elliott
Orr.....Raymond Gallagher
The Little Boy.....Pat Moore

Story by Elmer Elliott Peake.
Scenario by McGrew Willis.
Directed by Douglas Gerard.

PRESS NOTICE-STORY

"His Divorced Wife" is the title of the Universal Feature scheduled to appear at the ———— theatre for ———— days beginning ————.

Monroe Salisbury is the star and this is a story of love, slander, hatred and revenge in a little mountain town of Eastern Kentucky.

As Asa Whipple, the village blacksmith, the young star wins the hand of Nance, the pretty daughter of Jethro Haws. Her father had gradually lost most of his property and was in reduced circumstances. He rather favored the suit of Rufus Couch, a rising young attorney but love won out and the blacksmith married Nance.

When a man is murdered in the town the young attorney hides the written confession of the murderer and manages to fix the crime on the young blacksmith. While the young husband is in prison Nance's father and the young attorney persuade her to divorce him.

He is pardoned and returns home just in time to prevent the wedding but decides to go so that his former wife could provide an education for their child through marrying the now wealthy attorney. But a quarrel ensues and the jealous lawyer shoots the blacksmith in the back but is killed himself when trying to escape as he falls off his horse and rolls down a steep cliff.

The young blacksmith recovers and the couple are re-united determined to start life anew.

This is heralded as a most excellent Monroe Salisbury vehicle and it is said to be intensely interesting and entertaining.

CATCH LINES

Falsely accused and convicted the young man was sent to prison and then his wife divorced him.

———

When the governor pardoned the prisoner the ex-convict returns to find his wife had secured a separation.

———

Where a stalwart village blacksmith finally bests an unprincipled lawyer in the game of love.

———

Right won out against wrong and villainy is again crushed in a romance of a mountain town.

PROGRAM READER

He was just the village blacksmith in a little mountain town. He could neither read nor write but he had a great and abiding love for Nance, the pretty daughter of one of the villagers.

And Nance had a mind of her own in spite of her father's pleadings and refused to wed a rising young attorney but married her true love, the village blacksmith.

When a ne'er-do-well is killed in the little mountain town the attorney manages to destroy the written confession of the real murderer and fastens the crime on his successful rival, the stalwart young blacksmith husband of Nance.

The young hero was sent to prison and then the attorney and the girl's father worked so hard on persuading Nance to secure a divorce in order that the attorney could provide an education for her little child that she finally reluctantly accedes.

And then her husband is pardoned when the Governor learns that he is innocent.

When he arrives back to his home town the young blacksmith finds that he has been divorced and his former wife is about to be married to the scoundrelly young attorney.

From then on things happen fast and furious.

"JOHN PETTICOATS"

(PARAMOUNT-ARTCRAFT)

Hart is Humerous as well as Human Here

WILLIAM S. HART has discarded his Western regalia for store clothes in his latest picture, "John Petticoats,"—a picture which offers him something new in characterization. It is good to see him out of his familiar role if for no other reason than it affords him a chance to show his ability in another direction. And by occasionally putting aside his chaps and doing something DIFFERENT he will always be assured of his following. We look upon him this time as a lumberjack who inherits a modiste shop in New Orleans and he brings to the part all his familiar ruggedness,—his human awkwardness.

The incongruous aspect of finding him in such a role emphasizes the aforementioned characteristics, so that he appears almost quaint. The part offers him no small opportunity to display his versatality. The little snatches of detail, the human touches, here and there, are what make this picture entertaining. He is ashamed of his business and whenever he opens his mouth he literally "puts his foot in it." His kindness, his strong sense of honor and his keen sense of humor are factors which make a novel characterization out of old and familiar material.

There are no insincerities here. What is melodramatic has its place. Indeed the characters act and talk like human beings—as they usually do in Gardner Sullivan's stories. Your patrons should enjoy this picture because it presents a new Hart—a Hart who can do the commonplace things as artistically as the heroic. Winifred Westover as the girl looks as if she might have stepped out of an old miniature, while Walt Whitman plays a gentleman, such, of the old school, to the life.—Length 5 Reels. —*LAURENCE REID.*

THE CAST

"Hardwood" John Haynes.....William S. Hart
Judge Clay Emerson Meredith.....Walt Whitman
Wayne Page.....George Webb
Caroline Meredith.....Winifred Westover
Rosalie Andre.....Ethel Shannon
Rameses.....Andrew Arbuckle

By C. Gardner Sullivan.
Directed by Lambert Hillyer.
Photographed by Joe August.

PRESS NOTICE-STORY

William S. Hart's next Paramount-Artcraft feature, "John Petticoats," which will be shown at the ———— theatre beginning ————, affords this rugged star an entirely new role. Instead of the time-honored Westerner he portrays the part of a modiste in the city of New Orleans. In the North woods from which he came John Haynes is known as "Hardwood," a name he earned because he was the boss lumberjack of the camp. By the will of an uncle, just deceased, he has become owner of the modiste shop. Arriving in the Southern city he is flabbergasted to find that he owns a petticoat parlor.

It happens one day that Judge Meredith is unable to buy his granddaughter a new graduating dress, and "Hardwood" comes to the rescue by offering to board with him and thus provide the old gentleman with the necessary money. A ball is given in honor of her home-coming and John makes a sorry spectacle of himself. His crude manners prove a handicap in his efforts to win Caroline. His rival, a dissolute scion of a wealthy family, saves his life shortly after, and out of gratitude, the rough modiste offers to do anything for him.

He learns afterward that the young scamp is responsible for his forelady taking her life. So Haynes is called upon to make good his promise. The result is he remains silent so that his name is connected with the tragedy. Judge Meredith has just requested him to leave the house when he receives a letter which clears up the complications. So the lumberjack is taken back into the Meredith home. The picture carries a wealth of humor which is admirably commingled with pathos. C. Gardner Sullivan wrote the story while the direction is taken care of by Lambert Hillyer.

CATCH LINES

Something entirely new for Mr. Hart—a wonderfully human and humorous story of a male modiste. And Bill Hart the modiste. From a lumber camp to a petticoat parlor is some leap. See how he made it.

You've seen Bill Hart as a bandit, as a lumberjack, as a cowboy, as a crook. But you never saw him as a modiste. Come and see him take charge of a petticoat parlor in "John Petticoats."

PROGRAM READER

Your favorite picture of Bill Hart is in the familiar role of a Westerner. You enjoy seeing him in chaps riding the plains in search of bandits or eluding sheriffs. You have admired him as a lumberjack and as a city crook. But wait—you've never seen him as a modiste. You've never looked upon him as the proprietor of a dressmaking parlor, have you? Wait! Your opportunity comes next ———— when he appears in his newest offering, "John Petticoats." Wonder of wonders! The great delineator of Western characters in charge of milady's shop! Why he even wears a dress suit. He dances 'n everything. A great play—a play bubbling over with rich comedy. A play of pathos too. For it is Bill Hart's way to make the tears follow the smiles and the smiles follow the tears. Don't fail to see this picture. It will go on record as one of his best.

"EYES OF YOUTH"

(EQUITY)

Wonderful Picture For All Classes

HERE is a picture that you can go the limit on intensely exploiting and you should satisfy all classes of patrons. It has a novel theme tieing up a series of three separate and distinct plots and is lavishly mounted, cleverly directed, and portrayed by a capable cast of well known screen artists.

Clara Kimball Young has one of the best roles of her screen career and one of her characterizations in particular registers supreme.

When the girl expresses a desire to look into the future and see what the final outcome of each of three decisions would be a Yogi permits her to gaze into a crystal globe and the action leading up to each final situation is graphically portrayed.

And the happy ending to this photoplay is reached when the disillusioned girl makes the fourth decision.

Pulling possibilities and pleasing probabilities will be about the same for all classes of audiences in every locality and for every theatre. This picture will undoubtedly pull tremendously and please splendidly.—Length, 7 reels.—Released October 26.—*TOM HAMLIN.*

THE CAST

Gina Ashling.....Clara Kimball Young
Her Brother.....Gareth Hughes
Her Sister.....Pauline Starke
Her Father.....Sam Southern
Her Suitor.....Edmund Lowe
Another.....Ralph Lewis
Still Another.....Milton Sills
The Yogi.....Vincent Serrano

From Stage Play by Max Marcin and Charles Guernon.
Scenario and Direction by Albert Parker.

PRESS NOTICE-STORY

Clara Kimball Young in her first Equity Pictures Corporation offering, "Eyes of Youth" will be shown at the ———— theatre for ———— days beginning ————.

This is from the successful stage play by Max Marcin and Charles Guernon and was scenarized and directed by Albert Parker.

The star appears as Gina Ashling, the daughter of a business man who is fast losing his hold financially and urges that she marry a certain wealthy man. She loves a young man who leaves for South America to try for the fortune and success that will enable him to provide for her in the environments she has been accustomed to.

There is another persistent suitor that she does not care for and probably thinks less of him than of the other two. He advises her that her duty is at home with her father and her brother and her sister instead of the grand opera career promised her by a visiting director who heard her beautiful voice.

It is then that a Hindu appears and places before her the crystal globe which he declares will reveal the future in each of the three choices. The first shows her the outcome should she stay at home, the second shows her graphically just what will occur if she accepts the grand opera career. The third gaze shows her the fate she would meet if she marries the wealthy man.

This is branded by critics as the most wonderful picture that Clara Kimball Young has ever starred in and they say that it gives her a wide scope for emotional acting. In the cast are such well known artists as Gareth Hughes, Pauline Starke, Sam Southern, Edmund Lowe, Ralph Lewis, Milton Sills and Vincent Serrano.

PROGRAM READER

Clara Kimball Young appears next week at this theatre in the role of a young woman who had three persistent suitors and a home career or successful operatic career to decide upon.

And the young woman was in doubt and expressed a wish that she could look ahead and see the final outcome of each of the decisions.

It is then that a Yogi approaches and assures her that if she will gaze into the crystal globe she will see the final outcome of each of the paths offered to her.

Should she take the advice of one of her suitors and sacrifice the grand opera career? He advised her that her duty was at home with her father, brother and sister.

This was pictured to her in the crystal and she turned from the outcome.

Her next gaze was expressed in the wish for the grand opera career and the final outcome of this filled her with horror.

Then she decides on the wealthy man in preference to the youth she loved. But when saw her finish in this it was as an outcast because he had grown tired of her several years later.

"Eyes of Youth" is pronounced by all critics as the wonder picture and Clara Kimball Young is said to have the best production here that she has ever appeared in heretofore.

It is her first Equity Pictures Corporation photoplay and will appear in this theatre all next week.

This production is from the successful stage play by Max Marcin and Charles Gurenon and was scenarized and directed by Albert Parker.

SUGGESTIONS

It is folly to suggest to any live exhibitor just what to emphasize in this picture after he has booked it. Because the answer will be unanimous—"Clara Kimball Young." She has not been seen in a new feature for some time now and this is her first Equity Pictures Corporation photoplay. Send the announcement cards to your society list.

Of course you will also tell them that this is from the very successful stage play by Max Marcin and Charles Guernon and that it was scenarized and directed by Albert Parker. And "Eyes of Youth" is an attractive title and there is such a wealth of exploitation possibilities open on this picture that will immediately occur to you that it would be a waste of space to suggest anymore than the high spots. The material can all be found on this page in "Press Notice-Story," "Program Reader," and "Catch Lines."

"TURNING THE TABLES"
(PARAMOUNT-ARTCRAFT)

Farce Will Agreeably Entertain Majority

THIS is an out-and-out farce from start to finish without a touch of drama or pathetic incidents to distract. But thrills have been injected where the two young ones try to escape from the sanitarium.

Dorothy Gish appears as the ward of a stern old aunt who finally has the girl adjudged light-headed and confined in a private sanitarium. But the girl manages to change places with the nurse at the very doors of the asylum and the real nurse is incarcerated as the patient while the girl is used as a regular nurse.

There are many comedy situations and chases which come to a climax when the unscrupulous superintendent marries the real nurse under the impression that she is the wealthy heiress. And the pseudo nurse cures one of the young male patients for her future husband.

Although far-fetched in spots this is pure farce and scores good heavy laughs in many of the situations. It is amusing enough to agreeably entertain the majority. And the direction is clever.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, good puller and very pleasing; Elite, good puller and very pleasing; Family, average puller and generally pleasing; Labor, average puller and fairly pleasing. Length, 5 reels.—Released in November.—*TOM HAMLIN.*

THE CAST

Doris Pennington.....Dorothy Gish
Monty Ferverill.....Raymond Cannon
Prof. Freno Palmer.....George Fawcett
Mrs. Ferverill.....Eugenie Besserer
Erma Shirks.....Kate Toncray
Dr. Spinks.....Fred Warren
Ruth Strong.....Rhea Haines
Dr. Eddy.....Porter Strong
Swipes Conroy.....Norman McNeil

Story by Wells Hastings.
Scenario by Lois Zellner.
Direction by Elmer Clifton.
Photography by W. R. Hills.

PRESS NOTICE-STORY

Dorothy Gish in "Turning the Tables," her latest Paramount-Artcraft offering, is scheduled for a ———— days' showing at the ———— theatre, beginning ————.

This is described as a photoplay of farce and thrills, and the story is by Wells Hastings. The star appears as the young ward of a maiden aunt, who is very stern with her and manipulates the young girl's fortune for her own personal benefit.

In order to get the girl out of the way the aunt has the girl adjudged slightly light-headed and confined to a private sanitarium. But our heroine manages to change places with her nurse at the very doors of the asylum and the real nurse is incarcerated as the patient and the real "patient" is accepted as the nurse.

She manages to nurse herself a fine young husband, and the unscrupulous superintendent of the sanitarium marries the real nurse, supposing her to be the wealthy young girl. Then the climax when the young folks try to escape from the place.

This is described as one of the most laughable farces of the year, and Dorothy Gish is said to be supported by an exceptional cast of comedians and comediennes.

One of the funniest incidents and the situation where the most thrills are afforded is the attempted escape when the hero holds one end of a long beam and the heroine hangs on the other end outside the third-story window and cannot get either up or down.

She is swayed from side to side, with a guard waiting eagerly to seize her as she swings toward their particular window.

PROGRAM READER

Her aunt said she was "weak in the noodle and should go to the bughouse." So the "nut factory" claimed her for a while.

As the nurse reached the doors of the sanitarium her young patient changed places with her and the nurse was incarcerated as the patient, while the alleged patient prowled around the asylum as a nurse.

When one young male patient thought the "nurse" was curing him she was merely grooming a future husband for herself.

And then right about here the unscrupulous superintendent of this private sanitarium married the real nurse, thinking she was the wealthy young heiress.

This was a topsy-turvy house all right, because all of the scoundrels got their dues and virtue was rewarded.

Yes, this is a hilarious farce, coming to this theatre next week.

You will know that it is funny when we mention that Dorothy Gish is the star and it is a Paramount-Artcraft picture.

SUGGESTIONS

When you book this picture just announce outright that: "It is only to laugh, and if laughing is against your doctor's orders, we warn you to stay away from this theatre next week. 'Cause Dorothy Gish is coming to raise the very dickens. They try to put her in a funny house as a patient and she comes out a full-fledged nurse." Material along this line is more effective when you have a farce to offer. Don't forget to mention, of course, that this is a Paramount-Artcraft picture.

"BONDS OF LOVE"
(GOLDWYN)

Frederick is Splendid in Mother-love Story

GOLDWYN has succeeded after many attempts in finding suitable material for Pauline Frederick's emotional talent. If Louis Sherwin had her in mind when he conceived "Bonds of Love" then he surely has her personality gauged to a nicety. The following which should be hers on the screen WILL be hers if he continues to be her scenarist and writes as appropriate material as he has here. Mr. Sherwin has gone into the land of mother love for his theme and has come out with a familiar formula—but a formula which takes on an appealing freshness so surely does he realize on the dramatic values. His technique is faultless insofar as any false conceptions are concerned.

What transpires on the screen has the semblance of appearing real. You will instantly recognize the evil-minded characters who are ever ready to defame anyone who threatens to expose them for what they are. You will sympathize with the governess who comes into the life of the bereaved father and takes the place of the little boy's mother. The evil minded ones continually taunt her with the virtues of the deceased, hoping thereby to make her go away so that the purse strings will remain untied.

The drama builds surely to its climax sending out on the way its pangs of anguish and its rays of mother love and romance. And the characterization is as fine a sample of feminine vitue as we have come across in some time. She is misunderstood to the sacrifice. The story is logical and it moves forward with ever increasing interest. Director Baker's touch is a sure as Mr. Sherwin's idea is reasonable.—Length, 5 reels.—*LAURENCE REID.*

THE CAST

Una Sayre.....Pauline Frederick
Daniel Cabot.....Percy Standing
Lucy Beekman.....Betty Schade
Harry Beekman.....Leslie Stuart
Barry Sullivan.....Charles Clary
Mrs. Cunningham.....Kate Lester
Jimmy Cabot.....Frankie Lee

By Louis Sherwin.
Directed by Reginald Barker.
Photographed by Edward Geller.

PRESS NOTICE-STORY

Pauline Frederick, the emotional star, comes to the ———— theatre next ———— in her latest Goldwyn photoplay entitled "Bonds of Love." Never before has her talent been displayed to better advantage than in this story by Louis Sherwin, erstwhile dramatic critic of the New York *Globe*, and which has been so effectively visualized by Director Reginald Barker. Miss Frederick assumes the role of Una Sayre, who is employed as governess for Jimmy in the home of Daniel Cabot. His sister-in-law, Lucy Beekman, and her brother, Harry, have been living on the bounty of their brother-in-law, Lucy exercising the duties of governess and running the household.

In fear that the new governess will overcome Cabot's vow never again to marry, they plan to keep the memory of their sister ever in his mind. The boy, however, forms an attachment for Una. Nevertheless, the others make life so miserable that she decides to leave. Just as she is about to say good-bye the little fellow is in danger of losing his life by drowning. Naturally she hastens to his rescue. Her bravery causes his father to beg her to stay. She accepts, but still his relatives persist in their persecution and their comparative references to the dead wife. Despite their machinations to blacken her character, the little boy finds a new mother and the social grafters lose their means of sustenance.

The unfathomable depths of mother love and the pain of being wracked between self-sacrifice and revenge are some of the emotions which the star is called upon to express. She is supported by a capable cast.

PROGRAM READER

The struggle between mother love, self-sacrifice and revenge furnishes the dramatic action of Pauline Frderick's newest picture, "Bonds of Love," which comes to this theatre beginning————. In this photodrama the star plays the role of a governess to a little boy who has lost his mother. How her association develops the mother love in her warm, affectionate nature, how she is persecuted by scheming relatives, who see in her a nemesis to their welfare, how she decides to leave, but discovers that her heart belongs to the boy and his father, are the situations which make this picture one of the most absorbing bits of drama that ever reached the screen. The star is presented with another opportunity to disclose new depths in her art. Remember the date, ————.

SUGGESTIONS

There are sufficient box office merits in "Bonds of Love" to warrant you giving extra exploitation to the picture. It presents a powerful theme, and it would be well to concentrate upon it in your copy. Announce that the star has the greatest role of her career. You will not go wrong here. Because it provides her with opportunity to display her emotional capabilities to the utmost. Attract the women in the exploitation of the theme and feature the star in all your advertising. Bring out the spirit of the picture and its message. You can use a mail campaign and drive home in the arguments the vibrant theme of mother love. Ask questions of your patrons along such lines as this: "Should a widower marry again to give his child a mother?" Run catch lines. That would be an excellent angle. Obtain the half-tone advertisements from your Goldwyn exchange. Use them. Run a teaser campaign on the question idea. Ask your patrons here. What are the bonds of love? The chance is yours to obtain big receipts.

"DESERT GOLD"
(HAMPTON-HODKINSON)

Vivid Action and Rich Backgrounds Here

ZANE Grey's ability to tell a story is emphatically brought forward in 'Desert Gold," which is visualized with admirable fidelity. He can elaborate the familiar Western Formula — shake up its ingredients so to speak, with the result his stories stand out not only for their vivid action for their vitality of plot and characterization. "Desert Gold" presents a different mixture of the ingredients. The same hardy pioneers, the outlaws, their search for the elusive gold, their primitive emotions — these are incorporated with a verisimilitude which should delight the spectator.

You forget the conventional pattern in the wealth of incident that is introduced. There will be those who will find flaws in the picture. True the continuity takes flight at times due to the scheme of injecting too much detail. The offering, seven reels in length, could be judiciously trimmed to five without losing any vital points of the story. And the titles which carry the villain along could be made less conventional.

Its merits far exceed its faults however, and the weaknesses will be forgotton in the colorful action that is unfolded. Fights succeed fights, thrills succeed thrills and all these melodramatic trimmings are emphasized with pictorial embellishments which are treat to the eye. Director Hunter has vitalized the story with dramatic touches. His sandstorm is immense. The producers have spared no expense as to cast. E. K. Lincoln, Russell Simpson, Edward Coxen, Margery Wilson and Eileen Percy are names which speak for themselves.—Length 7 reels.—*LAURENCE REID.*

THE CAST

Dick Gale.....E. K. Lincoln
Capt. George Thorne.....Edward Coxen
The Yaqui.....W. Lawson Butt
Mercedes Castenada.....Margery Wilson
Nell.....Eileen Percy
Jim Belding.....William H. Bainbridge
Mrs. Belding.....Laura Winston
Rojas.....Walter Long
Ladd.....Russell Simpson
Lash.....Arthur Morrison
Papago Indian, mother.....Mrs. Dark Cloud
Papago Indian, son.....Frank Lanning
The Child.....Mary Jane Irving
Jonas Warren.....Russell Simpson

By Zane Grey.
Scenario by Fred Myton.
Directed by T. Hayes Hunter.
Photographed by Abraham Scholtz and A. L. Todd.

PRESS NOTICE-STORY

"Desert Gold," the W. W. Hodkinson picture taken from Zane Grey's novel of the same name, will be presented at the ———— theatre beginning ————. The story has been acclaimed the greatest of the author's works, a fact which impresses one after witnessing the screen version. It is a tale of the West that Zane Grey knows so well — a tale of smashing situations and climaxes — a tale of action and suspense and atmosphere. A cast of brilliant players, headed by E. K. Lincoln, includes Eileen Percy, Margery Wilson, Walter Long, Russell Simpson, Edward Coxen and others.

The story depicts the stirring adventures of Dick Gale, a sturdy soldier of fortune. While traveling through the Southwest he encounters an old college friend. Captain Thorne, and assists, with the aid of several cowboys, in rescuing the officer's sweetheart, Mercedes Castenada, from Rojas, an outlaw, and his group of bandits. Thorne returns to duty while he intrusts the care of the girl to Gale. Together they seek refuge at the home of Jim Belding, a rancher who lives near the Forlorn river. There it is that the young adventurer meets and falls in love with Nell Burton, the foster-daughter of the rancher.

Learning that Mercedes is at the Belding ranch, Rojas hurries there to capture her. With the rancher's aid, the party manages to elude the bandits and strike out for Yuma headed by Yaqui, an Indian who owes his life to Gale, and who out of gratitude makes himself a self-appointed guardian. Hiding the girl in a cave, Gale and the others take their stand to battle the outlaws. The desperado band is wiped out, with the exception of Rojas, who finds Merecedes and attacks her. Rushing to her rescue, the Indian succeeds in throwing the bandit over a cliff. And so Gale turns to thoughts of love and marries Nell after her identity is established. The picture contains a wealth of photographic display.

SUGGESTIONS

You can jump your receipts on this picture if you exploit it for the full value of the author's name and its story quality and the names of the players. Zane Grey is one of the most widely read novelists of the day because he writes with a very vivid pen. Make the most of his popularity by featuring him in all your copy. Get a copy of his "Desert Gold" and print excerpts from it in your newspaper space and program reader. Publicize the feature in advance, so that the patrons will know what to expect.

Get all the accessories that you can obtain from the nearest Pathe exchange. Use them. Tell that it is an adventurous story which presents a double romance — a romance that is punctuated with the search for gold. Bring out its vital action. Feature the players. They make up an all-star cast. Co-operate with your bookseller in putting over the picture. Get a window display of the story a day in advance of your showing of the feature.

CATCH LINES

See Zane Grey's most powerful story, "Desert Gold," on the screen. It is a dashing double romance of the great outdoors.

Follow the long trail — the winding trail — the weary trail that led to desert gold. See a picture made from Zane Grey's thrilling story, "Desert Gold."

"SEALED HEARTS"
(SELZNICK-SELECT)

Characterization Kills Story Interest

EUGENE O'Brien will, in all probability, fail to please his army of followers here since his newest offering develops contrary to the dictates of good taste. The plan which producers have of making a conventional story to carry a twist is praiseworthy since a voice is crying in the wilderness for something NEW. This ambition is all right when it is used with subjects which are conventionally romantic, but in such a work as "Sealed Hearts" it only accentuates the unethical character of the theme. Not a glow of happiness is seen throughout its length until a sop is thrown to the customary ending.

The picture of a man in the second blooming of maturity attempting to defy human instincts and turn a deaf ear to the call of the heart is not a pleasant one. So emphatic is he in his denunciation of women that the spectator is surprised to find him susceptible to the first one who glances his way. And when she makes a marriage of convenience you lose sympathy for her in her inexplicable conduct. Wives of highest bidders are won over in time. But the conflict of youth versus age must be capitalized. Hence she falls in love with his son

The unwholesome twist comes when the irate husband denounces her in the presence of masculine company. Something snaps in his distorted brain and he dies — dies with the words that she is his son's mistress. A dramatic scene to the core but one which is unnatural and, therefore, unconvincing. Mawkish sentimentality penetrates the story throughout — a story which is a favorite with the sob sisters. There is no relief from its gray interludes — no sunshine is discernible. Romance is striven for but it rings false.— Length 5 reels.— *LAURENCE REID.*

THE CAST

Jack Marchbanks.....Eugene O'Brien
Frank Marchbanks, Jack's father.....Robert Edeson
Kate Rutherford.....Lucille Lee Stewart
Mr. Rutherford, Kate's father.....John Dean
Mrs. Rutherford, Kate's mother.....Ethel Kingsley
Fred, Kate's brother.....Frank Murdock
Helen, Kate's sister.....Helen Reinicke

By Eugene Walters and Edmund Goulding.
Directed by Ralph Ince.

PRESS NOTICE-STORY

Eugene O'Brien, the new Selznick star, who will be remembered as a leading man for Norma Talmadge and other well-known actresses of stage and screen, appears at the ———— theatre beginning ———— in the second of his stellar offerings, "Sealed Hearts," a photoplay from the pens of Eugene Walter and Edmund Goulding, and directed by Ralph Ince. This is a subject based upon the unnatural attempt of a man to resist the call of romance. It also presents a theme founded upon a marriage of convenience. Frank Marchbanks is in love with his life's work. He would insist that his son, Jack, turn a deaf ear to the call of the heart, since he carries the impression that a woman is detrimental to a man's success. Jack agrees.

In the meanwhile the father is taken ill and his doctor advises a long rest. During his stay at the Rutherfords, he meets Kate, the eldest daughter. And he, who has never known love, offers up his heart. The girl does not respond, even though her father urges her to make a marriage of convenience and thus save him from ruin. The son, however, is unable to understand his father's inexplicable renunciation of his theory. The latter endeavors to bring happiness to his wife, but the disparity of their ages make compatibility difficult.

Her inability to respond arouses an intense jealousy in her husband — a jealousy which finds expression against his son, inasmuch as Kate has avowed her love for him. He heaps every calumny upon them. Matters reach such a state that Marchbanks is almost completely unbalanced. At a dinner in which his wife is the only woman present he upbraids her and insults her for making his marriage a mockery. The strain is too severe and he dies, thus leaving Kate and Jack to find happiness together.

CATCH LINES

Eugene O'Brien, who created such a sensation with his first starring picture, "The Perfect Lover," will appear at the ———— in his newest offering, "Sealed Hearts."

Eugene O'Brien, supported by Robert Edeson and Lucille Lee Stewart, will be seen in his newest picture, "Sealed Hearts," next ————. A powerful picture of youth, age, and summertime.

He had always condemned women as detrimental to success. Yet no man can deny the call of the heart. See what happened to the stern financier in "Sealed Hearts."

Youth will be served. She made a marriage of convenience, but found that her heart could not respond. So she turned to a man of her own age. What happened? See "Sealed Hearts."

A tense drama of love and the tragedy that follows in its path if it is not sought in the natural way. Youth versus age presents a tremendous conflict. See "Sealed Hearts."

PROGRAM READER

He had always condemned women as detrimental to success. His was the straight road that led to his work. A dominant figure, his theory appeared so logical that his son was naturally influenced. Yet a strange thing happened. The stern, relentless man fell in love, proving thereby that one cannot fight or resist human instincts. He made a marriage of convenience. He tried to bring his wife happiness, but the disparity of their years prevented. Youth will be served.

How she found a communion of expression with the man she loved, how the misguided figure she married saw the handwriting on the wall — that youth turns to youth, how his anger and jealousy robbed him of his reason, are events which compose a powerful drama. It is a tremendous theme which is presented — a theme which carries a lesson and absorbing entertainment. The picture is "Sealed Hearts"— Eugene O'Brien is the star. At this theatre next ————.

"THE VENGEANCE OF DURAND"
(VITAGRAPH)

Good Suspensive Dramatic Photoplay

A very good dramatic photoplay with suspense maintained throughout that will command keen interest to the very end.

This Rex Beach story centers around the groundless jealously of a husband who suspicions every admirer of his beautiful wife and whose final unjust accusation goads her to suicide. Twelve years later their little daughter had blossomed into a charming young woman and is used by the revengeful father to allure and decoy the suspected lover of her dead mother to destruction.

But they both fall deeply in love instead and in the final denouement when the contemplated vengeance of Durand is thwarted the young lover is proved innocent of any blame in the mother's death. The locale is France and the picture is well mounted and capably directed.

Alice Joyce is very good in the dual role, first of the young mother and later as the charming daughter. And she is supported by a good cast.

Pulling possibilities and pleasing probabilities for respective audiences are — Metropolitan, good puller and very pleasing; Elite, good puller and highly pleasing; Family, good puller and entirely pleasing; Labor, big puller and very pleasing. Length 5 reels.— Released, November 1919.— *TOM HAMLIN.*

THE CAST

Marion Durand.....Alice Joyce
Beatrice Durand.....Alice Joyce
Henri Durand.....G. V. Seyffertits
Tom Franklin.....Percy Marmont
Armand La Farge.....William Bechtel
Captain St. Croix Trouvier.....Eugene Strong
Theophile .....Herbert Pattee
"Tubby" Livingston.....Mark Smith

From Rex Beach story.
Adapted by Mr. and Mrs. George Randolph Chester.
Directed by Tom Terriss.

PRESS NOTICE-STORY

The famous Rex Beach story, "The Vengeance of Durand," appears in screen form with Alice Joyce as the star, at the ———— theatre for ——— days, beginning ————.

This Vitagraph picture was scenarized by Mr. and Mrs. George Randolph Chester and is described as a picture of great power and keen interest.

Henri Durand was so jealous of his beautiful wife that he hounded her every moment and suspicioned every one of her male admirers. His fears were groundless, as she was a true woman, but his final unjust accusation drove her to suicide.

One of her admirers, who was very unprincipled and envious of the apparent attention another admirer was receiving, had been the cause of the final outburst of temper on the husband's part. He had insinuated that his host's wife was in love with a certain young American.

Twelve years later the father and his motherless daughter met the young American whom the father suspected was the cause of his wife's death. And his charming daughter is persuaded to allure and decoy the young man to his destruction to satisfy Durand s desire for vengeance.

Romance enters and the girl cannot go through her part of the bargain. Her father is furious. Then the denouement occurs, which is declared to be one of the most gripping climaxes seen in a motion picture for a long time.

Alice Joyce has a dual role and appears first as the mother and later as the charming daughter.

PROGRAM READER

The wife was beautiful and had many admirers.

And the husband was unreasonably jealous.

Her manners were gracious and she was a true wife.

But the husband had a terrible temper and suspicioned every one of her many male admirers.

His final accusation goaded her to suicide.

When their twelve-year-old daughter grew into a charming young woman a dozen years later the father urged her to allure and decoy a certain young man to destruction.

He declared that this young man was the direct cause of her mother's death. And he believed it himself. He wanted vengeance.

Romance interfered here and the final climax of the photoplay is remarkable and gripping.

This Vitagraph picture is from the Rex Beach story, "The Vengeance of Durand," and will play this theatre next week. Alice Joyce is the star, in a dual role.

SUGGESTIONS

You have many good names to exploit when you book this picture. Herald it as a Big Vitagraph Special. This company has put out some big specials that will be remembered. Then mention that this is a Rex Beach story, and they all know what a Rex Beach story is. Don't forget to attach the names of the adapters, Mr. and Mrs. George Randolph Chester, as this is also a name that is well known and should cut some figure at your box office. Some may think that the title "The Vengeance of Durand" suggests far-fetched melodrama. Therefore it should be billed as a high class society drama that grips and thrills. Don't let them get the impression that this is low brow stuff. Go after the better class of patrons strongest. The title alone should draw the masses.

CATCH LINES

The damage a jealous husband can inflict is terrible to contemplate.

Groundless suspicion and unjust accusations drives one wife to eternity.

"IN HONOR'S WEB"
(VITAGRAPH)

Morey in Conventional Satisfactory Story

TRUST Harry Morey to have a fighting role! His name is synonymous with the word virility. Only this time you don't see him fighting his way out of the depths. It is just as well since he appears to be more adaptable for polished roles than in the primitive sort of things. So you will find him a man of culture, a member of society, whose mission is to protect a woman's honor even though it may cost him his life. A conventional pattern, but one which never fails to satisfy because of the heroic mould of the protagonist.

The fact that the figure finds himself in the shadow of the electric chair and is willing to forfeit his life even though he is innocent may be contrary to the laws of self-preservation, yet one forgets such an instinct by reason that he has temporarily put himself in the hero's place. Such is Harry Morley's ability to get into his characterization. The play develops into a mystery melodrama before it is half over. Which is in its favor since it brings out a goodly measure of suspense. You are not sure who committed the crime, still you are certain it isn't our hero. The evidence is overwhelming that he is guilty since his foolhardy warning to the villain is remembered by the telephone girl. The real murderer sends a bullet through a clock, stopping the hands at the hour that the hero is going to strike. A last minute confession and all is well. And so to the belated romance. A picture which moves forward with compact action and which is well staged and acted. "In Honor's Web!" There's a motion picture title for you.—Length 5 reels.—*LAURENCE REID.*

THE CAST

Frank Powell.....Harry T. Morey
Bert Powell.....Gladden James
Carroll Carson.....George Backus
Irene Carson.....Agnes Ayres
Olive Meade.....Myrtle Stedman
Rodney Foster.....George Majeroni
Norman Cobb.....Bernard Siegel
Matt Turner.....Robert Gaillard

By Percy N. Vekroff.
Scenario by Sam Taylor.
Directed by Paul Scardon.

PRESS NOTICE-STORY

Harry T. Morey, the virile Vitagraph star, will appear in his latest production, "In Honor's Web," at the ———— theatre on ———— of ———— week. Mr. Morey has had any number of dominant roles, but the role which he interprets here is said to bring out his personality more emphatically than ever. It is a picture that tells how romance came and affected the life of a man mature in years, whose existence for long had been submerged in the deep channels of business.

Mr. Morey takes the role of Frank Powell, a wealthy manufacturer. He falls in love with the beautiful sister of the governor's wife. She, in the meantime, has become enmeshed in the love snares of a social idler. Frank also sees his younger brother, Bert, whom he is sending through college, win the affections of the girl he loves. The manufacturer undertakes to shield Irene from the evil attentions of the parasite. As this situation develops, Rodney Foster, the aforementioned social leper, is found murdered in his apartment. Frank is arrested for the crime. He is unable to present an alibi, since to do that would require him to besmirch the honor of the governor's wife, with whom he had been at the time of the crime. The tragic moment has been established beyond doubt by the bullet-wrecked clock.

In the end the real slayer is compelled to reveal the mystery of the tragedy. This is a strong picture which carries a plethora of tense dramatic scenes. It contains many moments of surprise. And through the action runs a delightful romance. Mr. Morey plays the hero with his accustomed authority and he is supported by a cast that includes such capable players as Gladden James, Agnes Ayres, Myrtle Stedman, George Backus and others.

PROGRAM READER

The power of state's evidence, so often resorted to by craven cowards who seek to escape the penalties of their crimes, comes into dramatic action in Vitagraph's picture, "In Honor's Web," starring that virile actor, Harry Morey. How he falls in love with the sister of the governor's wife, how romance comes to him late in life, how he sends his weakling brother to college, how he is forced to defend the honor of the governor's wife even though his own life is jeopardized, how he seals his lips to shield the woman — these questions are answered dramatically in the picture which comes to this theatre very soon. You will see how the law takes its course, you will see how one crooked deal inevitably leads to others, you will see the desertion of one friend by another in his hour of need. In all, you will see a powerful picture of life and love.

SUGGESTIONS

. aried though the stories are in which Harry Morey appears, there is a certain similarity about them when it comes to the character of the roles he enacts. Each one of them contains the elements of virility, punch, fight — in fact, all sorts of strength. Which leads us to ask, Are you making the most out of h's name that it is synonymous with his sort of role? Of course, he is doing all he can to establish this, but he can't do it all. It's up to you to advertise him as being synonymous with such character elements. Bring out that a Harry Morey picture is a capitalization of the element known as punch. Tell that his is a personality that is virile to the *nth* degree. You will keep picture-goers watching for his offerings if you adopt this course. You have a number of good situations in this picture which you can emphasize. Tell them it is a picture that carries the utmost in story interest. Feature the other players. Capitalize the title in catch lines and a teaser campaign.

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NOVEMBER 22, 1919

Motion Picture News

Reg. U. S. Patent Office

Figures Don't Lie!—

Have you ever in your busy life stopped long enough to figure out the real exhibitor service in the motion picture trade press?

It would probably open your eyes wider if you did—although you felt all along that *Motion Picture News* was, and is, the leader.

Last week, for instance, there were 42 pages of usable service in our columns, handicapped as the trade press is by printing conditions. And there were 100 other pages of news, ads and interesting and valuable facts.

You can't compare others with that.

Vol. XX No. 22. Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y. under the Act of March 3, 1879

PRICE 15 CENTS

Published Weekly—$3.00 per year

Chicago — 729 Seventh Avenue, New York — Los Angeles

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The Liberty

Wilmington, Del.
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Reading, Pa.
The Colonial

Rochester, N. Y.
The Regent

San Diego
The Superba

Quebec
The Auditorium

St. Louis
New Grand Central

Milwaukee
The Miller

Chicago
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The America

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The Grand

Toronto
The Allen

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The Clemmer

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1917
ENID BENNETT
1919
?

To Exhibitors

Some years ago, when the so-called "Westerns" of the Silent Drama were hard-riding themselves into oblivion, I ventured the opinion that a rugged, virile, out-o'-doors artist like William S. Hart, backed by he-man stories, would lasso the fading popularity of this style of drama, and bring to the screen a novel characterization.

I had the utmost confidence in my judgment. After engaging the services of Mr. Hart, providing him with the proper scenarios, and surrounding him with strong support, I laid my case before the exhibitors. "Play these pictures and you'll make money," I said. You did—**and you made money.**

Some time later there came an incessant demand for a new screen type. I had one in mind—the bashful, unassuming, homespun boy, in roles of rural atmosphere. "Too radical an innovation," said a few of my motion picture friends. "Not enough appeal," said others. But I was convinced that the public was interested in character study, that it would learn to love the personality of its delineator, and the cleanness, the wholesomeness, of his stories. So I introduced Charles Ray. And again I laid my case before the exhibitors. "Play these pictures and you'll make money," I said. You did—**and you made money.**

The "American Girl," Dorothy Dalton, was the next type I introduced to your audiences. Physically beautiful, mentally attractive and possessed of a magnetic personality, she has more than borne out my prediction of success. The same may be said of Enid Bennett, that charming little actress, whose latest pictures, "The Haunted Bedroom," "The Virtuous Thief," "What Every Woman Learns" and "Stepping Out," have proved her versatility and ability.

I could go on and cite numerous other instances where faith in my judgment—**and your faith in my judgment**—has met with rich reward.

But to get down to brass tacks.

The hour is at hand for the presentation of another winner. You know it. So do I. The pulse of business demands new blood.

You have it in **DOUGLAS MAC LEAN** and **DORIS MAY,** a combination salad of youth, love, laughter and romance. The brightest, snappiest, most up-to-the-minutest pair of artists that has ever graced the Silver Screen.

DOUGLAS MAC LEAN, who so popularly supported such well-known stars as Mary Pickford, Maude Adams, Dorothy Dalton, Enid Bennett, Dorothy Gish, Alice Brady, Margaret Anglin, Marjorie Rambeau and others.

DORIS MAY, who was "the girl" with Charles Ray in "His Mother's Boy," "The Hired Man," "Playing the Game," "The Law of the North," "The Girl Dodger," and "Hayfoot, Strawfoot."

I'm offering these stars in up-to-date packages. Youth will be served. That much you'll admit. All right, they have **youth.** They have **ability.** They have **capable direction.** They have the support of **unexcelled casts.**

Anything else?

Stories!

Scintillating, sparkling stories from the pens of our greatest authors. Comedy dramas, guaranteed to work havoc with your funny bone. Love, romance, laughter—delightful entertainment.

Their first production is "Twenty-three and a Half Hours' Leave," by Mary Roberts Rinehart, baring the emotions of a boy and a girl, the high spirits, the rollicking humor, the reckless daredeviltry of our young hero and heroine, bringing forth a riotously amusing plot—that's what "Twenty-three and a Half Hours' Leave" is—and each succeeding story is going to be as replete with the swish and the dash of Youth and its mockery of the prosaic Grown-up.

I speak for a new era in motion pictures. The serious drama has its place, but when the curtain falls, the lights go up—the fiddlers scrape a merry tune—the flutes coo laughing lilts of love, and comedy rules in her painted empire. It is the hour of Youth—the stress and care fade from the scene. Harlequin and Columbine lightfootedly dance through life, while withered Pantaloon shrinks in the background. Smiling and happy faces greet them—for laughter is better than tears, and thoughtlessness of Youth is more precious than the wisdom of years.

Therefore, it pleases me to introduce **DOUGLAS MAC LEAN** and **DORIS MAY.** I assure you they were born to entertain. They are destined to delight. As in the case of Mr. Hart and Mr. Ray, I say to you, "Play these pictures and you'll make money."

Cordially,

Thos. H. Ince

It has always been a source of sincere pride that, in introducing new artists, my selections have been received with cordial and critical appreciation.

During the present season two names will be added to the list of artists appearing under my direct supervision.

In sponsoring

DOUGLAS MACLEAN & DORIS MAY,

I am fully aware of my responsibility to the public and exhibitors, and I accept the hazard of this new venture with complete confidence in my judgment.

These young people possess the rare attributes of youth, charm and intellect; and I am giving them every aid I can command in good direction, skilled support and stories by the best known authors.

Thos. H. Ince

Th
9
PRO

$67,000
for the first 5 stories

23½ HOURS LEAVE
by Mary Roberts Rinehart

MARY'S ANKLE
by May Tully

WHAT'S YOUR HUSBAND DOING?
by George V. Hobart

SOME HONEYMOON
by Charles Everhard Hall

MR. AND MRS. NOT MARRIED
by Aaron Hoffman

The picture produced by
THOMAS H. INCE
Starring
DOUGLAS MAC LEAN
and
DORIS MAY
are
PARAMOUNT-ARTCRAFT PICTURES
FAMOUS PLAYERS-LASKY CORPORATION
Canadian Distributors:
Famous Lasky-Film Service, Ltd., Headquarters, Toronto

Jesse L. Lasky - - - presents
Cecil B. DeMille's
"MALE and FEMALE"
A Paramount-Artcraft Picture
FOUNDED ON J. M. BARRIE'S FAMOUS PLAY "THE ADMIRABLE CRICHTON"
FAMOUS PLAYERS-LASKY CORPORATION
ADAPTED FOR THE SCREEN BY JEANIE MACPHERSON

THOMAS H. INCE
presents
CHARLES

RAY in "CROOKED STRAIGHT"

A Paramount-Artcraft Picture

by Julien Josephson

A SAFE BET

CHARLES RAY in any Thomas H. Ince photoplay. Particularly Charles Ray in "Crooked Straight," robbing the father of the girl he loved! And pretending to have gone straight! But when he got his haul, smashed his crooked pal on the jaw, and faced the world and *her* next day, with a clean soul shining in his eyes — you'll say he did a regular job! Charles Ray at his finest and best.

A Thomas H. Ince Production
directed by Jerome Storm
photographed by Chester Lyons

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

A PARAMOUNT-

J. and S. Warner Present

AL ST. JOHN

in "SPEED"

WRITTEN AND DIRECTED BY AL ST. JOHN

AL ST. JOHN COMEDY

There's No Law Against Laugh Speeding

THAT'S good! For Al St. John is here! The comedy star in his own comedies. "Speed" is the first. It's great! It's unique! It's a knockout! Honest! No exaggeration. It's different. It's very, very funny. It tells a complete comedy story. It's a jazz-comedy de luxe — in a class by itself.

"You know me, Al!" FAMOUS PLAYERS-LASKY CORPORATION ADOLPH ZUKOR Pres. JESSE L. LASKY Vice-Pres. CECIL B. DE MILLE Director General NEW YORK "Speed"! Hurry!

Are Constructive Policies and Principles of vital importance? Assuredly

Are Foresight and Initiative indispensable factors of progress? History confirms it.

Is Quality in Production imperative? Absolutely

Is National Advertising beneficial and really necessary? Indisputably

All of these are component parts of the administration of the Famous-Players Lasky Corporation.

BUT—

This organization offers to exhibitors something more, something of primary importance, and that is—

SERVICE!

The dictionary defines "service" as "the performance of labor for the benefit of others."

That is OUR understanding and *application* of the word.

Famous Players-Lasky service is a SERVICE THAT SERVES.

More than the mere physical handling of film;

More than the creation of exploitation, advertising and publicity material;

More than just the mechanical routine of selling, booking, billing and shipping.

Into each of those functions we put the maximum of effort and conscientious attention.

And—in addition, we make a constant study of the requirements of our exhibitors;

Striving always to anticipate AND SUPPLY their needs, getting behind any plan which we believe will be constructively beneficial to them.

If you are a PARAMOUNT EXHIBITOR you already know these things.

If you are not a PARAMOUNT EXHIBITOR we would like to make you one and through this service *keep* you one.

The Famous Players-Lasky Corporation has three watchwords. They are

QUALITY SERVICE COURTESY

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

TRADE MARK ARTCRAFT PICTURES

How Does Hodkinson Get So Many Big Productions?

This is not a question that *we* ask the exhibitors of the country. It is the question that hundreds of exhibitors are asking *us*. The question they ask other exhibitors and the many Hodkinson managers and salesmen.

There was no accident or luck about our getting the Benjamin B. Hampton productions, "The Westerners," the first of the Great Authors' Pictures, or "Desert Gold," the first of the Zane Grey pictures. One year ago Mr. Hampton set out to produce exactly the big pictures that he *has* produced and that you are now playing with such success.

There was no accident about our getting J. Parker Read Jr.'s wonderful "Sahara." Other distributors with less vision and with a lesser knowledge of the kind of pictures that exhibitors want for profit and for popular approval had turned "Sahara" down. Released in hot July, it has made a fortune for its producer and profits for exhibitors everywhere.

There is no accident about the first Dietrich-Beck production, "The Bandbox," now just released nationally. It is a great melodrama and we knew it would be before the scenario was ever set down on paper.

In the next six weeks we will release four more big productions, for which exhibitors will want to save open time.

The W. W. Hodkinson Corporation is getting the big productions because the producers who are making them know before *they* start exactly what they want to make; *how* they want to make it and what it will do for exhibitors after it is made.

It may interest exhibitors to know that every exhibitor who has played one of our big productions on percentage because he thought our prices too high has seen us take more money out of his house on percentage than we asked as a straight rental—most of the time twice as much.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange Incorporated

RIDE TO VICTORY

WITH

ANITA STEWART "IN OLD KENTUCKY"

BY CHAS. T. DAZEY

ANITA STEWART PRODUCTIONS INC.

A MARSHALL NEILAN PRODUCTION

The GOOD LUCK PICTURE OF 1920

Created under the Personal Supervision of

LOUIS B. MAYER

as a Special Super Production for Road Show Presentation

A FIRST NATIONAL ATTRACTION

Tom Moore Knows!

TOM MOORE
WASHINGTON, D. C.

TOM MOORE, Washington — aggressively progressive exploiter of photoplays, whose keen and discriminating judgment has made him one of America's most successful exhibitors — will show

Realart Pictures

in his great Rialto Theatre during the coming season. Mr. Moore is in business to *make money!* He expects REALART PICTURES to *increase* the large prestige of his house! There is no patent on his system — no copyright on United States coin. Realart is ready to help *you* mint money, too!

REALART PICTURES CORPORATION
ARTHUR S. KANE, President
469 Fifth Avenue New York City

Out of the Shadow of Loveless Youth

Barnabetta was a creature of environment. By some strange freak of inheritance she possessed all the sweetness and grace of her dead mother. But these qualities were stifled by the selfishness and boorishness of her father and her two impossible brothers.

In Realart's nonpareil photoplay production of Mrs. Fiske's great stage success,

"Erstwhile Susan"

the crushed and well nigh broken spirit of the little kitchen drudge grips the sympathy of all. Her dull, drab days are lengthened into weeks and months and years of hopeless toil;

And then —

From the novel by Helen R. Martin
Direction John S. Robertson
Scenario by Kathryne Stuart

REALART PICTURES

Into The Sunshine of Happy Maidenhood

The MIRACLE is wrought! Two great influences come into Barnabetta's life:

Mother-love for which her child's heart had yearned, and —
Love of a maid for a man.

The barriers which hold her strong, emotional nature in check are swept away and Barnabetta, transformed, stands revealed in the full glory of womanhood. In the interpretation of the story by

Constance Binney

the lights and shadows are deftly handled. Somber periods of repression and abuse have the poignancy of pathos; while the high lights of humor and sentiment are sparkling and vivid.

Book this fine picture, NOW. Our word for it, you will be arranging for a return booking, AFTERWARD.

REALART PICTURES

"Soldiers of Fortune"

By RICHARD HARDING DAVIS

An ALLAN DWAN Production

Just Red-blooded Adventure!—A Thrilling Book!—A Gripping Picture!

IF you want your patrons to forget home cares and business worries, book "SOLDIERS OF FORTUNE" for an early two-week run at your theatre. Thrills? Nothing but—! Love interest? *Say!* Fearless riders and dauntless miners! American engineers and Central American brigands! Revolutionary chiefs! Beauteous maidens—in distress! Rescues, raids and love-making! Something moving all the time, exactly as Richard Harding Davis imagined it and as Allan Dwan *alone* can picture it. If you are eager to give the public that supports you the best entertainment of its life, see the nearest Realart Exchange *today* for this Realart Special!

(Presented by Mayflower Photoplay Corporation)

REALART PICTURES CORPORATION

ARTHUR S. KANE, President

469 FIFTH AVE. NEW YORK CITY

AT LAST SOMETHING NEW!

Something Novel—Something Distinctive & Startlingly Different!

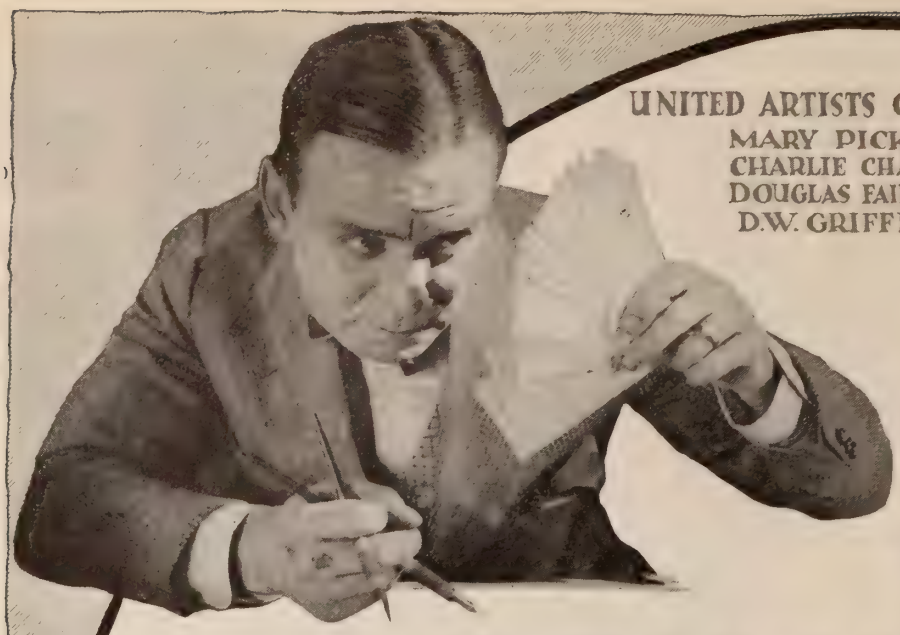
SCREEN FOLLIES

FILMDOM'S ARISTOCRAT NOVELTY FEATURE

ANIMATED FUN — SPARKLING WIT — CLEVER TRAVESTY AND NOVELTY

Never in history a short feature like this one! It's worth looking into

PRODUCED BY
F.A.A. DAHME and LUIS SEEL
EXCLUSIVELY DISTRIBUTED BY
CAPITAL FILM CO.
Executive Offices Consumers Bldg. Chicago



UNITED ARTISTS CORPORATION
MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D.W. GRIFFITH

Better sign up while you can still get an early run on

DOUGLAS FAIRBANKS'

second release through United Artists Corporation

"WHEN THE CLOUDS ROLL BY"

Mail the Coupon Below for Full Information

On the opposite page you will find a list of United Artists Corporation Branch Offices. Fill in your name and address on the coupon below on this page, and mail it to your nearest Branch Office. Full information will at once be sent you regarding the rental of DOUGLAS FAIRBANKS' new picture "WHEN THE CLOUDS ROLL BY."

or you'll have to hide from your theatre patrons when they find out you've missed it !

Released December 29th

Cut out this coupon, fill in your name and address and mail today

UNITED ARTISTS CORPORATION

Gentlemen:—Please send me by return mail full information regarding the rental of DOUGLAS FAIRBANKS' new picture, "WHEN THE CLOUDS ROLL BY."

Theatre Name _____

Manager _____

Street _____

City _____

State _____

N.I.C.

Do you remember?

When D. W. GRIFFITH gave the world "THE BIRTH OF A NATION", he set a standard years ahead of his day, a standard that endured to the spring of 1919.

"THE BIRTH OF A NATION," until this time, had remained the one great outstanding film classic, with records unapproached in countless theatres the country over.

Then came "BROKEN BLOSSOMS" and with it a new standard, new records, undreamed-of achievements in box-offices everywhere.

Do you remember what "THE BIRTH OF A NATION" did in your town — perhaps in your very theatre? Do you know that "BROKEN BLOSSOMS" is as far in advance of "THE BIRTH OF A NATION" as that master-film was in advance of its day?

The press of the country, the leaders of thought and the critics of art and drama, the great public and your fellow exhibitors so proclaim it.

Book "BROKEN BLOSSOMS" for your theatre now. Don't wait for our sales manager to call on you. Cut out the coupon below, fill in your name and address and mail it to your nearest United Artists Corporation Branch Office at once and get full information. It will mean profit and prestige for your theatre.

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH

Cut out the coupon on this page, fill in your complete address, and mail today to your nearest United Artists Corporation Branch Office—see list below—for full information on D. W. Griffith's greatest creation, "Broken Blossoms."

Atlanta, Ga.	111 Walton Street	Los Angeles, Cal.	643 South Olive Street
Boston, Mass.	41-43 Winchester Street	Minneapolis, Minn.	402 Film Exchange Bldg.
Chicago, Ill.	17 North Wabash Ave.	New York, N. Y.	729 Seventh Avenue
Cleveland, Ohio	2143 Prospect Avenue	Philadelphia, Pa.	1319 Vine Street
Dallas, Texas	1930 Main Street	Pittsburgh, Pa.	414 Ferry Street
Denver, Colo.	617 19th Street	San Francisco, Cal.	100 Golden Gate Avenue
Detroit, Mich.	605 Joseph Mack Bldg.	Seattle, Wash.	1200 Fourth Avenue
Kansas City, Mo.	922 Oak Street	Toronto, Canada	123 Bay Street
Washington, D. C.	601 Mather Building		

Cut out this coupon, fill in your name and address and mail today

UNITED ARTISTS CORPORATION,
Gentlemen: Please send by return mail full information regarding the rental of D. W. GRIFFITH'S "BROKEN BLOSSOMS."

Theatre Name

Manager

Street

City

State

N-1B

A Drama of Infinite Thrills
'In Old Kentucky'
With the Incomparable
Anita

Here's a Big Show! Bill It Like a Circus!

This beloved American Classic is backed by a greater stage run than any other drama.
Four road companies now out.
The picture portrays true to life all the spectacular scenes the stage could only suggest.
Hundreds of masked night-riders in a daredevil chase over mountains after an outlaw.
Realistic feudal battles, and gun fights between revenue officers and moonshiners.
Thrilling horse race, showing the great Kentucky handicap, with a girl jockey winning by a nose.
Great cross-country fox chase by mounted hunters.
Girl on horseback leaping broken bridge over yawning chasm, and dashing into blazing barn.

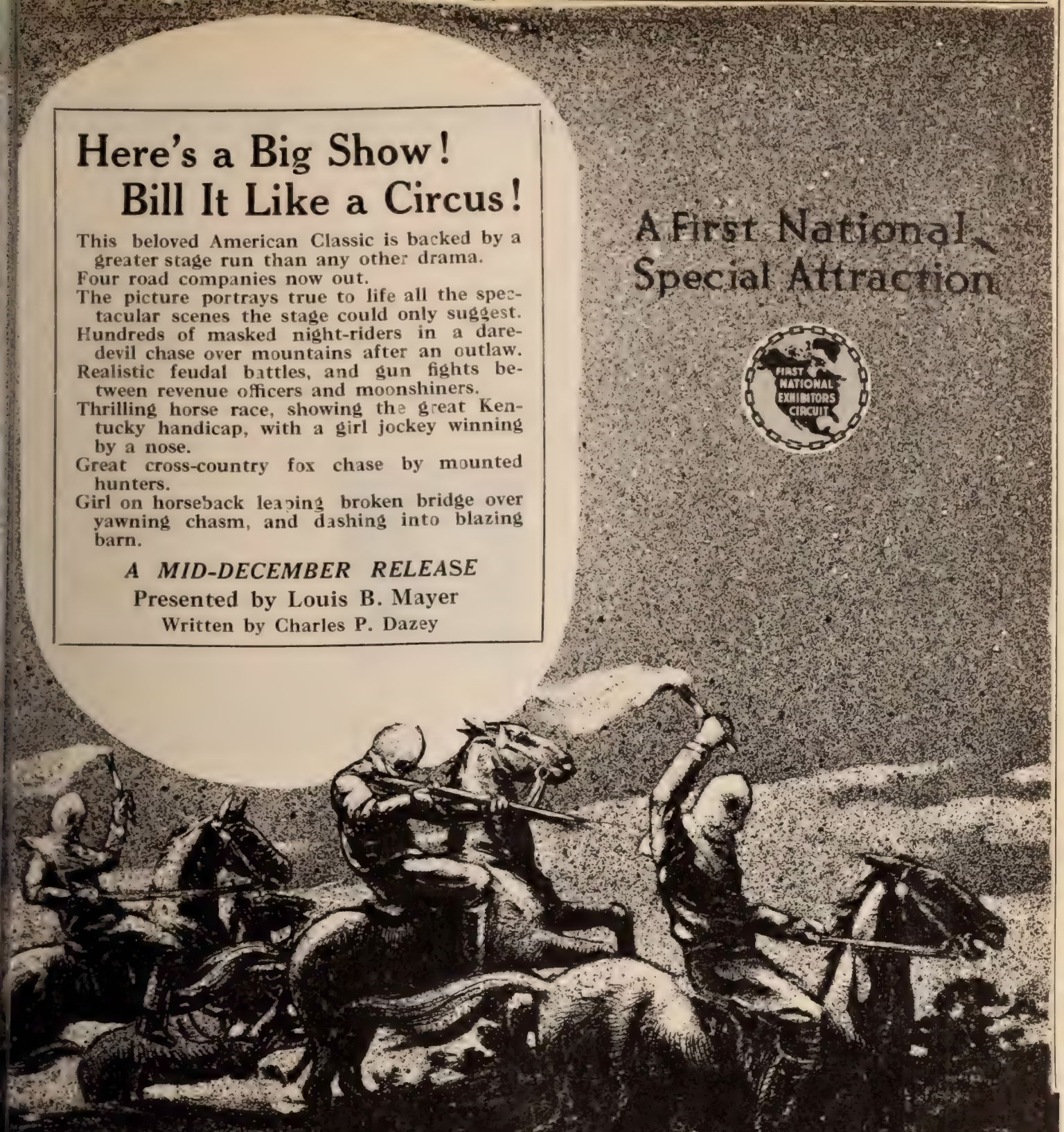
A MID-DECEMBER RELEASE

Presented by Louis B. Mayer

Written by Charles P. Dazey

A First National Special Attraction

FIRST NATIONAL EXHIBITORS CIRCUIT



Marshall Neilan's Great Production

Stewart

D. W. Griffith

presents his initial

personally directed

First National Attraction

"The Greatest Question"

A Portentous Drama

of Today

A Late December Release

FIRST NATIONAL EXHIBITORS CIRCUIT

THE CONFESSION A SENSATION! BREAKS ALL RECORDS AT BOSTON

CRITICS AND PUBLIC UNANIMOUS IN THEIR OPINIONS.

READ THESE

BOSTON AMERICAN

CONFESSION FULL OF THRILLS

Henry Wichall, who plays the chief character of this unusual and powerful screen drama, gives a wonderful characterization of the young priest, whose sublime faith is ultimately successful. He is surrounded by a company of excellent players, including Margaret Landis, William Clifford, Irene Aldwyn and Francis McDonald.

These capable players have collaborated with Mr. Reid, and have produced a photodrama of compelling forcefulness. There is no propaganda in the story, but entertainment which keeps the audience alternately laughing and weeping, and always interesting. It is superlative entertainment, which plays upon all the finer emotions, with a story which holds the attention of men, women and children alike. The photography is particularly fine.

THE BOSTON HERALD

GREAT FILM AT SYMPHONY HALL

"The Confession" Wins Warm Commendation of Large Audience

PICTURE RANKS AS A MASTERPIECE

"The Confession," played for the first time in Boston last night in Symphony Hall before a large audience, can, without hesitation, be placed alongside "The Birth of a Nation," "Broken Blossoms" and other film masterpieces shown in this city during the past few years. It is a soul-stirring picture, with actors who do not fail, sentiment that rings true, and a plot unique.

The Boston Traveler

"THE CONFESSION" POWERFUL FILM

Before a large and enthusiastic audience, the motion picture drama, "The Confession," had its first presentation in Boston last night at Symphony Hall. Hal Reid's play contains some of the most highly dramatic situations ever portrayed upon the screen and, coupled with the masterful acting of Henry B. Walthall as Father Bartley, the scenes

At the hour of the performance the box office was fairly stormed by pat

The Boston Post

"THE CONFESSION"

Laughter chased tears, and a tense expectation held a large audience fascinated at the first public performance of "The Confession," the film version of Hal Reid's love lyric of a sublime faith on trial, which was presented at Symphony Hall last evening by George H. Davis. Only a veteran playwright with years of practical experience behind him could have written such a drama as "The Confession," in which every human emotion is pleasingly played upon in a photoplay which from the first scene to the last keeps the audience in constant attention. Only with the last scene, where all ends happily, does the tension relax.

Boston Evening Record

"The Confession" Is Beautiful Song of Devotion

Plenty of action amid beautiful scenes in the Canadian Northwest would easily have been melo-dramatic but for the clever direction and action of the cast.

All in all, "The Confession" carries with it a beautiful love story and a moral.

The Boston Daily Globe

"The Confession" Film Shown in Symphony Hall

The author has skillfully wrought into his tale a charming love story, and a background on which humor and pathos of a telling sort are bountifully painted.

THE CONFESSION

By HAL REID

This Wonder-Picture Had its Premier at Symphony Hall, Boston, Mass., on Monday Night, November 3rd, and on Tuesday Morning

FIRST NATIONAL EXHIBITORS' CIRCUIT OF NEW ENGLAND
BOUGHT THE SIX NEW ENGLAND STATES

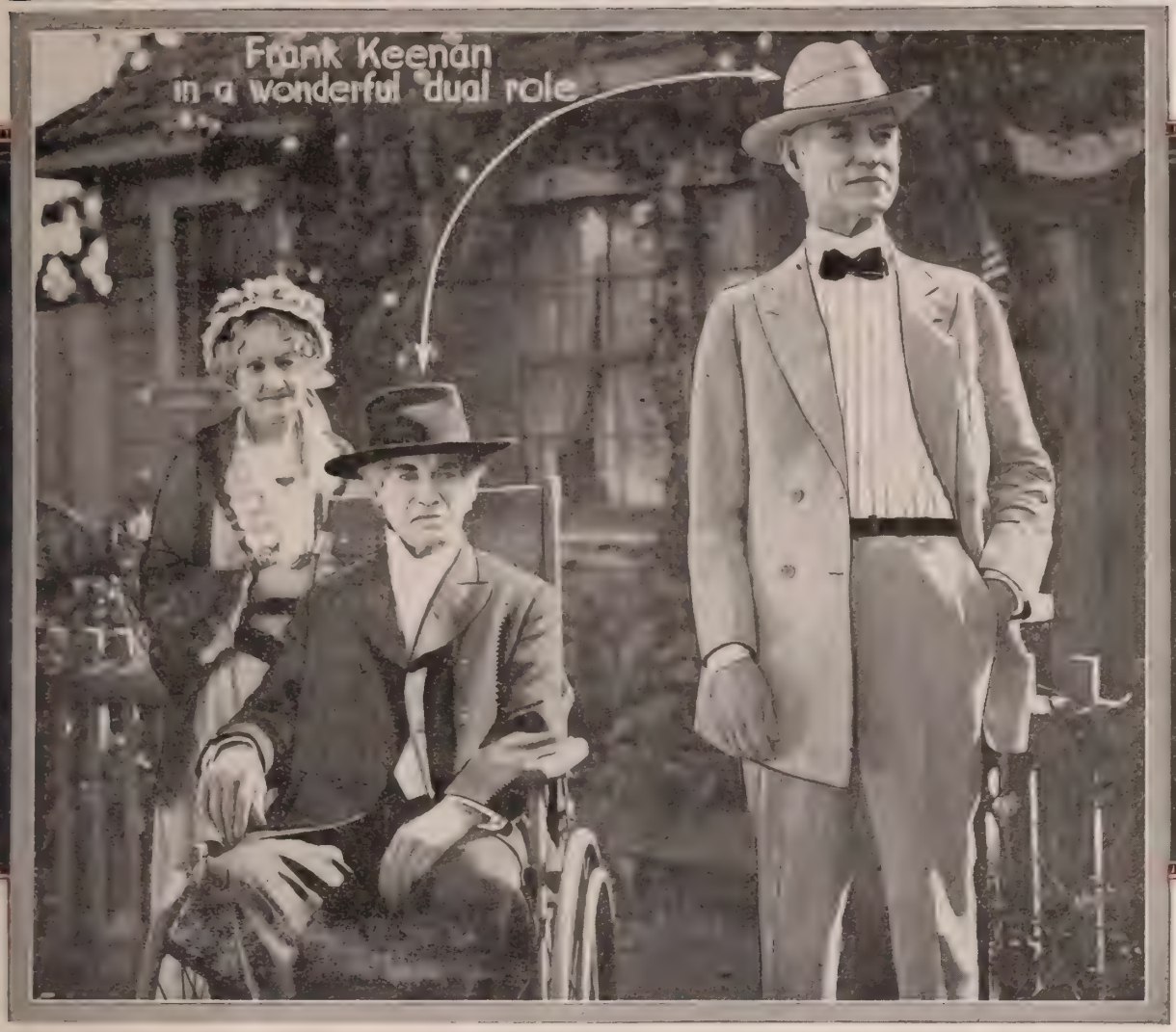
For Particulars as to Other Territory Either for Booking or State Right Sale Communicate with

GEO. H. DAVIS
or NATIONAL FILM CORP. OF AMERICA

JOE BRANDT, Gen'l Repr. 1600 BROADWAY, N. Y. CITY

Beyond Question Keenan's Greatest Picture!
Frank Keenan Productions Inc. presents

FRANK KEENAN



in

"BROTHERS DIVIDED"

by Gertrude Andrews

A worthy successor to The World Affairs telling in a story full of human interest, humor and dramatic moments the truth that man's humanity to man pays.

Pathé

Directed by Mr. Keenan. Produced at Robert Brunton studios.

EONCE ERRET
RODUCTION

Mae Murray

in The

A B C of LOVE

an a girl, however good and lovely, be translated from the kitchen pots of a country road house to the formalities and numberless demands of society, and fit into the new life and adorn it?

an a wealthy and admired young man be happy with such a wife?

an she be happy with him?

irected and written by EONCE ERRET

6 PARTS

roduced by CME ICTURES ORP'N

Pathe
Distributors

Pathé
Distributors

PEARL WHITE

in

The BLACK SECRET

adapted from Robert W. Chambers' famous novel, "In Secret"

Pathe's Pearl White Serials have played to about all the nations of the earth.

Men, women and children, white, black, yellow, brown, red have sat spellbound as they watched the action, the acting and the beauty of production, and felt the inevitable thrills.

Here's another the fame of which will echo from Greenland to Bombay!

Produced and directed by George Brackett Seitz
Scenarios by Bertram Millhauser

Pathé
Distributors

A BLACKTON PRODUCTION

An apt title; the dawn of love; the dawn of hope for a stricken man; and all the beauty that goes with dawn.

DAWN

with Sylvia Breamer and Robert Gordon

From the successful novel by Eleanor H. Porter.

Directed by J. Stuart Blackton

Six Parts

Pathé Distributors

Pathé
Distributors

"A WONDER OF A STAR" says a well known exhibitor of

GEORGE B. SEITZ

IN

"BOUND AND GAGGED"

with MARGUERITE COURTOT

"Just had the pleasure of seeing your latest serial, 'Bound and Gagged,' with a wonder of a star, George B. Seitz. You have here a star with a wonderfully winning smile, an athlete and a regular daredevil. SOME BOY, believe me!"—H. B. Watts, m'g'r. Strand Theatre, Omaha.

Any exhibitor who looks at this serial is sure to be enthusiastic!

Produced and directed by George B. Seitz

Written by Frank L. Smith

Pathé Distributors

TEN EPISODES

A success attraction that promises to eclipse even the tremendous records of "CHECKERS"

and you know what that means

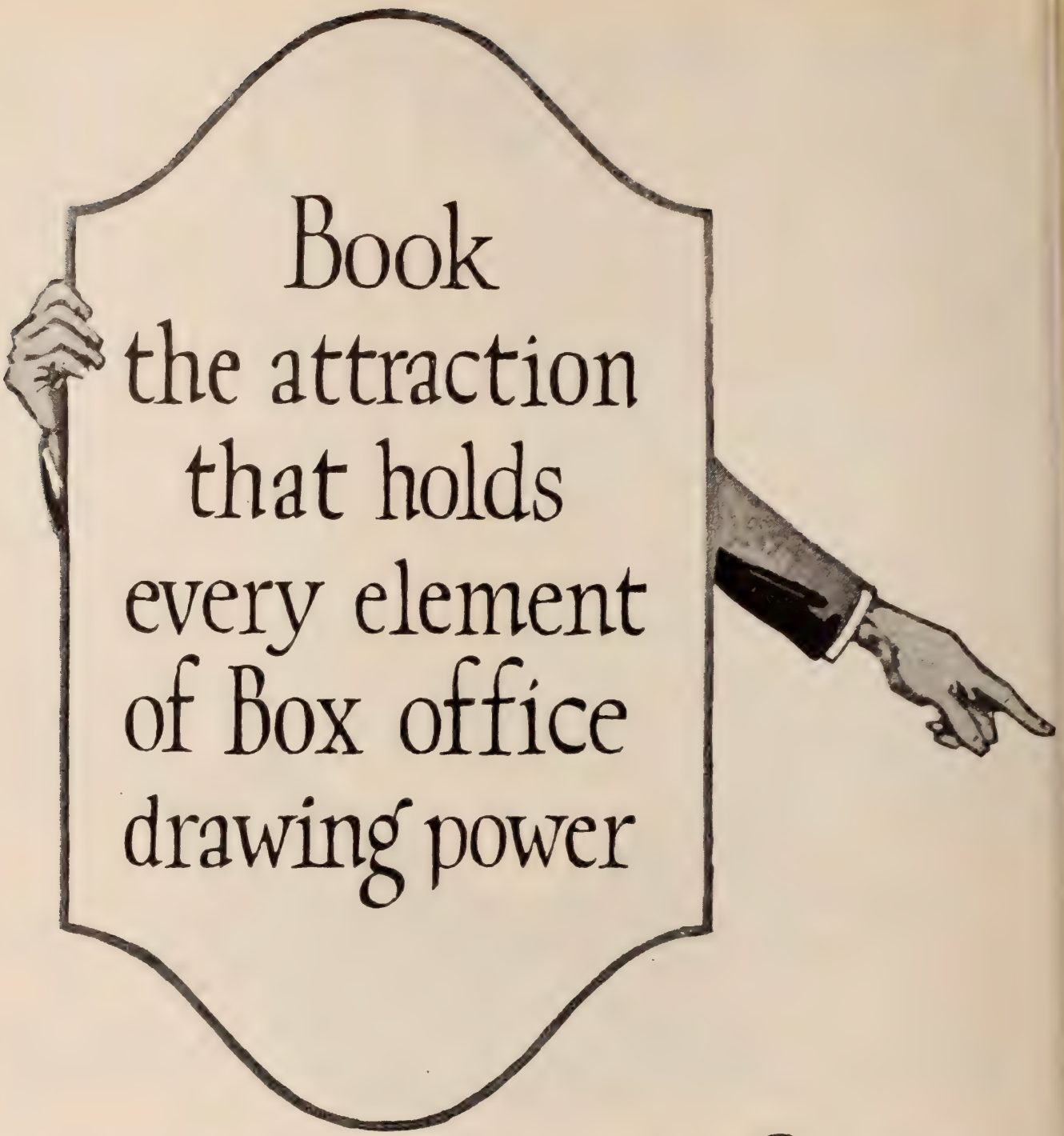
SHOULD A HUSBAND FORGIVE?

Staged by R. A. Walsh

Miriam Cooper in the leading role.

A WILLIAM FOX SPECIAL

FOX ENTERTAINMENTS



BOOK IT NOW

FOX ENTERTAINMENTS

What about YOUR wife?

Does she fret for diamonds, limousines, fine clothes and a life above your means ?

Does she hate domestic duties and long to be a writer, a lawyer, a doctor or an artist ?

If ambition is luring her on where will it lead her ?

IF you would know the answer see

THEDA BARA

Presented by William Fox in

Lure of Ambition

A Theda Bara Super-Production That settles your problem.

Under the open sky, in the odorous
air of the orchard,
Bending with golden fruit, was spread
the feast of betrothal

Evangeline

The Beautiful Maid of Fair Acadie

lives for all time on the screen

YOU have read EVANGELINE, the immortal poem of Henry Wadsworth Longfellow.

In your imagination you have pictured *Gentle Evangeline*, whose beauty Longfellow described as being like *Exquisite Music*.

You can now *see* this vision of *Celestial Brightness* and *watch* - not read - the tenderest love story ever unfolded. It is told in the WILLIAM FOX PRESENTATION of *Evangeline*, produced with the most elaborate scenery and costumes ever known to motion pictures

EVANGELINE is now being shown in the best theatres everywhere. It represents the beauty, realism and deep dramatic power of

FOX ENTERTAINMENTS.

Henry Wadsworth Longfellow

IN response to a definite demand for the better things in motion pictures this vitally dramatic poem has been made to live and breathe and have a being which no other art or magic could contrive.

Longfellow will live as never before in the hearts of all the world through this triumph of the screen.

WILLIAM FOX, President
FOX FILM CORPORATION

THIS FULL PAGE ADVERTISEMENT is being published by

Vogue,
Delineator,
Ladies Home Journal,
Pictorial Review,
Woman's Home Companion
Vanity Fair
and other nationally circulated magazines as a part of

THE GREATEST ADVERTISING CAMPAIGN *in the history of motion pictures.*

BOOK Evangeline

and reap your share of its TREMENDOUS BENEFITS

FOX ENTERTAINMENTS.

Fix definitely your

For Christmas week

with the little folk on a holiday
your showmanship will tell you that
JACK *and the* BEANSTALK,
ALADDIN *and the* WONDERFUL LAMP,
ALI BABA *and the* FORTY THIEVES,
FAN FAN,
BABES *in the* WOODS *and*
TREASURE ISLAND
are the attractions
that will absolutely satisfy
your patrons and fit into the
season.

Make your Christmas

FOX

holiday season Now

THEN there are the wonderful *Lee* productions of which these are presented for your selection:

TWO LITTLE IMPS,
TROUBLEMAKERS,
AMERICAN BUDS,
WE SHOULD WORRY,
DOING THEIR BIT,
SWAT THE FLY,
TELL IT TO THE MARINES,
SMILES.

week the biggest success in the history of your house-

ENTERTAINMENTS

WILLIAM FOX

Sunshine Comedies

Supervision Hampton del Ruth

crowd theatres when feature dramas fail to draw —

They absolutely insure your theatre against small patronage and guarantee continual success

BOOK THEM

FOX ENTERTAINMENTS

GASNIER Presents

ROBERTSON-COLE SPECIAL

The Quaintest Philosopher of life

LEW CODY

in his

Tingling---Tangling romantic canter

THE BELOVED CHEATER

A man who has loved a thousand times

Has lived a thousand lives

Fascinating Unusual

Attractive to All Sexes

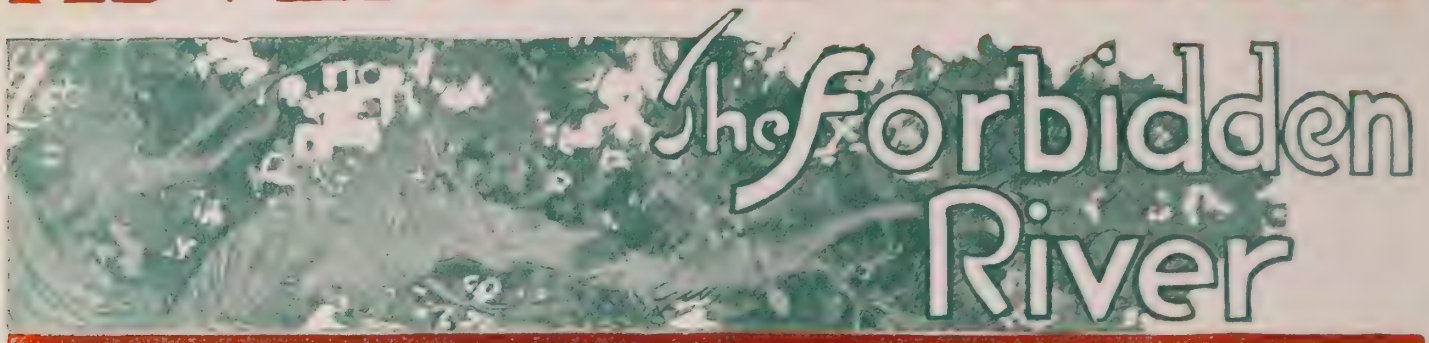
The First Film

of it's Kind

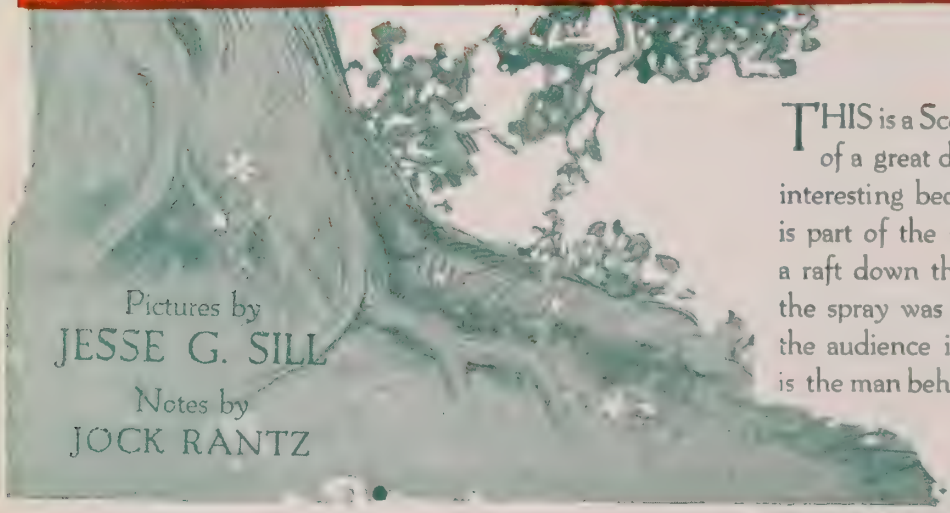
Available at all ROBERTSON-COLE EXCHANGES

ROBERTSON-COLE PRODUCTION

ADVENTURE SCENICS



The Forbidden River



Pictures by
JESSE G. SILL
Notes by
JOCK RANTZ

THIS is a Scenic with all the thrills and entertainment of a great dramatic performance and it is even more interesting because it makes the spectator feel that he is part of the adventure. The camera rode along on a raft down the swirling rapids, and time after time the spray was dashed into the lenses. The man in the audience is held spellbound by the feeling that he is the man behind the camera as the raft dashes along.

Available at all ROBERTSON-COLE EXCHANGES

ROBERTSON-COLE PRODUCTION

JESSE D. HAMPTON presents

William Desmond

The Blue Bandanna

A MILLIONAIRE becomes a kitchen maid, a bandit, a detective, to win the prettiest girl in the world. One of the fastest, snappiest, of all the productions Desmond has appeared in.

Available at all ROBERTSON-COLE EXCHANGES

ROBERTSON-COLE SPECIAL

MAURICE TOURNEUR

presents

The BROKEN BUTTERFLY

From the story MARCENE by Penelope Knapp

Tourneur's Best Picture

Says P. S. Harrison

"From point of production as well as heart appeal, 'The Broken Butterfly' is the best picture Maurice Tourneur has ever produced. A deep feeling of sympathy and tender pathos is awakened for the principal characters. The spectator feels their joys and sorrows intensely."

From Harrison's Reports, Nov. 1st.

Available at all ROBERTSON-COLE EXCHANGES

ROBERTSON-COLE PRODUCTIONS

H. B. WARNER

Presented by
JESSE D. HAMPTON.

SUPERIOR PICTURE

in

A Fugitive From Matrimony

THE creator of the role of "Alias Jimmy Valentine" is back in the atmosphere of the society Raffles and his latest production is undoubtedly the finest society drama of the season. It will hold you fast from the first hundred feet to the last flicker.

The charm of Warner's subtle personality pervades the mystery and heart thrill of the picture. He is supported by a splendid cast and is backed by a production of unequalled quality. This is absolutely Warner's best contribution to the silent drama.

Available at all
ROBERTSON-COLE
EXCHANGES

A
IN THE
FIRST
LOUI
MILDRED
Her first
MAYER MADE PRODUCTION
will be
"The Inferior Sex"
MAXINE ELLIOT'S
GREATEST
STAGE SUCCESS
MARY PICKFORD
AJ

NEW LINK

MIGHTY CHAIN

of

NATIONAL STARS

B. MAYER *Presents*

HARRIS CHAPLIN

IN A SERIES OF SUPER DE LUXE PRODUCTIONS
Created in ACCORDANCE WITH
The MAYER POLICY OF

BIG STAR
PLAY
DIRECTOR
CAST

A Modern Woman's Answer

FLORENCE REED

in

A photodramatic offering of tense interest, in which a woman finds herself a pawn in the hands of a notorious man and battles with all her might against the strange fascination.

J. A. Berst

UNITED
PICTURE THEATRES OF AMERICA, INC.

President

To Life's Greatest Question

The ETERNAL MOTHER

The screen's most brilliant emotional actress in her greatest role. A superb, attention holding story, elaborately produced and a box office attraction par excellence.

J. A. Berst, President.

UNITED
PICTURE THEATRES OF AMERICA, INC.

LOOK WHO'S

The Girl With The

·CISSY·FI

In a Series of Comedies of the

Send 'em away

Cissy's Funnymoon

Cissy's Sassy Stockings

—·—

Released Soon

J.A. Berst **UNITED** President

PICTURE THEATRES OF AMERICA, INC.

HERE !!!
World Famous Wink.

TZGERALD.

Two Reel
Sure Fire Kind.

Laughing with
Cissy's Financial Flivver
Cissy's Economy

A Great 'Buy'

J.A. Berst UNITED PICTURE THEATRES OF AMERICA, INC. President.

A man who had earned every dollar he possessed and was willing to gamble his last penny on his own ideas is the story of an American boy who in his native land had achieved no little fame as a director of good pictures. Morton Thornton is his name. He had an innate love and respect for truth even in pictures He believed that realism was necessary in a photoplay.

He knew that romance and passion are most alluring when associated with primitive man and woman.

He knew his public and that the great mass of humanity have for a thousand years been interested in gypsy life. Among this primitive race, living in the 20th Century none of their men or women ever bent their knee to convention. Life and passion with them were untrammeled and ran as wild as does water in mountain brook.

He played his all on public interest and thus he evolved **ROMANY "Where Love Runs Wild."**

Announcing
Cosmo
Hamilton's
Super-Achievement
EVE
IN
EXILE

SAMUEL S. HUTCHINSON

EVE IN

By COSMO HAMILTON

A Superb Special Production

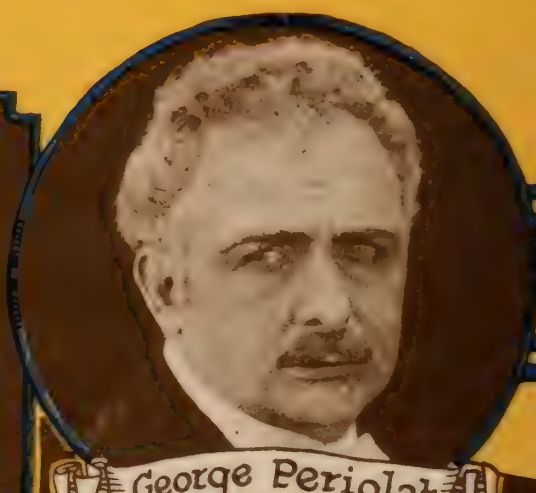
Here's the super-attraction of the season—a feature photodrama by the author of "Scandal"—the play that has run for half a year in New York and Chicago. Enacted by the greatest all-star cast ever assembled. Each player an artist of note—especially chosen for particular ability. Superbly directed by Burton George.

Produced by
AMERICAN FILM COMPANY, INC.
Samuel S. Hutchinson, Pres.

Charlotte Walker

Melbourne MacDowell

Martha Mattox



George Periolat

Presents

EXILE

FAMOUS AUTHOR *of* "SCANDAL"

Sensational All Star Cast

John Sheen	Thomas Santschi
Paul Armitage	Wheeler Oakman
Eve Ricardo	CHARLOTTE WALKER
Jim Ricardo	George Periolat
Miss Kekewich	Martha Mattox
Nina Carey	Violet Palmer
Easter Monday	Harvey Clark
George Armitage	Melbourne MacDowell
Simon Bean	Perry Banks

Photography and Lighting Effects by Dal Clawson
Architectural Designing and Technical Effects
by S. A. Baldridge

Distributed by
PATHE

Harvey Clark

Wheeler Oakman

Violet Palmer

Thomas Santschi

SAMUEL S. HUTCHINSON *Presents*

EVE IN EXILE

COSMO HAMILTON'S LATEST AND GREATEST WORK

Theatres in New York and Chicago have played "Scandal" continuously for more than half a year. Hundreds of thousands of people paid their money at the box office to see it. Other millions are familiar with Cosmo Hamilton stories. His name is known all over the country. People are interested in reading Cosmo Hamilton stories—in seeing Cosmo Hamilton plays and pictures. American Film Company now is offering his latest and greatest work—"Eve in Exile"—as a special super-feature attraction.

Enacting the story is the greatest cast that has yet been assembled to produce a famous story. Included in it are CHARLOTTE WALKER, Thomas Santschi, Wheeler Oakman, Melbourne MacDowell, George Periolat, Martha Mattox, Violet Palmer, Harvey Clark, Perry Banks and a dozen more favorites of screenland. Lois Zellner, famous for her scenario work, prepared the working script. Burton George superbly directed it. It is a perfect production in every respect. Unquestionably it will create new box-office records wherever it is shown. Many theatres will play it continuously for one, two and three weeks. Are YOU going to profit by this opportunity? Get in touch TODAY with the American Film Company representative at your nearest Pathe Exchange.

BOOK THIS BIG SPECIAL FEATURE NOW!

Produced by
AMERICAN FILM COMPANY, INC.
Samuel S. Hutchinson, Pres.

Distributed by
PATHE

AMERICAN FLYING "A" PICTURES

WE TOLD YOU
to warn your audiences to leave their hearts at home for safekeeping

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE
Telegram
Day Letter
Night Message
Night Letter

If none of these three appears after the check (words) this is a telegram wise its character is indic symbol appearing after t

CEIVED AT 1653 BROADWAY, NEW YORK CITY

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SALT LAKE CITY UTAH 6

ARTHUR KANE PRESIDENT

REALART PICTURES CORP 729-7TH AVE NEW YORK NY

CONSTANCE BINNEY GREAT MY PEOPLE FELL IN LOVE WITH HER IF ERST WHILE SUSAN SAMPLE OF REALART I AM ONE HUNDRED PERCENT FOR REAL-ART PICTURES

GEORGE MAYNE

MANAGING DIRECTOR

AMERICAN THEATRE

Note: This theatre has 3100 seats!

REALART PICTURES CORPORATION
Arthur S. Kane president
469 Fifth Ave., New York

I'VE

Nothing but the Truth
The Very Idea
Nothing but Lies

Signed

TAYLOR

GOT 'EM

NOW ABOUT PRODUCING THEM

How good the plays are you don't have to be told. They played all over the world in every language. The only country they haven't reached yet is South America. And I bought them not on speculation but because they are plays that fit me.

I've organized my own producing company to make screen versions of these great stage successes, and will begin immediately work on the first

"NOTHING BUT THE TRUTH."

My plans of distribution will be announced later.

HOLMES

Harry Garson
Presents

HOUSE PETERS

— IN —

"SILK HUSBANDS and CALICO WIVES"

A DYNAMIC DRAMA OF DOMESTIC DIFFERENCES

A Great Big New Box-office Attraction—just a little bit bigger than the so-called Box-office Record Breakers

DISTRIBUTED BY

EQUITY PICTURES CORPORATION

H. K. Somborn, Pres. AEOLIAN HALL, NEW YORK J. I. Schnitzer, Treas

ACCOMPLISHMENT

THE production and presentation of such a picture as "Eyes Of Youth" with Clara Kimball Young is an answer to the world's call for something bigger, something finer. The original stage play charmed hundreds of thousands of people not alone in New York where it ran for over a year but in all the representative cities throughout the country. The screen version surpasses the stage play in every detail, the elaborateness of the scenes and sumptuousness of production being in strict accordance with the rare beauties of the story.

THE bigness of "Eyes Of Youth" is shown where exhibitors want it to show—on the screen. Proof of its intense dramatic strength, and its ability to play capacity on long runs may be obtained from congratulatory telegrams of which the following is but a sample. "Los Angeles, Ca., Nov. 3rd. 'Eyes Of Youth' opened here to biggest business history Kinema, beating 'Miracle Man' in point of paid admissions and total of cash receipts." Tho' not yet even released, more than eight hundred engagements have been booked. Your nearest Equity Franchise Holder will send you the complete facts upon request.

CLARA KIMBALL YOUNG

— IN —

"EYES OF YOUTH"

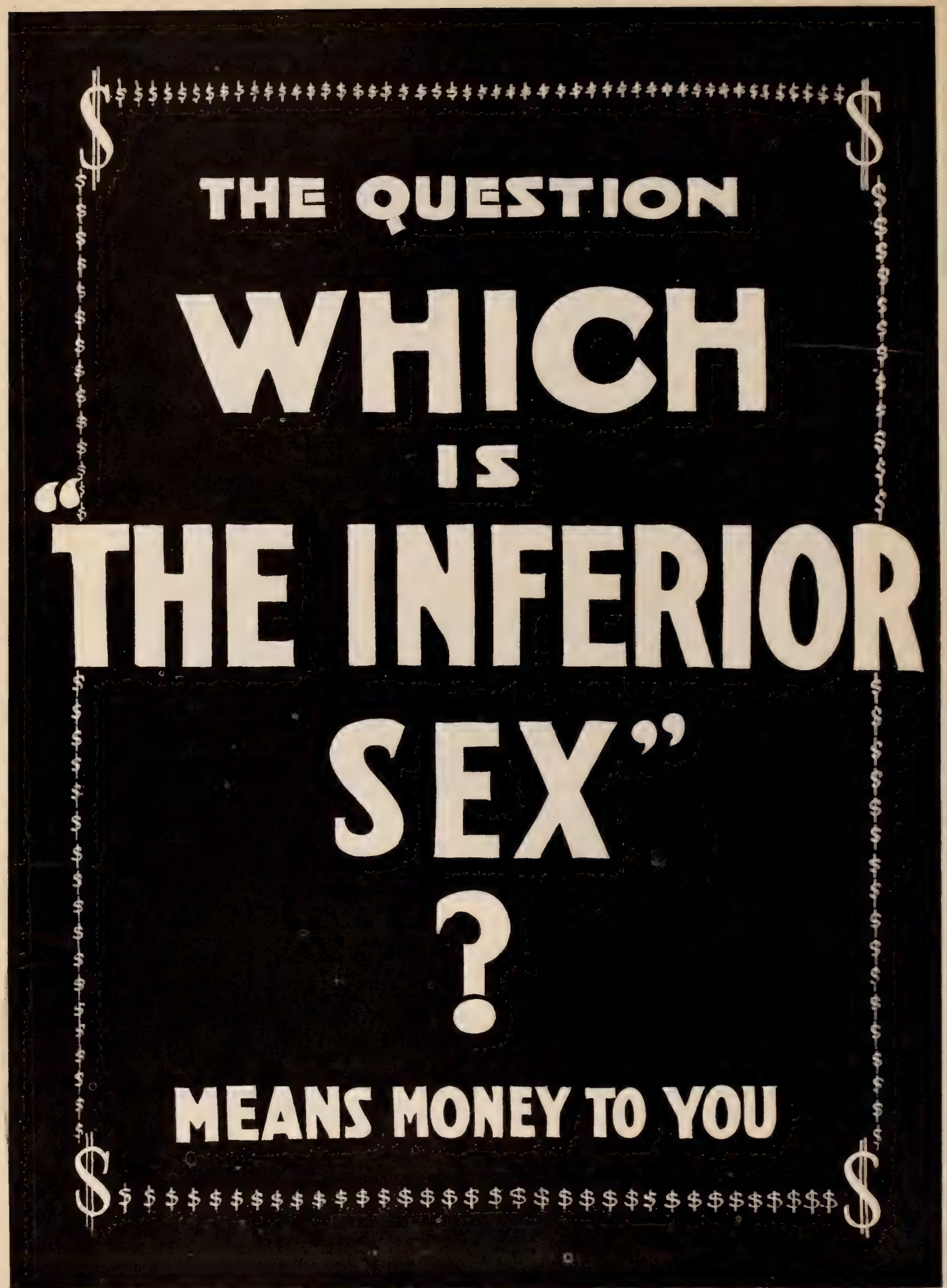
DIRECTED BY ALBERT PARKER

Distributed By

EQUITY PICTURES CORPORATION

H. K SEMBORN, Pres. J. I. SCHNITZER, Treas.

AEOLIAN HALL — NEW YORK


THE QUESTION
WHICH
IS
"THE INFERIOR
SEX"
?
MEANS MONEY TO YOU

To State Rights Buyers:

HERE'S a series of short comedies that are different from anything else on the market.

—as new as the latest edition of your afternoon newspaper.

—as bright as the paint on a new limousine.

They're life, with the sparkle of life.

They're keen, with the zip of a well-told joke.

They're

LIFE GRAMS

And they're the best one-reel comedy bet on the market today.

Read what leading exhibitors say:

MILTON H. FELD, Manager, Newman Theatre, Kansas City:
"Very good, and a distinct novelty."

S. BARRET McCORMICK, Circle Theatre, Indianapolis:
"Has considerable novelty."

A. E. ABELSON, New Liberty Theatre, St. Paul, Minn.:
"A novelty."

Written by Neal R. O'Hara, the famous New York Evening World humorist.

Produced by LIFE-GRAMS, Inc.

Territorial Rights Now Selling

Wilk & Wilk, 825 Longacre Building, New York

In France

Which paper did he think of?

First! and Exclusively!

WESTERN UNION

Form 2606

CABLEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Received at

18FY FDS 49

PARIS OCT 24 1919

SONNOR

1555 BWAY NEWYORK

WILL YOU PLEASE PUT FULL PAGE ADVERTISEMENT IN MOTION PICTURE NEWS IN GREAT STYLE ANNOUNCING MY FORTHCOMING FILM PRODUCTION IN JANUARY IN BAGDAD OF KISMET THE FAMOUS PLAY BY EDWARD KNOBLOCK OF WHICH THE SOCYETE FILMS MERCANTON ARE SOLE OWNERS FOR THE WORLDS RIGHTS

MERCANTON

815A

The real INTERNATIONAL—

MOTION PICTURE NEWS

ALBERT E. SMITH
presents

ALICE JOYCE

in

"The Vengeance of Durand"

Directed by Tom Terriss

In "The Vengeance of Durand," the current feature at the B. S. Moss Broadway Theatre, Miss Joyce discloses a command of the art of pantomime and of the technique of the motion picture that impresses itself the more forcibly because the picture itself is a particularly fine example of its class.

In story, direction and photography, "The Vengeance of Durand" reflects credit upon the intelligence and skill of Vitagraph's personnel. It was adapted for the screen by Mr. and Mrs. George Randolph Chester from the novel by Rex Beach.

It is a pleasure to recommend this picture, not only to the confirmed film fan but to the casual photoplaygoer as well.
—New York Evening Mail.

"The Vengeance of Durand" is a splendid entertainment. It is beautifully produced and wonderfully cast.
—N. Y. Tribune.

"The Vengeance of Durand" possesses suspense and real dramatic sweep.
—N. Y. Morning Telegraph.

"—produced with excellent judgment as to dramatic effect.—***N. Y. American.***

This Is A Word of Warning

Uttered by men who know the inside of the gigantic fight now going on under the surface for control of this industry. We advise our fellow exhibitors to sit tight and watch. The storm will break in two or three months and when it does exhibitors will need to be prepared for it.

You Are Safe for the Present—So Long As You Make No False Alliances

First National was organized to protect its members. Organized cooperation has placed every one of us in a position of absolute independence. The First National is a success. It has accomplished all we expected it to do. The producing-distributing trust that two years ago threatened our very business existence is no longer in a dominating position. Exhibitors are no longer at the mercy of any one distributor. Directors or producing stars of genius can now find a ready market for their product and are free to produce such stories as suit their talents. First National has revolutionized the industry by throwing the door wide open for all stars, directors and individual producers. The result has been that more good independently produced productions have been made in the past year than ever before.

Now A New and Greater Danger Threatens

But we are aware of it—are watching it—and are at present engaged on plans to defeat it.

We Pledge Ourselves to Bring About

Complete protection and supply for the individual exhibitor. We hold that we will more surely protect ourselves by protecting the unorganized exhibitor who hitherto has been at the mercy of the producing-distributing combination. No exhibitor is now so powerful that our plan will not make his position infinitely more secure. No exhibitor is too small to avail himself of the protection which will make him as independent as the most powerful.

Greater Protection and Support of the Individual Producer

We hold that the bona fide producer and the bona fide exhibitor have an equal community of interest in this industry. Our new plan will afford the most equitable working bases yet devised between producer and exhibitor.

r Advice To Exhibitors Is

DON'T be bluffed into selling your theatre.

Our plan will make your theatre worth twice as much as you can get now. WHY SELL? Our plan will make every individual theatre owner an independent and free man.

DON'T sign long term contracts for film service.

Our plan will revolutionize the distribution of costs of production and make for absolute equity in rentals.

t Until the Time Is Ripe

r A Full Announcement of the Plans of

The Exhibitors Defense Committee

Composed of Members of

The First National Exhibitors Circuit, Inc.

Inquiries To
rs' Defense Committee
rst National Exhibitors Circuit, Inc.
48th Street, New York, New York

"The Red Cross Travel Series"

"Constantinople, Gateway of the Orient"

First and only moving pictures of the Howling Dervishes!

An exclusive close-up of the Sultan, and luxurious surroundings of the harem!

All the glamor and fascination of the Turkish capital—the most interesting, and least photographed, city in Europe.

The third of the new "Red Cross Travel Series"—single-reel attractions released every other week—and now booking at eighteen "Educational" exchanges.

Others of the series are "Belgium, the Broken Kingdom"—"America's Watch on the Rhine" "The Relief of Poland"—and, in preparation—"Marie, Queen of Rumania".

EDUCATIONAL FILMS CORPORATION OF AMERICA

729 7th AVENUE NEW YORK, N.Y

"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 20. No. 22 November 22, 1919

Pictures and Theatres

SOME big developments are taking place in this business. We have had, within the past few weeks, the announcements of several organizations aiming at cooperative buying. We will shortly have more.

A new National Circuit of theatres is to be announced: a new national organization of exhibitors is under way; several other announcements, from prominent concerns, are hinted at.

In the meanwhile the chaining and circuiting and producers' acquisition of theatres locally and nationally goes speedily on.

What are we facing?

Shall we have, in the end, several large groups of theatres? Is that the inevitable destiny of this business? Are we to parallel the circuits of the legitimate and vaudeville fields?

And then what?

The last is the important question; and many exhibitors and makers of pictures are asking it of themselves.

We all know that the business pot is boiling — furiously.

But what is to come out of the brew?

The chaining up of theatres, no matter how it is done or by whom, locally or nationally, is of course, the organization of picture buying power.

A producer may do it to assure an outlet for his pictures — an adequate and adequately priced outlet.

Exhibitors may do it to assure a supply of pictures — an adequate and adequately priced supply.

So we get down very quickly to the broad and simple basis.

There's a tug-of-war on between the makers and exhibitors of pictures.

It's a tug-of-war between pictures and theatres.

Pictures versus theatres. That is the essence of it.

It's the same old struggle that started with the business itself. There is nothing new about it.

Pictures are nothing without theatres; theatres are nothing without pictures.

If one man owned all the theatres he could control all production of pictures: but if all producers of pictures refused to meet his terms he would have to close up his theatres.

We will eliminate the absurd thought of one man owning all the theatres and having the ability to furnish them with pictures the public wants.

That is pure imagination, and, in fact there is too much imagination about the entire situation.

Fear follows imagination: both are equally baseless.

What is needed today is business sanity — a hard-headed consideration of the practical things involved.

A good picture is a power; a good theatre is a power. Both will make money. But, in order to do so, neither one is forced to control the other. And that's one good, sensible reason why they won't.

Good pictures will always get good theatres: and good theatres will always get good pictures. Has this ever failed to be true, in the past? Will it ever fail? No.

What we are approaching, if anything at all definite, is simply the eventual end of one of those cycles which have been strikingly characteristic of this interesting business from its very beginning.

Those who have watched its progress intelligently will recall that every so often the market tends to close up. And just so surely as it does it immediately thereafter breaks wide open again.

You can never control the production of pictures because you cannot control brains. The mere fact that you control the outlet for pictures won't suffice, for

(*Continued on next page*)

WM. A. JOHNSTON, *Pres. and Editor.*
ROBERT E. WELSH, *Managing Editor.*
HENRY F. SEWALL, *Vice-Pres.*
E. KENDALL GILLETT, *Sec. and Treas*
FRED. J. BEECROFT, *Adv. Manager.*

Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant Chicago Representative, L. H. Mason, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, 618 Wright and Collander Building (Hill at Fourth St.); 'Phone Pico 780. Subscriptions $2 a year, postpaid, in United States. Canada, $4 Foreign, $7. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book. Western Union registered cable address is "Picknews," New York.

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Speaking Editorially:

Pictures and Theatres

(Continued from preceding page)

you won't give the public the benefit of enthusiastic, individual creative effort and then when the public quits, as it will, the whole business quits. Creative brains are not confined within the present business, by a very long shot.

The one factor to control is the public. If you can't control the public it is useless, it is calamitous to control the theatres, or the pictures.

But the public is a free agent in its choice of amusement. You can only control its fancy with good pictures and good theatres.

Consequently the man who runs a good theatre need never fear control from the top. That's unnatural. The menace won't last long. He's got his own control.

In chain theatre and cooperative propositions that do not mean control from the top there is nothing to fear. Of any others he need have no fear.

For the public has the say-so. That's the only say-so. The public alone directs this business.

That directive force, as with every business, is the world-old law of supply and demand — the supply of pictures to meet the public demand.

There are no short cuts except disastrous ones. A monkey-wrench thrown into the machinery gets the worst of it.

The thing to remember is the public — where all the money comes from.

The public wants good theatres and good pictures, good enough for the masses and the classes and low priced enough for all.

If we in this business don't realize this and meet this wonderful opportunity fully and sanely there are plenty of outside brains that will.

So far as the exhibitor is concerned — any exhibitor anywhere — he need not worry. There's one thing certain as daylight: He'll always get, as he always has had, enough good pictures.

And the maker of good pictures will always, as ever before, have a good market.

Wm. A. Johnston

Zittel Quits International.

It was announced as Motion Picture News went to press that C. F. Zittel (Zit) has resigned from International Film.

No details were given, and an interviewer was unable to locate Mr. Zittel.

It Might Have Been Worse

That exhibitors throughout the country are truly appreciative of the efforts of *Motion Picure News* to give them a maximum amount of service, on schedule time, at a moment when even a minimum would be acceptable and welcome, is evidenced by the many letters of congratulations received daily.

And a persistent line in these letters is: "We miss the large-size page and trust the printers' tangle will soon be straightened out so we can get back to it."

Motion Picture News, as well as our advertisers and readers, is likewise concerned about the large-size page, inasmuch as its relation to service is figured. We know its advantages to the advertisers, and its great help to the exhibitor. And we are not content to give only 50 per cent service when 100 per cent service is the need.

Truly, there is consolation for all in the prospects of an early settlement of the printing difficulties. Surmounting these difficulties thus far, in behalf of the producer and exhibitor, has given us great satisfaction.

Last week, for instance, there were 42 pages of usable service in our columns, handicapped as the trade press is by printing conditions, and there were 100 other pages of news, ads and interesting and valuable facts.

You can't compare others with that.

C. E. Tandy (center) and Carl Anderson (right) at Tandy oil well No. 1 in Texas. The photographer caught this on October 1, 1919.

Dealing In Personalities

NO, the picture that decorates the opposite (but should be on this) page this week was not taken on a studio set. Nor is it an exterior shot by a motion picture camera.

We realize the fact that many of you recognize C. E. Tandy and Carl Anderson. And that you can't place either of these film gentlemen in anything but a picture atmosphere.

But this picture is the real thing — a snapshot taken in the Rockburnett oil fields. Carl Anderson is vacationing around the tempestuous oil fields while Bre'er Tandy is actively playing the part of an oil man as head of the Tandy Oil Corporation.

When Bre'er Tandy sold out his interests in the Tandy and Lynch organization he left this well known picture game flat on its back and journeyed to the oil fields. And he must have known where he was going to — for the Mother Earth shown in the photo is now delivering something like three thousand barrels of oil a day to the hand and treasury of the Tandy Oil Corporation.

Which, our Secret Service man tells us, is good news to a number of New York film men. We do know that Charlie Schwerin holds some of the precious Tandy certificates. And we are told that other prominent film men about the Broadway district are beginning to collect dividends on Tandy oil.

Showing that a good man can get the coin in the picture game — or out of it.

"PERSONALITIES" reached the limit of its appointed space last week before we had the opportunity to tell you how glad we were to see Arthur James back in town. And now, after journeying to the Coast and back, Arthur is wondering when the present epidemic of strikes will let up long enough to permit a journey to Europe.

While on the subject of epidemics, we think Arthur will have to remain around town long enough to call in a physician on this epidemic of Guenther-style lettering. It's getting so that we have to read every single word of the ads to be sure of the identity of the company distributing a picture.

We'll wager that right now Arthur is cooking up something new in style — and something that'll make us all say "Great!" Which reminds us that we can say that same word a couple of times for the Fox ad we saw in the Saturday Evening Post last week with its effective picture of a theatre interior and the use of the white space of the screen for a sure-fire eye-catcher.

JUST to get all these Fox matters off our system at the one time we have to chronicle the fact that we encountered Harry MacDonald of the Fox theatre staff on Broadway this week. Which was something of a shock, for Harry, as the trusted agent of John Zanft and W. F. had been consigned to Denver when Fox bought four houses in that city.

And Denver — take it from Harry — is a ter-ri-bul long way from New York.

But MacDonald was kept on the job just long enough to get the wheels in running order and now he is journeying off to other parts of the country. Bre'er Zanft probably shipped him off because he thought the name of "MacDonald" wouldn't help any in the reception to the Prince of Wales at the Academy which John's broad shoulders have been elected to handle.

JOHN H. TAYLOR, is another film man we met on Broadway this week though we had thought that he was a few thousand miles away on the other side of the pond. The meeting brought us some news.

For it is no longer "John H. Taylor, of Inter-Ocean, London." Mr. Taylor is no longer associated with Inter-Ocean, and from the mysterious manner in which he hints of his deals on this side of the water it may be possible that we will omit the "London" from his description.

While on the subject of international characters we can also chronicle the fact that Marcel Mohrange, of Argentine, was a visitor to the News office this week. Mr. Mohrange has renewed his Vitagraph contract for three years — a safe indication of Vitagraph popularity in Argentine. The new contract assures Mr. Mohrange of an annual supply approximating fifty-two features, twenty-six Larry Semon comedies, four serials, and an indefinite number of specials. If you want to hear an enthusiastic man get Mohrange to talk of Vitagraph serials.

Gosh we haven't finished with our news of importers and exporters yet. Here's a line to state the news that Reginald Warde, the original mystery man of the game, departed for Los Angeles last Saturday.

Let us finish our Export Section with an ad:

LOST — STRAY ED — OR —

One hat — initials D. P. H. in crown. Cost a few bucks but is wanted particularly for its sentimental value, because its purchase almost caused me to lose a boat back to this side of the pond. Yes, and the same London hatter who made it makes the toppers of King George and the Prince of Wales. Hat was last seen at the Hotel Astor on Tuesday evening. Answers to name — "Fedora." Any information will be appreciated by David P. Howells. 729 Seventh Ave., N. Y. City.

EDDIE MACMANUS packed up his camera this week and said "Finis" to the first stage of the making of his latest special to follow "The Lost Battalion." By this time he is probably deep in the throes of the cutting and editing job. For Eddie's sake we hope he finishes the job before the new Eastman rates on film go into effect, which we understand is about the first of the year.

Yes, we have slipped you a bit of news in that last line. Eastman has announced a raise in raw stock prices. We'd hesitate before saying that George Eastman had heard about some of the rental prices the exhibitors were paying this year and decided to get his share. In fact, we'd rather not say it.

Brunet Promises Broader Pathe Aims

Vice President and General Manager of Pathe Exchange Follows Up Announcement of Formation of Associated Exhibitors With Hints on Future

IN the wake of the announcement of the formation of the American Exhibitors, Inc., formed on behalf of a number of exhibitors, and backed by Pathe, Paul Brunet, Vice President and General Manager of Pathe Exchange, Inc., has issued a statement embracing the progress recently made and giving a hint of the big plans now in the making for Pathe's future.

As outlined in last week's NEWS Associated Exhibitors contemplates creation of thirty-two regional districts for motion picture exploitation, with a franchise granted a pivotal city in each district. Pathe Exchange will be the distributing organization, Charles Pathe and several associates underwriting the activities of the association.

Broad Activities in View

Mr. Brunet's statement follows:

"With the best business months of the year now in the immediate future, it is fitting and proper to make a mental inventory of our organization and our product; to weight the future in the light of the present; to judge what we shall do from what we should do with our product and our personnel; and to briefly hint at our future plans.

"The formation of the Associated Exhibitors, Inc., just announced, is the most impressive development of the year, in which Pathe Exchange, Inc., will enter into broader activities not only in America but throughout the entire world. The strength and effectiveness of the exhibitors organization, behind which Pathe stands, fully will be appreciated when, later on, will be announced the identities of the regional units and the arrangements that have been made for bigger and better pictures.

"Our exchange system has been enlarged, not only in order to better serve our customers but to better develop the business possibilities of certain territories covering a vast area. New exchanges have been installed in Little Rock, Ark., and Portland, Ore. We are now contemplating a new sub-office in Montana. this to be under the control of our Spokane exchange.

"Just as our force in the field and the number of our offices have been increased, so also has our force in the Home Office been enlarged. The system of having a separate feature department has fully justified itself. Our feature business has grown tremendously.

"Likewise the departmentalization of serials and short subjects cannot fail to be of great value in the realization of all the business possibilities in the short length films. Pathe has long enjoyed an enviable reputation in this field and has unquestionably been the controlling factor in it. Every competitor has followed the path which Pathe has blazed in serials, news weeklies and educational subjects, but we have been able to keep a long distance ahead of them. With separate departments devoted to these subjects we shall not fail to retain our supremacy. Furthermore, with Mr. Fred C. Quimby, Director of Exchanges, relieved of much of the detail with which he was formerly hampered, he is now enabled to devote his time to the larger problems of the Sales and Exchange organization.

Paul Brunet

"Coincident with the enlargement of the sales force has come the enlargement in the co-related Advertising, Publicity, Serial Publicity. Art and Exploitation Departments. The personnel has been increased with thoroughly competent men. As a result our sales force is being most tremendously helped with advertising and publicity that makes it much easier to get business from exhibitors and that educates the public to look for, ask for and see Pathe pictures.

"As for advertising, the fine two color inserts in the trade papers, the striking copy in the "fun magazines" and the Saturday Evening Post and the newspaper copy now running on "Bound and Gagged" are bringing much favorable comment. As for publicity, it is difficult to pick up a newspaper or magazine without finding Pathe general or serial publicity. As for posters, we have the best in the business.

"Just as we have increased our organization in the Home Office and improved it, so also have we improved our product. Looking over my program book for the coming months I find Hobart Henley's "A Gay Old Dog" with John Cumberland. Surely here we have a picture to be enthusiastic about, one as good as any produced this year; Blanche Sweet in "A Woman of Pleasure" a real box office star in a striking picture; Dolores Cassinelli in "The Right to Lie," a very powerful picture, the best we have yet had with Miss Cassinelli; The Blackton production "Dawn" with Sylvia Breamer and Robert Gordon; Frank Keenan in "Brothers Divided," a picture, which our film committee tells me they believe to be beyond doubt the greatest picture that Mr. Keenan ever starred in; William Desmond and Mary Thurman in "The Prince and Betty," a picture over which we are all enthusiastic. Mae Murray in "The A. B. C. of Love," a story with another big star; another Blackton production, the best yet "My Husband's Other Wife," with Miss Breamer; Blanche Sweet in Bret Harte's great story, "Fighting Cressy," a certain success.

"I find "The Black Secret," Pearl White's best serial; "Bound and Gagged," a serial that strikes a new note and demonstrates the fact that in George Seitz we have not only a great director but a great star; Ruth Roland in "The Adventures of Ruth," a title that ties up to a star, who in many sections outdraws other serial stars .

"I find the unequalled Pathe News; the very attractive Pathe Review; the unique and popular Topics of the Day; the Rolin Comedies with 'Snub' Pollard, fine, every one of them; and, finally, the greatest comedian of the day in the greatest comedies of the day—Harold Lloyd in the new Special Two Reel Comedies.

"The growth of Pathe business has been so rapid and abundant that our present facilities are taxed to the utmost. The most important step to meet our new mechanical demands will be the erection of the large factory at Long Island City, ground for which has already been purchased. The Bound Brook factory will be completely remodeled and improved. We will thus be enabled to handle properly the much larger business that we confidently anticipated.

"The Bonus System which we have adopted has proven its worth. It is a barrier against trouble. It proved to our employees that they share in the profits of the business and are a part of the business; and that the importance of their aid is fully recognized. While other companies are continually being stirred up by resignations and shiftings about, Pathe preserves its family spirit, its personnel, and its invincible morale. We propose to look to the interests of those whom we have associated with us, provided they have proven themselves worthy of the association.

"It is a matter of gratification with us at this time, when our busines is going forward with giant strides, and, when our product may be truly said to be admirable, that Mr. Charles Pathe, pioneer of the film business, creator of many things that have been adapted by the entire business, and truly a world figure. is with us. Mr. Pathe is very actively engaged in the perfecting of plans that will mean much to this organization. Pathe Exchange, Inc., now a great American business.

S. A. Lynch Absorbs Wells' Holdings

Largest Theatrical Deal Ever Effected in Atlanta Results in Lynch Enterprises Acquiring Many Properties Valued at Several Hundred Thousand Dollars

WHAT is considered the largest theatrical deal effected in Atlanta and probably in the South, was announced last week by the S. A. Lynch Enterprises, Inc., which has purchased the main theaters and holdings of Jake Wells, one of the best known chain theater owners and operators in the South, in Atlanta, Augusta, Savannah, Georgia and Knoxville, Tenn. The exact terms of the transfer of ownership were not announced, but it was given out that it involved the paying of "several hundred thousand dollars" to a statement attributed by a correspondent to Mr. Wells.

Holdings Acquired

In Atlanta this deal gives to the Lynch Enterprises the Lyric estate and operating company and the Keith vaudeville franchise, at which theater the Keith vaudeville is playing; the Forsyth, Strand, Vaudette, and Rialto theaters, presenting high class moving picture attractions.

The houses affected outside of Atlanta are the Bijou at Knoxville; the Wells and the Grand and the Grand real estate in Augusta and the Wells interest in the real estate and the operating company of the Bijou theater in Savannah.

From the offices of the S. A. Lynch Enterprises, Inc., in the Hurt Bldg., it is announced that no change of policy in the conduct of the theaters purchased will take place — at least not for the present. In the exchange and film circles it has been noised about for some time that a big deal in which the majority of the Atlanta cinema theaters would be affected was on foot and in a general way is was known that Mr. Wells and the Lynch interests were negotiating, but not until the newspapers announced it with scare-headline stories was the deal officially known to have been made.

Much interest, as the result of the stories, has been created in the public mind of Atlanta in both parties of the deal. The S. A. Lynch Enterprises, Inc., while well known in trade for several years, has been little known in Atlanta. A deal of this magnitude, however, caused the Atlanta papers to busy themselves and print detailed stories of the activities of this large holding company, including, especially, the history of Mr. Lynch's phenominal career. They tell of the large recent acquisition of theaters in Texas and the other activities of the firm in all parts of the South, giving the firm credit for bringing many "dead ones" to life and prosperity after it had taken them over. The financial connections of the S. A. Lynch Enterprises, Inc., were also given. The Famous Players–Lasky Corporation, are said to be "back of Lynch" or associated with him and banking house of Kuhn, Loeb and Company, is backing the Famous Players–Lasky Corporation. This means, according to the local papers, "many millions to play with."

Jake Wells' name has been foremost in theatrical circles in Atlanta for twenty years and his retirement from the local field will be regretted, as he is well liked in Atlanta, where he is known as a "big fellow" financially, mentally and physically. He brought to Atlanta its first stock company, some twenty years ago, from which company several large stars of the stage and screen sprang. He brought the first vaudeville program of importance to Atlanta and later when the demand for more and better moving picture shows became so apparent he stepped into that field in a big way, not only here but in other important cities of the South. It is said that he will devote himself chiefly to the operation of his twenty theaters in Richmond, his home and in Norfolk.

Champion Signs

Benny Leonard to Make a Film for Hall Distribution

FRANK G. HALL and Ascher Enterprises, Inc., of which Mr. Hall, Sidney Ascher and Joseph A. Jacobs are executive heads, have signed Benny Leonard, lightweight boxing champion of the world, to appear in a 15-episode serial, to be produced and distributed throughout the world by Mr. Hall, the contract involving more than a million dollars, $100,000 of which amount Mr. Leonard received as his initial payment for the fulfillment of the picture.

The contract entered into between Ascher Enterprises, Inc., Frank G. Hall, Benny Leonard and Billy Gibson, Leonard's manager, was closed November 11, and Mr. Hall announces that production work on the serial in which Mr. Leonard is to be featured, will be commenced immediately.

Linick-Jacoby Enterprises Take Over Another Playhouse

The State-Congress is the latest addition to Chicago's downtown theatres. It opens Saturday, November 22, with a policy which calls for eight acts of vaudeville and a feature picture with change of bill twice a week. It will be operated under the direction of Linick-Jacoby Enterprises, operators of the Ziegfeld Theatre, one of Chicago's highest class first-run motion picture houses.

Motion Picture Advertisers Meet and Discuss Live Subjects

Superfluity of small town screen censorship, live opportunities that exist to-day in far China for educational film, and uniformity of page size of motion picture trade papers, were subjects discussed by speakers at the monthly "open" luncheon of the Associated Motion Picture Advertisers on Friday last at the Cafe Boulevard, New York.

Present as guests of the advertisers were: H. D. McGuire, of the National Board of Review, Prof. C. H. Robertson of the Lecture Department, Y. M. C. A. of China, and Messrs. Lesley Mason, Robert Welsh, J. Beecroft, J. Dannenberg and George Blaisdell of the Exhibitors' Trade Review, M. P. News, Exhibitors' Herald, Widd's Daily and the M. P. World, respectively.

Mr. McGuire, who was the first of the speakers to address the gathering, spoke of the tendency in smaller towns to set up amateur groups of unskilled censors, and invited the co-operation of the publicity members of the Association in assisting the National Board of Censors to discourage through the medium of newspapers and other editorial channels the irresponsible setting up of such local bodies.

"Near" Sunday Picture Shows Promoted by Minister

Dr. G. F. Salton, a clergyman of Winnipeg, Manitoba, has evolved a plan to drive "dull Sundays" away from Winnipeg, according to recent announcements made by him through various channels. He also declares that he has made a successful experiment with the 80,000 Winnipeggers who voted to make Sunday a dull day. He is accomplishing results, in other words, by conducting concerts at the Dominion Theatre twice each Sunday which resemble moving picture performances very closely.

Regular Sunday moving picture shows are not permitted in Winnipeg, but Dr. Salton and others have been conducting the "concerts" without difficulty. His object in conducting these events is that the people may have some place to go on Sundays where the atmosphere is inspiring.

Zierler Handles Clara K. Young Pictures in New York

Sam Zierler, formerly manager of the Big "U" Film Exchange, has resigned that position to become President of the Commonwealth Film Corporation, distributors of the Clara Kimball Young pictures for the State of New York.

Mr. Zierler has been associated with the Big "U" organization in one capacity or another for several years, and the severance of his old business relationships caused somewhat of a stir in film circles.

It is Mr. Zierler's intention to throw every ounce of his personality into the distribution of the Clara Kimball Young pictures, and contracts have already been negotiated for the finest houses in the City and State of New York.

PLANS OF DIRECTORS ASSOCIATION

THE first official announcement of the plans of the association in which the names of Directors Thomas Ince, Marshall Neilan, Maurice Tourneur, George Lane Tucker, Allen Dwan and Mack Sennett are coupled, came November 11 with wired confirmation of the affiliation by Ince and Neilan.

Sept. 1, 1920 is the date on which the association becomes effective. The agreement signed provides for the establishment of a distributing organization, and for the parties to the contract to work cooperatively. Releases will be principally of the all-star cast variety.

The official announcement from the Coast does not mention George Lane Tucker's name in the combination.

Plans For National Theatres

Nathan Ascher Elected a Vice President; Harry Rapf Names Several Stories Obtained

ANNOUNCEMENT of the election of Nathan Ascher, general manager of the Ascher Brothers Amusement Enterprises, Chicago, as one of the vice-presidents and directors of National Picture Theatres, Inc., came from the Selznick offices last week.

This appointment is the forerunner of others in the new co-operative company recently incorporated and organized, names which will include scores of the nation's most representative motion picture men are promised.

Through Mr. Ascher's appointment, the financial resources and support of the big Amusement Corporation will be solidly behind the new movement. As a vice-president and director of National Picture Theatres, Inc., Mr. Ascher will be active in the management of the organization's business affairs and in shaping its sales plans.

Harry Rapf, in charge of production at the Selznick West Coast Studios, announces the purchase of several famous stories which are now being picturized and enacted by all-star casts for release through Select Pictures Corporation to National Picture Theatres, Inc., the new exhibitor co-operative organization founded and incorporated by Lewis J. Selznick.

Heading the list of productions now in the course of making under the personal supervision of Harry Rapf are "Just A Wife," one of the highly successful David Belasco stage hits and "Blind Youth," in which Lou Tellegen scored his most decisive dramatic triumph during its extraordinary run as a stage play.

Announcement is also made that the production schedule arranged by National Picture Theatres, Inc., calls for one release every two weeks, the first of which is "Just A Wife," definitely scheduled for nation-wide distribution on January 1st.

The screen rights to "Just A Wife" and "Blind Youth" were secured against strong competition and the purchase prices are said to be among the highest ever paid for literary material for screen use.

"Just A Wife," from the pen of Eugene Walter, is a powerful drama of domestic life and was chosen for the initial offering to National Picture Theatres, Inc., because of its unique dramatic qualities and unusual popularity as a stage success.

"Blind Youth" was written jointly by Lou Tellegen and Willard Mack. The screen version was also adapted by the authors.

The production schedule of one release every two weeks is calculated to provide National Picture Theatres, Inc., with sufficient material with which to advance the exhibitors' own interests and maintain a high standard of presentation. The first two productions, "Just A Wife" and "Blind Youth" are typical, it is said, of the quality and calibre to distinguish all productions to be made in the Selznick West Coast studios for release to National Picture Theatres, Inc.

The productional plans arranged by Mr. Rapf guard against any sacrifice of quality and detail to reach the quantity standards which have proved detrimental to the best interests of exhibitors and their public. The schedule of one release every two weeks is in accordance with the wishes of showmen and provides ample time for the making of pictures that will excel in every point of production value and entertainment merit.

Opening Gun on Great Selznick Ad. Campaign Soon

The opening fire in Selznick Pictures new national advertising drive will begin in a tremendously big way Thanksgiving week, when a country-wide barrage of double-page displays in color will be spread before the eyes of more than fifty million readers. These advertisements will appear in the Saturday Evening Post, Ladies' Home Journal, Pictorial Review, Red Book, Country Gentleman, Photoplay Magazine, Green Book, Motion Picture Magazine, Picture Play Magazine, Blue Book, American Legion Weekly, and many others. In most of these publications advertisements have already appeared regularly, and it is announced that with the simultaneous appearance of the full list, full page advertisements will appear regularly.

The foregoing list is supplemented by advertising media which includes the programs of every theatre in New York City, electric signs in the Times Square district and elsewhere, and painted signs and twenty-four sheet stands throughout the country.

The campaign instituted and already put into effect for the further popularization of Selznick Pictures is said to be the biggest ever executed in the motion picture industry.

WESTERN WAFTINGS

Arthur Brick is a new salesman for the Triangle Film Corporation Exchange in Los Angeles, having begun his work for this concern this week. He will cover California, Arizona and New Mexico, and Mr. Brick is at present centering his interest in booking the forthcoming reissues of the Triangle. The first to be released is that titled "The Weaker Sex," written by Monte M. Katterjohn, directed by Thomas H. Ince, and having Charles Ray, Louise Glaum, Dorothy Dalton, Margaret Thompson, Robert McKim and J. Barney Sherry in the cast.

W. S. Rand, sales manager of the United Artists Corporation Exchange in Los Angeles, is planning to leave about November 12th on a business trip to Salt Lake, Ogden and other Utah towns.

Jack Scott, late assistant manager for the Fox Exchange in San Francisco and previous to that time connected with Pathe in Denver, arrived in Los Angeles the week of November 3rd, accompanied by Mrs. Scott.

Rex Midgley, owner of the American Theatre at Oakland, Calif., arrived in Los Angeles during the week of November 3rd to pay his many friends a visit. During his visit he is being entertained by Walter S. Rand, sales manager of the United Artists local exchange.

"When The Clouds Roll By," second release of Douglas Fairbanks on the United Artists program, has been booked at the California Theatre, Los Angeles, about December 29th.

E. D. and H. E. Yost have sold their theatre at Orange, Calif., and opened the Yost Theatre at Santa Ana on November 11th.

"The Hushed Hour," starring Blanche Sweet and released by Equity Pictures Corporation, has been booked by Manager Herman Bosley to show at an early date at his Alhambra Theatre, Los Angeles.

Manager Arthur B. Lamb, of the Los Angeles Metro Exchange, announces that his exchange won seventh place in the national contest of the greatest proportionate increase in sales conducted by Metro Pictures Corporation.

Manager Benjamin of the Los Angeles All Star Feature Distributors announces the purchase by Sol L. Lesser of the Jack Sherrill production "Once To Every Man," and the Tom Mix Fox five reel subject "The Heart of Texas Ryan."

Charles Ray, now working in "Watch Out William" under the direction of Jerome Storm, will have a supporting cast which includes Winifred Westover as leading woman, Betty Schade, Dick Rush, Donald MacDonald, George Hernandez and Lew Morrison.

Walter Greene Out of Famous-Lasky

Vice President in Charge of Distribution and One of the Organizers of Faramount Resigns and Goes to Coast to Put Plans in Effect Benefiting Exhibitors

WALTER E. Greene, vice president, director and managing director of the department of distribution of the Famous Players–Lasky Corporation resigned from that organization this week and left for California on Tuesday to complete his plans for the carrying into effect a number of plans he has perfected for the benefit of exhibitors during the past year. Announcement of his plans will be made by Mr. Greene upon his return from the coast. Mr. Greene is one of the best known men in the motion picture industry and is considered one of the pioneers who has created many benefits for the advancement of the business.

Started in Small Way

Nearly twenty years ago he became interested in motion pictures when he took a traveling outfit through the New England States, the show consisting of a couple of single and two-reelers. Success marked the first venture so he established the first exchange in Boston under the name of the W. E. Greene Film Exchange, which was later incorporated. Upon the appearance of the first five-reel feature produced by the Famous Players Film Company he secured the franchise for the distribution of these productions for the New England district, at which time he became associated with Hiram Abrams, former president of Paramount Pictures Corporation and recently the organizer of the "Big Four."

Mr. Greene was one of the organizers of the Paramount Pictures Corporation and during the early years of that organization he was the originator of the Paramount News Weekly, which was later the Paramount Pictograph. With the advancement of the business, Mr. Greene became the organizer of the Artcraft Pictures Corporation when Mary Pickford branched forth to produce bigger and better pictures. With the consolidation of Famous Players, Lasky, Morosco, Pallas Pictures and Paramount, Mr. Greene was made director of the Famous Players-Lasky Corporation, and later elected to the vice-presidency, at which time he became the managing director of the department of distribution, which position he has admirably filled for the past two years.

When seen at his office regarding his resignation, Mr. Greene said, "Although this action may come as a surprise to many of my friends, it has been my intention to act in this manner for over six months, during which time I have been perfecting plans for big things which will be of greater benefit to exhibitors, but which plans are not in such a state of perfection at this particular time for me to make them public, and as soon as I return from California I will make an announcement to the trade which will have a rather startling ring to it."

Mr. Hiram Abrams, of the United Artists Corporation, who had been Mr. Greene's business associate for over fifteen years and knows of Mr. Greene's ability probably better than any other personage in the industry said over the telephone, when asked what he thought of Mr. Greene's resignation, "I'm surprised only in the fact that it did not happen long ago. Mr. Greene's absolute knowledge of this industry, his prestige among exhibitors throughout the entire country for fair dealing and progressive advancement and his standing in financial and business circles has made him one of the really big men in this business. There is no doubt in my mind but that his future plans will be of such a nature that they will be of the most extreme benefit to the industry, for he has had in mind big things for a long while and he has had to free himself of big organization details to carry forth his ideals."

Mr. Greene left November 11 for Califorina and although pressed for a more absolute statement regarding his future plans would not divulge any of his details.

SAENGER RUMORS

Denial Made That Any Negotiations Are On

RUMORS that the Saenger Amusement Company of New Orleans is negotiating with any individual or concern for the sale of its theatre or exchange interests in the Southeast are emphatically denied by W. H. Gueringer, assistant manager in charge of the concern's New York headquarters.

"There is not a semblance of truth in the reports that have been circulated," declared Mr. Gueringer. "The Saenger Amusement Company has not been approached, nor is there any thought or intention of it disposing of any of its properties."

F. I. L. M. Clubs Decide to Form a National Federation

A CONVENTION of delegates from various F. I. L. M. Clubs located throughout the United States was held last week at the offices of the National Association of the Motion Picture Industry in the Times Building, New York. These clubs were formed a few years ago in the film distributing centers by exchange managers for the purpose of co-operation and co-ordination in both executive and protective measures.

During the meeting here it was decided to form a National Federation of F. I. L. M. Clubs, thus unifying all the existing organizations, and officers were elected as follows: President, S. Eckman, Jr., who is Manager of the Goldwyn New York Exchange; Vice-Presidents, J. E. Flynn, Goldwyn Detroit Manager, with supervision over clubs in the Central West; R. C. Seery, Manager for the First National Exhibitors' Circuit in Chicago, for the Western Territory; Fred B. Murphy, in the East; Floyd St. Johns, Select San Francisco Manager, for the Pacific Coast; R. B. Seltzer, World Washington Manager, for the South, and I. E. Chadwick, New York Secretary and Treasurer.

The new Federation has applied for membership in the National Association of the Motion Picture Industry as an autonomous entity.

Irish Flock to Initial Showing of "For the Freedom of Ireland"

Freedom shrieked, this time with joy, at Orchestra Hall, Chicago, last Monday night, when before a distinguished audience which packed the big loop theatre, the Capital Film Company gave a private showing of "For the Freedom of Ireland."

Friends of Ireland signalized the presentation of "For the Freedom of Ireland" by turning the occasion into a memorable celebration of music and oratory. There were speeches by Mayor William Hale Thompson, former Governor Dunne, Father F. X. McCabe of De Paul University, and others. Mme. Marie De Rohan-McArdle gave a splended rendition of a varied program of Irish and American songs and revealed rare artistry in the mad scene from "Lucia de Lammermoor."

Plans for the exploitation of "For the Freedom of Ireland" will be announced within a few days.

Film Post of American Legion Elects Officers

The Film Post, American Legion, met on October 19, 1919, at No. 138 West 46th Street, New York City and elected W. H. Pemberton, of the Green Room Club as President, Harold L. Pech, of the N. V. A. as Treasurer and Joseph C. Scott, of the Film Players Club as Secretary.

Any person who served in the Army, Navy or Marines during the late World War and is eligible to membership in the American Legion may apply to the Film Post for membership, if now engaged in the taking, manufacture or sale of Motion Pictures.

Sunday Shows Hit in Oklahoma

The city council at Hominy, Okla., has passed an ordinance prohibiting Sunday shows of any kind, including moving pictures. The theatre men and the ministers had circulated petitions, both for and against Sunday shows. It is understood that the case will be appealed to a higher court.

Looping the Loop in the Windy City

S. L. Barnhard of the Capital Film Company, Chicago, has arrived at California Studios of the Company, to supervise work there and organize two more companies, the demand for two reel pictures far exceeding the present capacity of the studio.

Joe Friedman, who has been confined to his home for two weeks, by illness, is back at his desk in the Celebrated Players Chicago office.

E. H. Maisel has sold his Capitol Theatre at Springfield, Illinois, to Itsky Bernstein, who is a brother of the Bernstein boys who own theatres at Lincoln, Illinois.

E. P. Milburn has sold the Ruby Palace Theatre at Marseilles, Illinois, to A. R. Workman.

Steve Major, manager of the Opera House at Gerard, Illinois, reports that theatres in this vicinity have been closed by the health authorities due to an epidemic of scarlet fever.

So great has become the volume of business in the Chicago office of the First National, according to Harry Weiss, that Messers. Weiss and Seery having no more room for employes in their already crowded quarters, have been forced to add a night force.

Carl Mueller of the Harper Hotel, Rock Island, Illinois, gave a dinner to Mr. and Mrs. Weiss, recently. of twenty covers. The dining room looked like a film convention.

G. W. Reynolds has opened his Armory Theatre at Dekalb, Illinois, to capacity business and also is running the Princess.

Harry Gramp of Rockford, Illinois, owner of theatres in Galesburg, Rockford and elsewhere, has added another house to his string, at Beloit, Wisconsin, which he reports already is doing big business.

Both theatres at Milledgeville, Illinois, are now under one management. C. A. Mendenhall having bought out the interests of his competitor, C. A. Puterbaugh.

R. C. Cropper, president and general manager of the Beehive Film Exchanges, announces the purchase for the states of Illinois, Indiana & Wisconsin, of the Tyrad Feature "THE RED VIPER." It will be released as a Beehive special feature in addition to the regular Beehive feature program of two releases a month.

P. C. Schram of Kalamazoo, a successful exhibitor, has just purchased the Lyric Theatre of that city and installed a new Bartola.

The house will seat about 1,400 on two floors. It has been decorated by one of the city's best known firms of interior decorators and will be, when it is ready to open, one of the city's most attractive houses.

G. L. Levine, Chicago

Members of Local No. 2 I. A. T. S. E., the men who set the scenery for the motion picture business in Chicago, will give their annual dance on February 12, Lincoln's Birthday, at the First Regiment Armory. It will be designated the Theatrical Victory Ball, and the reception committee will comprise the members who saw service in the war.

A. Teitel, who has become widely known as the Chicago "Film Doctor," has successively completed cleaning eighteen prints of thirteen reels each of "Hearts of the World" and according to Irving M. Lesser, president and general manager of the All Star Features Distributors, Inc., the condition of the films was improved 200 per cent by Dr. Teitel's treatment.

"The Roosevelt" is the name chosen by Ascher Brothers for their proposed Chicago loop theatre, which will represent a $1,800,000 investment. These progressive exhibitors have bought a National Picture Theatre, Inc., franchise which will cover all their houses, and Mr. Nathan Ascher will be a director of the National Corporation and vice president representing the Chicago district.

The Shakespeare Theatre at Forty-third street and Ellis avenue, Chicago, has been purchased by Messrs. Brunhild and Young, owners of the Emmett Theatre, who have secured the services of Mr. Julius Lamm as manager.

Fred M. Shafer has resigned as manager of the Washington theatre to take charge of a Chicago theatre.

The New Koppin theatre on Gratiot avenue, located in a colored neighborhood, opened with "The Radium Mystery" and "Johnny Get Your Gun." The house has 999 chairs and the policy calls for a daily change. It is a one floor house, beautifully decorated and well located.

Arthur S. Hyman Attractions have incorporated for $100,000.

Charles S. Porter, manager of the Forest theatre, announces that he will build a new house on Hamilton avenue to seat 2,000.

Joseph Ferte has resigned as city salesman for Goldwyn to take charge of the Paramount exchange in Montreal.

Wm. Fox Addresses His Ex-Service Men at Armistice Day Meeting

On Tuesday, Nov. 11, William Fox, president of Fox Film Corporation, addressed the various departments of the organization on the occasion of the first anniversary of the signing of the armistice.

According to reports, the Fox organization has several hundred men, and some women, back at their work in the film industry after serving under the colors during the period of war. To these Mr. Fox addressed himself especially—although his brief talk was of a general nature, emphasizing his appreciation of the splendid co-operation throughout the firm. Mr. Fox explained that he was proud he had so many of his men back with him, and grateful that so few had been called upon to make the supreme sacrifice.

Each department of the organization in the home office on West 46th street was visited by Mr. Fox.

Enterprise Optical Man Finds Improvement in Projection

O. F. Spahr of the Enterprise Optical Company has returned to Chicago after a week's trip to Minneapolis and the northwest, enthused over the way exhibitors of that district are improving the projection of pictures, coincident with the profitable business they are enjoying.

As an evidence of exhibitors' determination to screen their pictures in the best possible manner by the purchase of new machines, he states that S. A. Lewis, owner of the Rialto Theatre Supply Company, who handles the product of the Enterprise Optical Company in the northwest, recently has placed De Luxe Motiographs in forty theatres and Regular Model Machines in fifteen houses, as well as doing a big business in renewing projectors.

MUTUAL PLEASURE

Constance Binney Meets Men Who Distribute Her Films

CONSTANCE BINNEY, Realart star, had an opportunity to meet exhibitors, who will show her pictures, last week in Cleveland. The occasion was a luncheon presided over by James B. Reilly, local manager for Realart, at which prominent exhibitors and other film men of the city were in attendance. Miss Binney is appearing in Cleveland in "39 East," the play in which she scored in New York last season.

Charles D. Isaacson Resigns as Ad. Manager of Goldwyn Corp.

Charles D. Isaacson has resigned as manager in the advertising department of the Goldwyn Pictures Corporation. Mr. Isaacson, it is stated, leaves to handle the rapidly growing demands from publishers for his literary output. During his connection with Goldwyn he had maintained through his personal office the New York Globe's music department and its concert bureau. This he will, of course, continue, devoting considerable time now to the syndication of his newspaper articles through the Associated Newspapers.

Duncan and Moreno of Vitagraph Busy on Serials at Hollywood

Both William Duncan and Antonio Moreno are reported to be industriously "plugging" away at their Vitagraph serials at the Hollywood studio. Mr. Duncan has completed "Smashing Barriers."

Antonio Moreno is just half through with "The Invisible Hand," another Smith-Brady serial, having finished the seventh chapter and being well into the eighth. This serial, according to reports, will be presented by Vitagraph immediately upon the release of the final episode of "Smashing Barriers."

"Red Lantern" Earns Bonus From Satisfied Exhibitor

The Delft Theatre in Escanaba, Mich., recently showed the Nazimova production, "The Red Lantern" for two days with Metro's guarantee that the picture would do a specified amount of business. The result of the showing not only vindicated the confidence of the Metro branch manager who rented out the print but was responsible for the payment of a substantial bonus from the satisfied exhibitors according to the agreement made in advance.

New Fox Player Has Been in Support of Franklyn Farnum

That Canyon Pictures Corporation made no idle boast when it claimed an all star cast would support Franklyn Farnum in two reel westerns, is proved according to Jacob Weinberg, president of Canyon, by the signing of "Buck" Jones by Fox. Jones is one of the leading players in support of Farnum.

Music In The Picture Theatre

Hugo Riesenfeld Mixes Interesting Bits of Philosophy With Plain "Hoss Sense" On Subject

MUSIC and its place in the motion-picture of yesterday, to-day and tomorrow was the subject of an interview recently had with Hugo Riesenfeld, the managing director of the Rivoli and Rialto, Broadway's photoplay palaces. The salient comments of Mr. Hugo are quoted directly, as much of their significance would be otherwise lost:

"The taste for good moving pictures is inherent; it is mankind's desire to see itself and it's neighbor. In the big city, where the personal touch does not exist for a large part of the population, there are hundreds of thousands who seek in the movie the picture of domestic life, the family group, the little home incidents the romances of everyday existence that the inhabitant of the small city and the country lives day by day.

"The desire for good music, however, is not innate. It is gained by most of us from hearing the best of tunes again and again, until we acquire the taste. Added to the motion picture, in pleasing surroundings and carefully chosen to fit the story, music and pictures blend into one harmonious whole, and the audience scarcely realizes that it is getting as much good music as it would hear at an ordinary concert. And it does not go to sleep.

"The taste in pictures improves under the stimulus of good music until the original movie fan becomes a confirmed motion picture and music patron. How the taste for better things in motion picture theatres developed is best seen from the offerings in the average motion picture house. A month ago I was in a theatre far uptown and saw a beautiful scenic picture with a voice singing behind the stage. I heard people exclaiming about the beauty on the screen and the music. The idea, first conceived and executed in the more expensive theatres downtown has spread to the little neighborhood institutions and is being appreciated to the utmost by thousands whom neither propaganda for classical music nor music school could reach.

"Four years ago we bashfully introduced a classical number here and there on our program, but the bulk of our music was of the promenade concert variety. Four years of serious effort has not been in vain. We are not afraid to-day to play the most difficult and modern composers and the people like it.

"The next step? The motion picture-music houses are coming in great numbers. If I were to venture into the field of prophecy I should say that within the next five years New York will see the present Broadway theatrical district one great array of beautiful motion picture houses. The orchestras will be an even bigger feature than they are now, and we have almost fifty trained men in each of our houses. But the people want music and they are going to get it.

Big Western Houses in Contest?

Indications are Grauman's Great Theatre and the California Will Battle to Supremacy

THE picture public of Los Angeles is to have the benefit of a contest to determine who is the greatest exhibitor, it is apparent. No one has publicly announced entrance into such a contest, but future plans of Sid Grauman of Grauman's Million Dollar Cinema Temple, and S. L. Rathapfel, sent to Los Angeles to serve as managing director of the California Theatre after its purchase by the Goldwyn interests, at their respective houses indicate that both plan to maintain "the greatest show on earth."

Sid Grauman has made no definite statement regarding any changes at his house, but indirectly it is learned, that he has many new features to be added to his already nationally famous show. He intends, according to recent statement, to maintain a motion picture theatre in the strictest sense of the term, adding to his program of films just sufficient music and other light numbers to add variety. There is not an afternoon or evening when the big lobby of this theatre, which has a standing room capacity of 1,500, is not well filled with patrons waiting for seats. It is a nightly occurrence to see a long line extending from the lobby down the edge of the sidewalk. It is doubtful if there is another theatre in the country where people wait for hours to see a program as they do at Graumans.

Shortly after coming to Los Angeles and giving the California Theatre an inspection, Mr. Rothapfel, whose success as manager of the Strand, Rivoli and Rialto is well known, decided to close the California Theatre on the day it was turned over to the Goldwyn interests by the former owners and managers, Messrs. Fred Miller, Harry Leonhardt and associates, in order that slight changes in decorative scheme, lighting effects and stage equipment might be made. The theatre closed following the last performance, Sunday, November 2d, and remained dark five days, then re-opened under the Rothapfel direction.

The new California Theatre managing director has been very reticent with respect to his plans.

He has stated: "The policy of advertising our features will be most conservative, and the use of superlatives will be entirely eliminated. The prices will be somewhat higher than heretofore, but I am sure, upon seeing what we are trying to accomplish, the slight increase will be gladly paid."

Rapid Progress on "Empty Arms"

Work on "Empty Arms," the initial Lester Park-Edward Whiteside production, is progressing rapidly at the Thanhouser Studios in New Rochelle. Frank Reicher is directing and Gail Kane is in the leading role.

Legion Tendered Film Facilities

Samuel Goldwyn in Letter to Convention of War Veterans Offers Producing Aid

BEFORE the great assemblage of militant Americans brought together in Minneapolis for the first constitutional convention of the American Legion, Col. Henry D. Lindsley, chairman of the convention, read a letter from Samuel Goldwyn, president of Goldwyn Pictures Corporation, offering all the facilities of his tremendous producing and distributing organization to propagate the Legion's ideal of Americanism on the screen. The thousands of delegates present, received the letter from Mr. Goldwyn with enthusiastic applause and it was referred to a committee for action.

The offer means that as soon as the American Legion decides to produce any kind of a picture, it may use Goldwyn's Studios, either in Culver City or the East and that it will receive the fullest cooperation of Goldwyn's producing forces. When the production is completed it may be distributed through Goldwyn's twenty-two exchanges. The delegates at the convention displayed a keen interest in possibilities opened for effective screen propaganda.

"You stand on the threshold of a new epoch in American life," Mr. Goldwyn's letter says in part "You, yourselves, are to be the builders of that epoch. Behind you is the withering blast and flame of war. The future is an uncut rock before you; the shape it will take will be given by your hands.

"It will be a privilege for us to co-operate with you in this great work. Goldwyn Pictures and the men who distribute them cover the United States like the sensitive fingers of a many-fingered hand. If you have a picture to make give us the opportunity of helping you. If you have a picture to distribute let us be your agent. We will be proud to bear your message. The ideas of our trained experts are at your disposal for a full discussion of this important matter. What is the most effective co-operation we can give you?"

Gouverneur Morris, one of Goldwyn's Eminent Authors, who is a direct descendant of a general in the American Revolution, is particularly interested in the work of the American Legion. In connection with Goldwyn's offer of motion picture producing and distributing facilities, Mr. Morris wrote: "Not since the war of the revolution has there been so potential a source of Americanism as the American Legion. It represents no party, no section, no creed, no class. It is made up of all parties, all sections, all classes and all creeds. It is composed largely of men who in the shadow of death have learned the value of courage, self-sacrifice, self-discipline and the square deal.

"The American Legion believes that by the fires of universal service all the tried and untried ores in the great Melting Pot will be smelted into the strong, bright and resilient metal of loyal and generous citizenship."

M. Hoffman Leaves For London

Famous Players–Lasky Former Coast Manager Will Take Charge of New Producing Enterprise Abroad

MILTON E. HOFFMAN, formerly General Manger of the Lasky studio on the West Coast, sailed from New York last week for London where he will assume the general management of the studio of Famous Players-Lasky British Producers, Ltd. Upon Mr. Hoffman's arrival in London, Albert A. Kaufman, who has had entire charge of the construction of the big plant and its equipment, will return to this country, it is said.

The new studio is said to be situated in the heart of London and is reported to be one of the largest in England. It was formerly the center of extensive production activity, but the war having virtually halted the motion picture industry in Great Britain several years ago, it was necessary, according to reports, to completely remodel the structure and install entirely new equipment. Under Captain Kaufman's supervision the plant has been transformed into what is described as one of the most modern and best equipped studios in Europe.

Under Mr. Hoffman, active production operations will be started at once, it is stated. According to reports, one company will commence work immediately and by early spring it is probable that at least three companies will be working simultaneously, with additional accommodations for even more producing units still in reserve.

Mr. Hoffman is said to be one of the most experienced and capable production-executives in the motion picture business. It was on the 1st of April, 1916, that he went to the Jesse L. Lasky Feature Play Company as studio manager. When the Lasky Company was merged with Famous Players in the Famous Players-Lasky Corporation he became general manager of the West Coast studio.

According to reports, Captain Kaufman will return to this country in a few weeks and it is understood that he will assume a responsible executive position with the Famous Players-Lasky Corporation.

Jack Stewart is Made Division Manager by Triangle Film

Jack Stewart, manager of the Cincinnati Triangle Exchange, has been appointed division manager with supervision over the Cincinnati, Cleveland, Detroit and Pittsburg branches. He will also continue as manager of Cincinnati, where he, it is reported, has made an admirable record for Triangle and for himself.

Wood Directs Wally Reid Again

Sam Wood is again directing Wallace Reid in his new production for Paramount-Artcraft, work on which was started Monday. This will be a picturization of a series of Byron Morgan stories which appeared in the Saturday Evening Post and will be titled "The Bear Trap." This picture will be a sequel to "The Roaring Road."

THIS AND THAT

The Collins Studio Company, which was incorporated under the laws of Ohio recently, for $115,000, is now operating in Cleveland in a temporary location at 1514 Prospect avenue, until a new building can be completed on a parcel of land at 3648 Euclid avenue, which was released this week by the organization.

The property, which is 60 by 217 feet, was leased for 99 years from Julius Tuteur, president of the Franz Premier Company, for $4,500 for the first five years and for $5,400 for the remaining years of the lease.

Cleveland will have a new film building. But the where and the when are in the hands of the N.Am.P.I. Secretary Frederick Elliott was here for several days last week looking over proposed sites, but if he had any definite idea of which one was the best, he failed to say so.

P. A. McGuire has been appointed Advertising Manager of the Nicholas Power Co., and will give his entire time to publicity work for the company.

The Royal Theatre of Providence, R. I., celebrated its sixth anniversary last week, by announcing that an addition to seat about 600 persons would be ready in a short time. When the enlarged theatre is dedicated a more extensive program will be offered.

Apart from the fact that "Broken Blossoms," D. W. Griffith's feature film, has done the very unusual thing for a motion picture in Baltimore, that of staying two weeks at one theatre, it has also broken the attendance record of the New Theatre in that city according to Louis a DeHoff, the manager.

The visit to Buffalo of Cardinal Mercier was the featured subject of the Strand theatre local events last week. Manager E. O. Wineberg "shot" over 500 feet showing the heroic primate of Belgium at various places of interest in the city.

The *Buffalo Commercial* has started a motion picture department called "At the Movies." It is published several times during the week and is attracting a lot of attention.

M. A. Greenwald, for two years connected with the Cleveland Fox office, has been appointed manager of the Buffalo exchange, succeeding Thomas W. Brady, resigned. Mr. Greenwald will assume his new duties at once and enlarge the sales force.

Mae Murray in New Perret Film, Called "The A.B.C. of Love"

After the success with which Leonce Perret's production "The Twin Pawns," starring Mae Murray, was received throughout the country Pathe announces the acquisition of his latest six-reel Special feature with Mae Murray, "The A. B. C. of Love," to be released December 14th. The picture is taken from Mr. Perret's story of the same name and is described as one of unusual excellence.

News of the Country Via Correspondence

DETROIT

J. M. Duncan has just celebrated his fourth year as manager of the Vitagraph exchange in Detroit. He is the oldest film man in point of years of service with one company, here.

James A. Keough has succeeded Fred Shafer as manager of the Washington theatre. Mr. Shafer resigned to take over a theatre in Chicago. Mr. Keough came to Detroit from the Pantheon, Chicago. He was previously in Minneapolis.

John H. Kunsky and George Trendle have incorporated the Capitol Theatre Co. The capital stock is $5,000. The Kunsky enterprises have announced a new theatre for Highland Park, one of Detroit's finest suburban districts, and two down town houses. One of these will be the Miles, now playing vaudeville and pictures.

During the week of November 23rd, the Alhambra celebrated in its sixth birthday.

Contracts have been let for the Kramer theatre on Michigan avenue. It will seat 2,000 and is to be completed by spring.

Joe Horwitz has purchased State rights in Michigan for "Some One Must Pay," "The Echo of Youth" and "When Men Betray."

John H. Kunsky has purchased the Michigan franchise for Equity pictures.

Plans are under way to enlarge the Knickerbocker theatre to 2,500 seats.

Miles Gibbons, manager of the Fox exchange, has resigned to go with Pathe in Pittsburgh. He is succeeded here by Harry Goldberg.

"The Miracle Man" closed Saturday night at the end of its fourth week at the Broadway Strand.

The new state organization of exhibitors known as the Michigan Motion Picture Exhibitors' league has taken offices at 80 John R. street.

The Grand Circus Theatre is now showing Universal programs. It opened with "Common Property" for a week and Priscilla Dean in "The Exquisite Thief" followed.

CLEVELAND

Robert McLaughlin, author, and Sam Brodsky, director of the new McLaughlin picture, the working title of which is "Believe Me If All Those Endearing Young Charms," left Cleveland for New York, to assemble and cut the film, and get it ready for release. The picture was made entirely in Cleveland.

Announcement was made this week of the immediate construction of a $100,000 motion picture theatre on the southeast corner of Kinsman Road S.E. and East 117th street, to seat 1,500. The property is to be operated by the Capital Amusement Company of Cleveland, headed by Katz and Friedman.

Paul Mooney, the well known film man who recently severed his connection with Fox, for which organization he was a district manager for several years, has again listened to the call of the films and has accepted the position of sales manager for the Anita Stewart Productions.

Word has been received from Joe Grossman, erstwhile manager of the Standard theatre, Cleveland, that he and Mrs. Grossman left the coast for Japan and their extended trip around the world.

Jack Needham, who has always been a conspicuous figure in Ohio film activities, will henceforth represent the Equity Pictures Corporation of Ohio in Cincinnati. Needham will cover the entire southern part of the state for the Ohio office, the main office of which is located in the Sloan Bldg., Cleveland, with Lew Thompson manager.

L. Soleleather, owner and manager of the Strand theatre, Toledo, Ohio, has contracted to enlarge his house from 400 seats to 1,500 seats, with an entirely new auditorium, new equipment, and the last word in service.

William Leyer, for the past year manager of the accessories and promotion department of the Cleveland office of the Famous Players-Lasky Corporation, is now photoplay editor of the Cleveland News-Leader.

The Deutch brothers, Joe and Sam, who divide the receipts accruing from the Sun and Glenside motion picture theatres, are going to extend their interests by erecting a new $150,000 photoplay house at Buckeye Road and East 117th street.

B. M. Greenwald, a well known film man in New York, arrived in Cleveland last week to handle the serials and Chaplin comedies released by Hallmark throughout northern Ohio.

Merry Building Boom in Buffalo

Millions Being Invested For New Properties in Queen City of Lakes and Near Territory

THE theatre building boom goes merrily on in Buffalo and surrounding district. When some of the houses now under construction are completed Buffalo will have some of the finest theatre properties in the country. Plans are about complete for the big Shea Metropolitan which Harold B. Franklin, managing director of the Shea Hippodrome says will have 250 more seats than the capitol in New York. This mammoth picture house will be on Main street near Chippewa.

It was learned this week that negotiations have about been completed by interests representing Marcus Loew for the acquisition of property in the block bounded by Main, Washington, East Mohawk and East Huron streets for the building of a $600,000 theatre with a seating capacity of 3,400. It is understood that a single piece of property is holding up the completion of the deal.

Joseph Kozanowski has obtained permits for the building of a large theatre at 1107 Broadway. The house will be of brick construction and will cost $75,000. This new theatre will be in the heart of one of the thickest populated section in the city, being just beyond the Broadway market.

It is rumored that the Statler interests are planning to include a theatre in their new mammoth hotel which according to the rumors will be one of the finest in the country. It will be located on the present Castle Inn Hotel site which is the former home of President Millard Fillmore.

N. E. Dipson has purchased five pieces of property on the north side of Main street in Batavia upon which he will build a $125,000 theatre.

Joseph A. Schuchert and Charles Hayman are building a $750,000 theatre at Niagara Falls.

The house which George Hall and George Haney are building in the South Park district is nearing completion and will be called the Piccadilly.

North Buffalo will soon have a mammoth picture house. It is being built by W. F. MacDonald.

It is rumored that the Mark-Strand corporation are considering putting the largest of a chain of Mark-Strand theatres in Buffalo, but Walter Hayes, a member of the company, says that nothing can be announced at this time.

Big Baltimore Theatre Deal

One of the biggest moving-picture theatre deals ever consummated in Baltimore took place when C. E. Whitehurst, president of the company that built and controls the New and Garden Theatre in that city acquired control of the Parkway and McHenry Theatres. Neither parties to the deal would reveal the amount of money involved, but it is known to have been an exceedingly large sum. It has been pointed out by persons in the motion picture business in Baltimore that Mr. Whitehurst was probably actuated by a desire to eliminate competition to the new Century Theatre which he is preparing to build on Lexington street near Liberty.

The work of re-titling "A Burlesque on Carmen," the Essanay Chaplin, now being state righted under the control of Victor Kremer, has been completed by George Bunny and Bert Ennis.

Exhibitor Service Bureau

"No Man Ever Ate a Ten Dollar Meal and Felt Right"

By Ralph Ruffner

Manager of the Rialto Theatre, San Francisco.

You won't read over two sentences of this article before you will have found out that this chap, Ruffner can write. He is a sort of motion picture Sam Blythe in that he can handle a dry subject like this one on admissions the way Blythe handles a political story, make it interesting reading and at the same time prove his statements and convince you that he knows what he is talking about. The history of Mr. Ruffner in show business is mighty interesting. He has risen to a country wide fame as one of the most original men in the business and yet he is still the same likable boy that he was before prosperity and fame came his way. Of one thing we are sure you will enjoy reading his article one of the series we are now publishing each week on this page.

THE OPEN MARKET is for the Farmers. It has developed a lot of Woolworth merchandise with Tiffany price marks. It would seem that if a man were to try to keep pace with the outrageous rentals now being asked, increased admissions would automatically come about. But will the public respond in sufficient numbers to justify? I believe they will, just in proportion to the merits of the individual attraction, and it requires more than the customary length of showing to prove this. In other words, when big money is paid and admissions increased there is an instant wariness on the part of many theatre goers who are not immediately responsive and a longer run is necessary to get the initial investment back with such returns as circumstances make possible. The application of a theory — its success or otherwise — depends entirely upon local conditions and what would prove true in San Francisco could not be expected to work out in Wichita. Just now, the Rialto, here in San Francisco, is engaged in testing a theory which is working out very satisfactorily. When the new order of things appeared and higher rentals were asked, the theatre did not elevate its prices nor did it obligate itself to pay extreme sums for productions it had not seen. Like all first class theatre properties, we have the facilities for marketing a film properly. The Rialto will pay a fair and just price for any production which comes up to its ideas of good entertainment. We have a certain latitude of prices we can afford to pay based upon what we can afford to charge. If the banquet is a $10 per plate affair, we don't sit in, for no man ever ate $10 worth of substantial food at one "settin" and came away feeling right. For the moment we are staying within our means and by so doing we are probably remaining in both the good graces and the means of our friends. When the time comes for us to present an attraction whose rental figure over-steps the line of possible results based upon normal admissions, we shall elevate prices at the box office as we believe necessary. A theatre is judged by the class of entertainment offered as a man is judged by the company he keeps. It costs money to travel first class and there is a knack in spending money first class. A merchant must keep faith with the public. He must handle good merchandise. He is expected to know it is good before he endorses it. If he finds himself victimized by the wholesaler, as a good merchant he will not, in turn, victimize his customers, but will stand a loss and buy with greater discretion in the future. I wish I could write something of particular interest to the small-town manager. Intensified showmanship begins there. I began there. Many a picket fence did I walk straddle of—so to speak—to learn what constitutes dangerous ground and HOW to walk on it when necessary; and this theory thing of which I speak is merely past experience coming to the surface for another trial, only in a broader sense. The most money I ever made was made at regular admissions. The most money I ever lost was lost at increased admissions. I have been over-sold but never twice by the same man. I have been undersold but never by the same man. This price thing is dangerous ground for both exchange and exhibitor. One can juggle prices, the other cannot. We signed a contract yesterday for a film at $700 on which the initial quotation was $3,000 ten days ago. The unfortunate part of such a policy is that this salesman will undoubtedly get a lot of easy money in the territory and many exhibitors will raise their admissions on the strength of what they paid, only to grace their screens with a commodity of ordinary merit, because flowery talk and the present epidemic of high rentals for the moment caused them to feel such a step was in line with the general trend of things. River boats were not built to sail the seas, but little does that concern the pirates who give no recognition to the fact as they tempt one to take passage on these ocean excursions, so to speak. Here in San Francisco we have a large transient trade in addition to a steady-building-week-to-week trade. Were we to suddenly elevate our prices to satisfy the demands of the exchange men and pay them the prices which "New York" dictates shall be asked, the box office boost would have no material effect on the strangers, but it would prove a momentary set-back and perhaps a serious one with our steadies. For example: The other day a party of men were discussing the raise on the part of the boot-blacks from 10¢ to 15¢ for a shine — a fifty per cent increase — and it was found that every man present was and had been shining his own shoes since the raise went into effect. It was not because they couldn't afford it, but because, I am sure, they were not conversant with the whys and wherefors of the bootblacks' problems, and rather than argue the point they just didn't donate, that's all. A 5¢ boost is responsible for this attitude among a crowd of men who might easily be called "ready money." This being true, how must increased theatre admissions be looked upon by families? So far as educating the public is concerned, it isn't an easy matter to carry on an educational campaign in newspapers whose display rates run from $4.90 to $7 per inch for amusements, and particularly uninviting would such a campaign be at this time in view of the typhoon of increased prices constantly about the heads of the ordinary mortals who make profits possible. Those

(*Continued on page* 3736)

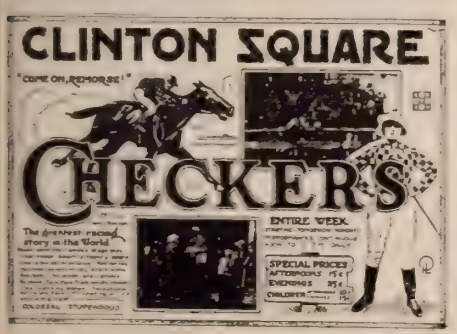
Your Idea and Ours

RECENTLY we told you something about the advertising of the Nemo theatre at Johnstown, Pa., and what this house did with an anniversary week. Here is one of the displays that Barclay used on this occasion, a two-column eight inch ad. on "The New Moon." We had later specimens but chose this one since we think it is rather classy for small space. Especially effective is the hand drawn line billing the star. It is seldom that we see as good work as this from a city of Johnstown's size.

A weakminded man is always the most head strong.

THE Clinton Square theatre of Albany comes through with the best display we have ever seen from New York State's capital city, in this half page on "Checkers." Using the illustration of the famous race horse scene which has characterized nearly every display framed for this feature and getting the title up in big letters together with two good scene cuts, builds this into a most effective ad.

We really call this the best display that has come to our attention on the feature, and is especially to be commended from the fact that as a rule Albany exhibitors apparently pay little attention to their advertising.



Sound money is the kind which jingles in a fellow's pockets.

WE are strong for displays of this character, hand drawn and artistic to the last word but we never use one for these pages without some regrets since so few exhibitors can use them as models for their own displays and that is one of the greatest uses this department has. We never select an ad without considering whether or not it will be of use to some one else, the exhibiting of fancy specimens of displays being a second consideration.

The work of the Strand ad man on this display for "The Thunderbolt" we call one of the very cleverest examples of its kind from every point of view. Especially do we approve of the selling talk which creates an interest in the subject matter of the picture and in the explanatory sentences printed on the "jardiniers" at each lower corner calling attention to the two stars' previous hits.

In size this was four columns by twelve inches. The Strand is located at Omaha and is one of the A. H. Bland houses.

A genius is a man who can do almost anything but make a living.

THE Arcade theatre of Jacksonville, Florida, hs come through with another full page of good stuff, this time on "Her Kingdom of Dreams." We really don't call this the best ever but we must admit that it attracts attention and for the most part advertises the feature from absolutely the right angle, first featuring the star, next the title and with the great array of acting talent which has parts in the production given much attention.

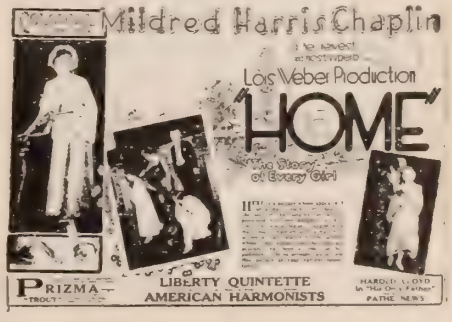
In criticism we suggest that the two descriptive scenes at the top of the page only

serve to dress the ad and attract attention and do not do a great deal toward selling the picture and also that the Arcade has been a bit extravagant in billing this as the "supreme triumph of her screen career" and as "The Perfect Photoplay." It had enough selling angles without going in for the personal guarantee which is always rather a bad policy even with the greatest of hits since no picture will please everyone and a lot of them fall way short of this goal. Still as we said in the beginning this is good stuff, better than an average.

The hog may be a squealer but he seldom gives anything away.

WE had sort of thought that S. Barrett McCormick had a monopoly on all the good advertising in and about Indianapolis but this display of the Colonial's of above-mentioned city proves our theory incorrect.

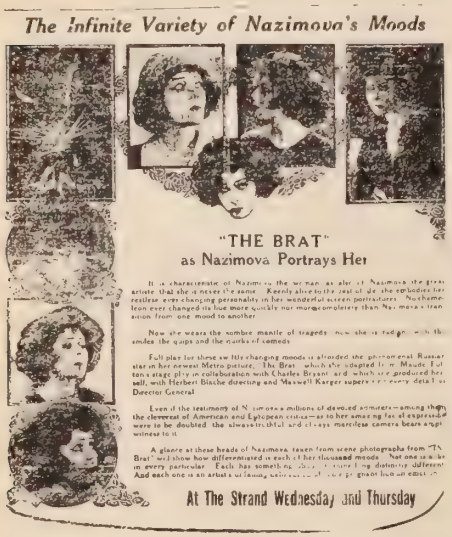
Here is one of the choicest displays we have run cross, six columns wide and ten inches deep, attractively framed with good selling talk and a nice display of the star's name and the title of the production. The stills used do not reproduce any too well and it is too bad that they don't, since we might give this the 100 per cent label, whereas as it is, the percentage must be dropped a bit. However, this is first class advertising, better than 90 per cent of what we see, which by the way, is most of the better displays used in this whole United States.



Looking Over the Ads

You would be somewhat surprised at the really small number of cities which can boast of good advertising although the general average is fast improving. In fact, we can almost see it grow from week to week.

Most people neglect doing to-morrow what they can put off doing to-day.



WHEN we wrote a special service section on "The Brat" we called attention to a producer's cut which we recommended for advertising this picture and which we felt was going to be widely used.

Here it is, as used by the Strand Theatre of Fremont, Ohio, a town of some fifteen thousand inhabitants. However, this was not the only display the Strand framed for this picture in the same edition, almost a whole page was monopolized with display and reading matter.

We mention this to try and impress once more with our admonition to bill the good picture like a circus above all others, rather than to figure that the production will do a good business without special effort. A good production, coupled with a popular star, will do well unaided but it will clean up when properly exploited and make friends for your theatre. This picture did such a wonderful business for the Strand that the news reached our Cleveland correspondent who reported it to us, with the reason therefor, which was the exploitation given it. Every day it is becoming more important to pick only the good ones and then advertise them properly. The day when about so much business could be depended upon, regardless of the attraction or the amount of publicity obtained is gone. There is a wide margin to-day in what individual attractions will do. See to it that you pick only features which deserve exploitation and then go to it. In size this ad was four columns by twelve inches. With the exception of the name and date line this is all producer's cut.

THE Metropolitan theatre of Cleveland has used the teaser idea in its selling talk for advertising "The Hushed Hour" and we believe succeeded in framing something which will attract the attention of the reader and incite curiosity concerning the film itself. There is however one trouble with this selling talk, one which is liable to accrue whenever the teaser method of advertising is attempted and that is that the selling talk mentioned is misleading. The story of "The Hushed Hour" has nothing whatever to do with stopped clocks or suspension of business as this reading matter infers.

In connection with the subject of teaser campaigns it might not be out of place to say that a great many good advertising men are very much against their use except in a mystery story or a light comedy where people are more apt to forgive you if they

"THE HUSHED HOUR"
A MOST UNUSUAL PLAY
WITH
BLANCHE SWEET
AND A CAST OF 12 STARS
Milton Sills, Gloria Hope,
Rosemary Theby, Wilfred Lucas,
Wyndham Standing, Mary Anderson,
Winter Hall, Lydia Knott,
Harry Northrup, Bernie Alexander,
Edward Kimball
Kid McCoy
SUPPOSE
Every clock in the world would stop for one hour!
All business suspended—not a wheel turned—not a human being moved?
That during this hour—the hushed hour—the world halted to think and meditate?
What Would Your Thoughts Be?
METROPOLITAN

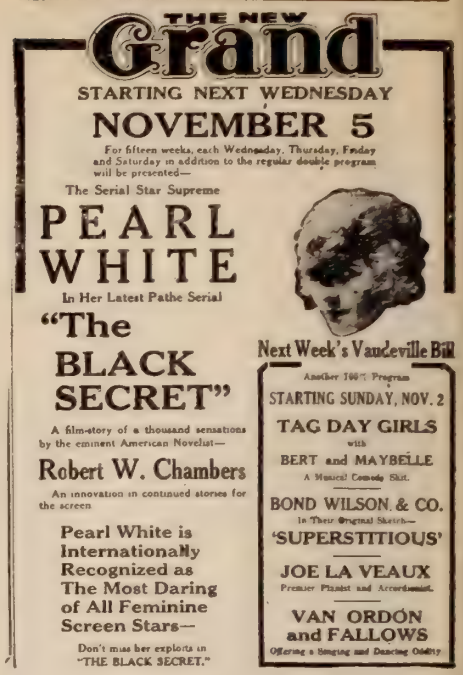
are misled into believing something that isn't. In this opinion we are inclined to concur, as the lawyers say.

So far as the biggest part of this display goes it is excellent, sure to attract attention from the illustration alone if from no other angle.

A lost opportunity seldom finds its way back.

THE Grand of Minneapolis has chosen to give the new Pearl White serial "The Black Secret" the best end of this display, three columns by twelve inches over several numbers of vaudeville, something a great many combination houses are doing these days. We are using this display for the reason given. It is also an interesting specimen of practically a straight type ad. very nicely framed in a style easy of composition but nevertheless effective.

Billing Pearl White above the title of the new production we believe is quite correct since this star in her particular line is a great favorite and always of greater interest to fans than the name of the production she may be appearing in. In size this display was three columns wide and twelve inches deep.

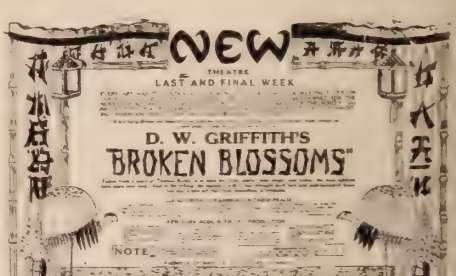

THE NEW
Grand
STARTING NEXT WEDNESDAY
NOVEMBER 5
For fifteen weeks, each Wednesday, Thursday, Friday and Saturday in addition to the regular double program will be presented—
The Serial Star Supreme
PEARL WHITE
In Her Latest Pathe Serial
"The BLACK SECRET"
A film-story of a thousand sensations by the eminent American Novelist—
Robert W. Chambers
An innovation in continued stories for the screen
Pearl White is Internationally Recognized as The Most Daring of All Feminine Screen Stars—
Don't miss her exploits in "THE BLACK SECRET."
Next Week's Vaudeville Bill
Another 100% Program
STARTING SUNDAY, NOV. 2
TAG DAY GIRLS
with
BERT and MAYBELLE
A Musical Comedy Skit.
BOND WILSON & CO.
In Their Original Sketch—
'SUPERSTITIOUS'
JOE LA VEAUX
Premier Pianist and Accordionist.
VAN ORDON and FALLOWS
Offering a Singing and Dancing Oddity

Gossip is a deadly gas that is often fatal to the best of friendships.

WE call this half page display of the New Theatre, Baltimore, on "Broken Blossoms" the most effective ad we have seen on this picture and it has hd a lot of good advertising framed both with the producers' cuts and by exhibitors.

The place where this display excels to our mind is the decorative border with its design suggestive of Chinese atmosphere although the reading matter used is all high class. This ad is entirely original with the exception of the Chinese birds at the lower corners which were suggested in the producer's press book and therefore the New ad man is entitled to all the credit for so fine a display which we label 100 per cent in our batting averge column.

Using the favorable reviews written by the various dramatic critics both in Baltimore and New York, we call excellent stuff, especially the reports of the Baltimore papers. In fact this whole display strikes us as a masterpiece. What more can we say?

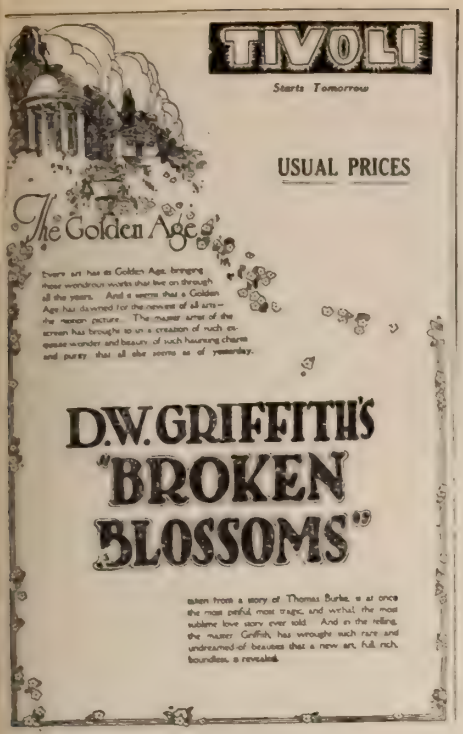


Sin may be ugly but it understands the art of beauty culture.

HERE is an example of exhibitors aid which if it was always reached in quality would make advertising displays an easy matter, since all the Tivoli did to secure this high grade result was to insert its name cut in the first mortise and the "usual prices" line in the second mortise.

And certainly this is an artistic display

How Exhibitors Advertise



which will sell "Broken Blossoms" quite as well as if a high salaried artist had laid awake nights planning it all out and then spent half a day in framing it. This cut should get almost universal use when the feature begins to play the houses in cities where the best that can be gotten in mechanical help in framing an ad is straight type. The cut is a popular size, three columns by twelve inches. The Tivoli is located in San Francisco. It played a rather extended engagement on "Broken Blossoms."

The trouble with a man who doesn't know anything is that he is always telling it to others.

THE use of this display on "The Vengeance of Durand" by the Superba of San Diego, Cal., serves at least two purposes. First it exemplifies the correct way to use a head cut of a star, and second, it will prove to you that release dates

don't mean much any more. This picture is not scheduled for release for some time, is showing at the Broadwy this week is a pre-release subject and still it has been played on the West Coast some time ago, since this ad appeared in the San Diego Union of the issue of October 26th.

As for the display itself, it is better than average and quite up to the Superba's standard. Here is somewhat of a question to our minds in the billing. Should the star be billed above the title of a picture adapted from one of Rex Beach's novels? We are inclined to think that we would shout our heads off on the title relegating even so popular star as Miss Joyce to second place.

In size this was four columns by twelve inches, about the usual Superba space. We use quite a lot of this theatre's displays as they are usually very good and are fine subjects for exhibitors who desire models from which to frame their own displays.

The proof of the good showman isn't always in the money his house takes in.

THIS is a fair sample of the advertising done in Boston, small displays, this one is two columns by four inches, advertising the features only. While there is nothing unusual about this display it can be labeled as high grade work. It would seem that doing service for two big first run houses a larger space might be purchased to advantage and a more extensive selling talk framed. It is quite possible that billing Griffith and the title of his latest feature, "Scarlet Days," is sufficient to attract big business but certainly the "Luck in Pawn" picture needs some explanation as to its merits.

With "Daddy Long Legs" record of 19 weeks in Boston in mind, we would figure the bean city a fertile field for the exploitation of pictures.

A lot of exhibitors borrow trouble when they negotiate a loan for improvements to their theatre which aren't necessary.

THE New Aster of Minneapolis is responsible for this display on Mabel Normand's "Upstairs" and has produced one of the best advertisements we have seen on this feature, and we believe entirely original.

Here is the use of the personal guarantee in the shape of a typewritten letter to the public signed by the manager of the theatre.

We do not remember using anything from the New Aster recently and therefore are not familiar with the character and style of its product but from this we judge that its advertising standard is high.

WE are choosing this display on "The Miracle Man," a full page from the Houston (Texas) Chronicle, for just one reason, and that is, that here is an ad that can be framed by the theatre in the very smallest towns, the tanks as they are called in the show business. And right here we want to recommend that you who have show shops in these smaller cities do just what has been done here when you play this feature, buy a whole page to advertise it.

All This Week
PRICES:
Adults..50Cents
Children 25Cents
All This Week
PRICES:
Adults..50Cents
Children 25Cents
LIBERTY
George Loane Tucker's
Stupendous Production
"THE MIRACLE MAN"
The Wonder Picture of the Year
The Photoplay with an Amazing Soul
"A Black-Hearted Group from New York's Chinatown where Men Smile But Little and Women Only Laugh."
"Courage, Honey, a Good Thought Can't Die—and That's What He Was, a Good, True Thought."
Even the Dope, Poor Hop-Head that He Was, with No Will or Force, He Was Right.
What's It Going To Profit a Man If He Gains all the Dough and Loses His Girl?

The America theatre in Denver uses two entrances and has a box office at each side of Curtis and Sixteenth streets. The lobby of this theatre holds over 600 people, so that in order to have the people standing out on the sidewalk on either side he can hold out over 1,000 people. This picture shows the enormous crowd that were unable to get seats at the last showing of this picture

TEN DOLLAR MEALS

Continued from page 3732

who know the showman's problems and who are mentally lenient, will continue to go as often as they can afford, those who don't WON'T. People can get along without motion picture entertainment if they have to—the flu shut-down proved that. The Rialto's admissions the past ten weeks have been and are: Adults 28¢, Children 11¢, Loges 50–, matinees and nights. I believe in a one price house. When I came here the prices were 10-20-30 and 40¢. It was necessary for a patron to speak a piece at the box office window—the loss of precious time on a busy day or night—and further necessary to pass through three different hands before the proper location in the house was reached. We threw out the 20¢ and 30¢ tickets and established 25¢ as the general admission, adding the war tax of 3¢. If we maintain this and Congress wipes out the admission tax, we will still have our 25¢. If they do not, the patron still continues to pay his own tax. We added 10c to the price of our loges on the assumption that those who bought loge seats could afford the extra dime. This plan pays us $16 more per house than was possible under the old order. California cities have been strong for three and four prices. One will see a line a block or so long—especially in Los Angeles. These are the low-price seekers, while the orchestra and loges will be largely vacant often times. Long lines of people are not always an indication that the house is doing a capacity business, for while one part of the theatre may be sold out, there may be lots of room in some other section. Here in the Rialto we permit smoking in any part of our balcony, and though the price is the same as the lower floor, no difficulty is experienced in filling it. The term "Selective Booking" is going the rounds now. That aptly describes it. This year it is the same old horse on the same old track, with the same old rider and the same old bookmakers. On September 4th, 1919, two weeks ago, I saw a wonderful melon, figuratively speaking, which sampled first class. I knew I could retail this melon to my customers with the knowledge that they would be delighted, and though I offered top price I could not buy it unless I further agreed to pay a handsome bonus for three little onions which I was told were in the ground but which had not yet sprouted. The yard in which they were planted had—in times gone by—produced some very poor onions in which the worms had chewed their initials, and knowing I could get no definite assurance that the embryo onions would develop into marketable produce, I went my way, disgusted with the System. The unborn onions and the beautiful melon were closed out later to another buyer because he was willing to "stand and deliver," though my offer for the melon beat his. AND THAT IS SELECTIVE BOOKING. So for the present, the Rialto will continue to play the side lines, letting others sign up long distance contracts to their hearts' content. Those pictures we buy will be given IMMEDIATE dates. Those we play are those which have passed inspection. Happily we are not embarrassed with contracts which compel us to play or pay Woolworth merchandise at Tiffany prices.

Transforms Vacant Lot Into Desert to Exploit "Sahara"

GLENN CONDON, manager of the Majestic theatre Tulsa, Okla., had a Sahara all his own for his engagement of "Sahara"—a desert on a vacant expanse adjoining the Majestic. At the close of Saturday night's performance Manager Condon put his force to work on transforming the lot into a desert by strewing it with sand, imitation sage-brush and cactus, while on the other end a force of carpenters erected a little tent, a skilful reproduction of that shown in the picture.

The big crowd that flocked to the Majestic for the opening performance Sunday stood open-mouthed at the transformation. To give his patrons a chance to revel in the desert sand Mr. Congdon placed his ticket office inside the makeshift tent, where through an arrangement with a local songshop, Mr. Congdon had installed a piano and a quartet of male singers attired in Arab costume to render "Beautiful Sahara," Frederick V. Bowers' ballad which the Louise Glaum picture inspired.

The Majestic lobby on "Sahara" revealed the same care and attention that Mr. Condon had lavished on his little desert. Art, that was entirely absent in his side show on the lot, ran riot in the lobby. Mr. Condon had some beautiful oil and water color paintings reproduced from the scene "stills" on "Sahara" and these surrounded a life-size portrait of Louise Glaum.

For the four-day engagement the management supplied Arab costumes for its ushers, ticket sellers and other employes who came in touch with the eager throngs that voted Mr. Condon's outdoor desert setting his stunt of stunts.

Sanders Comes Across With A "Bearcat" for "Bearcat"

J. W. SANDERS, manager of the Strand Theatre of Mattoon, Ill., tells us how he put over "When Bearcat When Dry."

Naturally the title of this feature is going to suggest a lot of clever exploitation stunts and we are not surprised to see them beginning to come in.

Here is what Managers Sanders did on the Strand's engagement on this feature, as it was told to us in his letter.

"We started about 4 weeks previous to the playing date, by taking a dozen of the 'Coming' one sheets that are furnished gratis. They have a large circle in the centre, reading 'When Bear Cat Went Dry,' I cut that out and pasted a neat white paper on the bottom, which read, 'They Drank Bevo, Graino,' etc. I put these in the windows of every soft-drink joint in town. I did not have a thing on the one sheet to indicate that it was a picture, but it started people to talking.

"The next week I plastered the town with stickers. I followed that by pinning a button on every boy that I could, and then a week before the show plastered the town with my paper on the pictures. The result was, I did a smashing big business."

View of crowds waiting to see "The Mystery of the Yellow Room" at Moore's Rialto, Washington

Personal Inspection of Tom Moore's Exploitation Methods

HERE is an opportunity to measure some of the things which bring people into the theatre. An opportunity which is not often presented since advertising in any of it's various forms is not usually to be weighed on a scale which will determine its true value. We have heard various men discuss the subject with much apparent conviction that they knew all that was to be known. The next day some other sharp would argue right the opposite and make his case both logical and clear. Discussing advertising is very much like discussing law. You may prove anything you like.

Window display in Kann Bros. department store window arranged by Bert Adler, Realart's special representative at the Washington showing in Tom Moore's Rialto theatre

The case in point, as they say in the court room, is the experience of Tom Moore, the Washington exhibitor, manager of the Rialto, Strand and Garden theatres has had with his engagement of "The Mystery of the Yellow Room" at the Rialto theatre.

The picture opened at the Rialto Sunday, November 3d. An hour before the first Sunday show the lobby and street was blocked with people waiting to get in. Sunday night fully two thousand people were turned away and when the admissions were counted for the opening day's business it was found that the Chautard picture had broken the house record previously held by Mary Pickford, America's favorite actress in "Daddy Long Legs," her greatest screen hit.

Immediately you showmen will inquire, "Why?"

First, we will give you our idea of "The Mystery of the Yellow Room" viewed as an attraction before anyone has seen the picture and any mouth to mouth advertising could build patronage for it.

A feature produced by a new firm, directed by Emile Chautard, who has a good reputation but who would hardly mean a great deal to audiences, adopted from a French novel which is not one of the best sellers although quite widely read, a cast of capable players but which contains no stars and a title which will sound alluring and interesting to the average person who goes to the picture theatre. Yet this film has broken all opening day records for Mr. Moore.

We will now tell you about the advertising campaign. For a week previous to the opening date liberal advertising space was purchased in the Washington papers. All of this display was of the teaser type. Viewed without partiality we would call it good average stuff both as to size and quality. No other forms of exploitation were used.

Sometime prior to the opening date, Mr. Moore announced that a prologue was being prepared as an additional attraction. This feature was given quite a bit of publicity, both in the text pages of the Washington papers and in the displays, especially the former, since Mr. Moore has gained a reputation for his prologues and the announcement of the proposed staging of another was an item of news in Washington.

In the stories concerning the proposed prologue for "The Mystery of the Yellow Room" was the mention that one Miss Fay Brennan, a Washington girl, would enact the role of the heroine of the film for the pantomime performance. Miss Brennan, in Washington, is more than a name, since she has just won a beauty contest, and in so doing secured a lot of publicity and is being considered for further honors, just what they are being immaterial to this story. The Rialto advertising dwelt particularly on the fact that Miss Brennan would appear in the prologue.

This done, the Rialto waited for the opening with the result described. You will probably have reached your conclusions as to the reasons fr the phenomenal business "The Mystery of the Yellow Room" did at the Rialto. See if it agrees with our own.

The writer saw the prologue in question and calls it a most effective bit of stage craft, the work of Mr. Moore and Mr. Chautard as co-directors.

Following is a description of it and accompanying are cuts which illustrate our story. Also cuts of the Rialto foyer, one of the most beautiful rooms we have ever seen about a theatre, decorated for "The Mystery of the Yellow Room" showing and a picture of a tie-up in a window dis-

Tom Moore

play effected with the Kann Department Store, one of Washington's leading mercantile establishments. Before the picture is flashed on the screen, the rising curtains reveal in the center of the stage the mysterious "Yellow Room" with the barred window at one side. The lights are subdued, an air of mystery pervades the entire scene. A green hued spot light discloses in an aperture at one side the cat, whose lingering "m-e-o-w" precedes important action in the film story. The green light fades, to show at the other side in an aperture the mysterious old woman who hovers near the castle containing the "Yellow Room"—always near when trouble occurs She predicts evil in her muttering voice. She is intently listening for the repeated "meow" of the cat.

In the dim light a skulking figure is seen. As the dim light sweeps back and forth across the stage the figure each time seen is nearer the "Yellow Room." A long hand reaches for the door knob. Then flashes on the screen the scene from the film of the long hand and the clutching hand of the mysterious assailant. He seizes the girl; she screams, draws back, secures a revolver and fires. The "kick" comes from a real scream and a revolver shot behind the screen, timed with the film. The picture follows in its entirety.

Tom Moore believes his scene will be copied all over the country. Mr. Moore, while greatly pleased with the opening the Chautard picture had, stated that he was not surprised.

He also commented on the effectiveness of prologues.

"Ordinarily I do not believe in prologues — only certain types of pictures are effective when combined with them," Mr. Moore said.

"What I consider the best feature of 'The Mystery of the Yellow Room' from an exploitation standpoint, is that it comes at the public from a new angle. We had war pictures, labor is now in the spotlight and the picture fan wants a change. I think with a smashing prologue the mystery story is just what is desired.

Then, Mr. Moore who impresses us as a man who looks well into the future, went on to give his ideas of what is to happen in the exhibiting field in the years to come.

Lobby of the Rialto theatre, Washington, the new million dollar Moore house, dressed for the "Mystery of the Yellow Room" engagement.

"The day is coming when actors and sets will be utilized extensively in the exploitation of motion pictures — when prologues will be given for a week or two in advance of the showing of a big production, instead of a minute or two in advance."

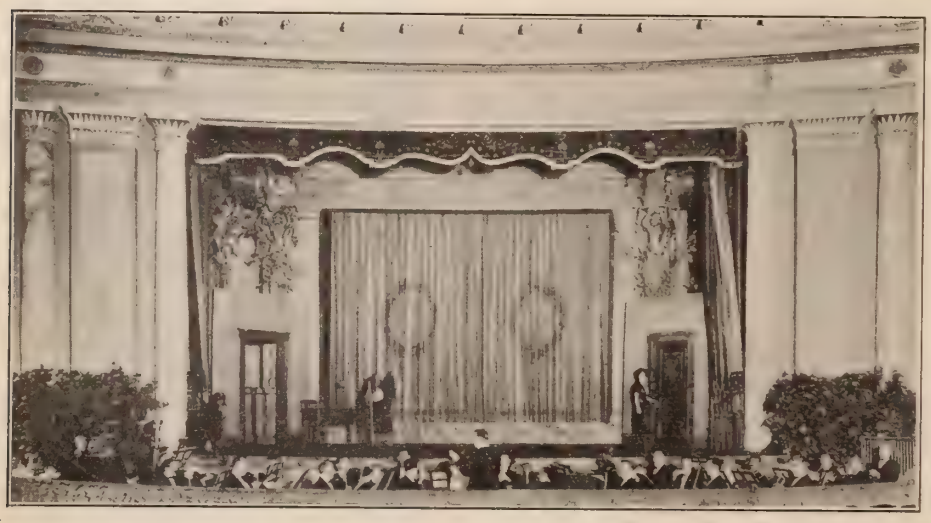
"I do not expect to change the character of my programs," he explains, "Except, of course, that I hope to be able to take advantage of every opportunity to book bigger and better pictures. I mean, though, that my theatres are to remain photoplay houses. The additional stage area is required solely to facilitate better presentation and exploitation.

"Let me cite a concrete illustration. When I saw 'The Mystery of the Yellow Room' at the Broadway Theatre in New York the other night I was impressed at once with the possibilities it offers for exploitation. The key scene in which the girl is attacked, if presented on the stage with original sets and employing actors in person instead of in picture, would be a tremendously forceful advertisement of the production. Realism would be wonderfully enhanced by hearing the girl's pathetic cries for help and her father's desperate hammering on the barred door of the room.

"I am using such a scene as the prologue to the picture, but my contention is that really I thus derive only part of the whole value which the situation offers. Suppose, in connection with my program for a week or two in advance of showing 'The Mystery of the Yellow Room,' I had begun putting on this scene, following it with an announcement that it was an enactment of one incident from a picture to be shown at a subsequent date. Would I not thus have developed a great deal of advance interest in the production, and at the same time have afforded a thrill for my audience?

"Why, I will venture to assert that this prologue, if put to such a use, would bring greater crowds to see 'The Mystery of the Yellow Room' than ever have attended the best exploited pictures in all the history of the industry! And this is but one case in scores. I cite this production because it happens to have made a special appeal to me and because I am showing it now at my Rialto Theatre. The only reason I did not utilize the plan outlined in connection with exploitation is because the period between booking and showing was too short to permit of making the necessary arrangements.

"The first time I tried a stunt of this sort — a supplemental scene, I mean — was during the presentation of 'The Whip.' You will recall that there is a big race in the picture. Well, I showed that race scene, with the tread mill appurtenances that were used for the stage production of 'The Futurity Winner.' The stunt cost a little money, but say! I packed the house every night and I produced an outburst of enthusiasm which the picture alone could not have developed in a thousand years of presentation.



View of the Rialto stage showing the characters which presented the prologue to "The Mystery of the Yellow Room."

The Efficiency of the Teaser Campaign

By R. E. Pritchard

Director of Advertising and Publicity, Allen Theatre Enterprises, Canada.

GIVEN a humorous, or at least a light subject, the teaser method of advertising will pay, provided there is a real idea behind it. But there must be some real idea to be developed; once you start forcing this sort of exploitation it loses its "punch." That is my conclusion after trying this method of advertising in Toronto and in some of the smaller cities where the Allen Theatre Enterprises own theatres. In every case where the plan has been faithfully carried out the result has been good business.

Just at the same moment I want to convey a warning to advertising men to be sure that the matter on which the teaser idea is based is actually in the picture. I had one experience in which I adopted a press book idea and used it in connection with one theatre before I had seen the picture itself. When I did see it my discovery was that much of the matter was not embraced in the production and that a person after having seen the picture would still be uncertain as to what the teaser matter referred. Needless to say further matter was changed to fit the picture.

In the case of a serious picture I am convinced that the teaser idea is out of place. It is very well to single first one and then another idea out for exploitation, but where the production is a drama or a high class offering the connection with the picture itself should be made clear. No matter how well you may work your plan out it is pretty certain that the public will know that it is being "kidded," and when you are able to come along and offer the people something in the way of laughs they will enter into the spirit of it, and that since the ad. man is taking the trouble to play this end there must be something in the offering itself worth their while.

My first experience in Canada with this method of advertising was with Marguerite Clark in "Girls." Reports had come from various sections that the star had lost a great portion of her drawing power and in some instances managers had put on "double bills" to make the appeal stronger. In playing the single picture it was manifestly the remedy to put the selling argument on the picture itself and allow the star to be only incidental. The teaser is certainly calculated to arouse advance interest and here the offering was straight comedy.

Front of the Allen theatre, Calgary, for "Girls" engagement.

I found the tip for the teaser in a four column advertisement in the Famous Players-Lasky press book. This followed the usual policy of putting practically all the emphasis on the star, but the illustration embraced the pictures of the three girl characters and under these in small type were the respective sentences: "See No Man," "Listen to No Man," "Kiss No Man." It is apparent to every one that the three lines used alone would attract the attention of every woman and lots of the men. So this we proceeded to do. We set the three line in 14 pt. type, of bold face, and placed one of these on every page of the newspapers two days before we announced the name of the picture. In some cases we carried these for more than one day, but we found that the single insertion was sufficient.

As a matter of fact I believe that it is a mistake to prolong a teaser campaign over too long a time. With the first appearance of such advertising the average reader is apt to suspect that there is a trick about it and his curiosity will be aroused to a sufficiently high pitch to watch the papers for a couple of days to see what it is all about, but if the time is prolonged you are apt to find your prospective patron losing interest.

Now while a few newspapers in Canada are called the Sunday World and the like, as a matter of fact they are printed and distributed on Saturday on account of the laws prohibiting their publication and sale on Sunday. So we are really confined to the Saturday afternoon papers to making the announcement that would appear in the real Sunday issues in the United States.

Therefore we carried the "See No Man," etc. teasers in the Thursday issues and then on Friday we came along with an announcement inviting the girls of the city to join the Man Haters Club. These were set along the style generally adopted by associations being organized, club notices and the like. In these advertisements the lines from the first teaser were repeated, this time they being given as the motto of the club. In addition "M. Clark" was named as the president of the club and the street and number of the theatre was given as the place for filing applications.

Then on Saturday came the definite announcement. The man-hater idea was now developed in the minds of everyone, and therefore the catch line to use in the large advertising was something that would immediately connect the people with the teaser campaign and at the same time induce them to read the rest of the display so that we would sell them the picture itself. So we used as the top line "How They Hated Men." Below this we carried the illustration from the Famous Players-Lasky press book and then our own selling argument on the picture, building it on the girl idea and also bringing out the fact that this was made from the play by Clyde Fitch. The name of the star was now made prominent, but it was only after we had rivetted the attention of the public through the teaser and then had sold the picture on its own merit.

This general plan was carried out in most of the cities in which the picture was played and the reports were uniform that it did big business — bigger in the cities where the teaser campaign was tried than in the others. The advertisements that are reproduced here are those of our Moose Jaw, Saskatchewan, theatre. This is a city of 25,000, yet the plan that worked well here was also used in Toronto, a city just twenty times as large.

The teasers were slightly varied in Toronto by combining the three line teaser and the announcement of the Man Haters club. Although this campaign was used in only one newspaper it brought dozens of callers to the Allen theatre. Even then they did not stop, but numerous calls on the phone demanded the details of the organization. Similar advertising was used in the Saturday papers.

In the case of "Girls" this plan of advertising was largely an experiment since it has been given little attention in Canadian cities, but since trying it in some of the smaller cities and in the second largest city in the Dominion I am satisfied that this plan works well regardless of the size of the town when you use this in connection with the right sort of a picture. That this was proven to my satisfaction is shown by the fact that we have held up our regular plan of advertising in order to put through the teaser on a picture that we are showing at the Allen theatre, Toronto.

Unquestionably the greatest value of this type of advertising is to arouse the curiosity—to get the people talking. I have seen some advice that care should be taken to avoid displays on the picture in front of the theatre because this "will give away the fact that the advertising is about a picture." That is all rot. Probably nine-tenths of the people suspect that it refers to a picture any way, and if you can get them to walk down to your house and take a look you certainly have aroused enough interest to be pretty sure that they will come to see the offering.

It was with that idea in view that Manager J. F. Price of the Allen theatre, Calgary, reproduce the heads of the three girls in front of his lobby with the inscription below them.

Let me say that I realize that the teaser idea is one that must not be worked often. As a general proposition I would rather advertise the pictures on their merits. My usual campaign includes a full seven days advertising on each production — counting the so called Sunday issues but there are times when it pays and when it stimulates interest itself to depart from the routine especially when the picture permits you to give the people the advance suggestion of a laugh.

Tom Moore's Birds Are Birds

THIS is not a story of birds as we are won't to hear the word used in the gargon of film language but a tale of the two-winged, feathered kind. Neither does it concern Tom Moore, the actor being a chronicle about Tom Moore, the Washington exhibitor, owner of the Rialto, the Strand and the Garden theatres in the Capitol city.

To be specific, it is a story about the canary birds which adorn the foyer of Mr. Moore's Rialto Theatre.

The Rialto boasts a large oval foyer between the lobby and the auditorium, a beautiful room where patrons wishing to crowd in to see Moore's shows may wait.

Around the room in cages are placed a dozen or more canaries who fill the air with melody with their bird language carols so long as the music in the theatre can be heard. Their music is not the usual thin trill of the breed but full-throated joyous notes of the trained singers, since they are specially selected specimens from a well-bred family.

The thing which surprised the writer is the fact that at 11.00 o'clock P. M. the canaries are still singing away oblivious to the fact that bed time in bird land has long since arrived.

Mr. Moore is authority for a little story of his pets' peculiarities. In the winter time it is necessary to protect the birds at night and cloth slip covers have been provided to pull down over the cages. This of course shuts out the light. Hours after the birds would be expected to have retired, it is not unusual to hear from one of the cages a faint "peep" and then from some other cages a "peep peep" which will travel around the room. Then the whole company will burst into song that will continue for five minutes to be hushed as suddenly as it began, a sort of grand finale for the evening's performance.

View of the real areoplane used to advertise "The Grim Game"

The Rialto theatre of Denver pulled a real one with this lobby display for "The Grim Game"

Here is a Brand New Exploitation Stunt Used In Denver

THE aeroplane has become such a common thing for exploitation purposes in putting over pictures that much of it's potency has been lost, but the Princess Theatre of Denver has managed to dig up something in the aeroplane line which certainly must have proven a banner attention attracter and made a whole lot of talk.

When the Princess booked "The Grim Game," the Houdini film, T. A. Sullivan, the house's enterprising manager, looked about for something novel in the way of publicity stunts.

Now the wreck of an aeroplane, a most thrilling and convincing sequence, is one of the film's notable features, so Mr. Sullivan conceived the idea of getting a real wrecked aeroplane and setting it up in the Princess' lobby.

He found one, just where we don't know, and soon had the big machine mounted as you will see by the accompanying illustrations.

There could be no mistaking the fact that the machine had been wrecked. It looked as if it had been through the world war, for it was battered and banged and it's paint had long since disappeared. The crowds which began to collect the moment the machine was exhibited convinced Mr. Sullivan that he had picked a winner, but he did not stop with just showing the frame of the plane. The big powerful gas motor was carted to the theatre and placed on exhibition also. Now, there was a far-sighted knowledge of human nature evidenced by the showman when he set the engine of the plane up for inspection. Machinery has a strange fascination for a great many people. They like to look at the evidence of man's ingenuity and will inspect the intricate parts of a motor as if they were experts. Especially is this true of the male sex and consequently the Princess had a crowd of men and women about it's lobby every hour of the "The Grim Game's" showing. Our caption "The Best Exploitation Stunt of the Week" is temporarily laid aside during the publication of the *News* in this size but if it were in vogue this week, this stunt would surely have been run under it.

Another cut of the Rialto's "Grim Game" lobby display

Ushers Are Attired in Broadcloth for "Broken Blossoms"

IF your better half is always wanting to "do something" about the theater and feels slighted when you infer that you don't think so much of her ideas on showmanship and you are looking for an opportunity to let her help in the conduct of "your house" besides run "her own house" meaning the one at which you tell the baker man to deliver the bread, all you have to do is to follow the example of J. J. Parker president of the Majestic Amusement Corporation of Portland Oregon when he played "Broken Blossoms."

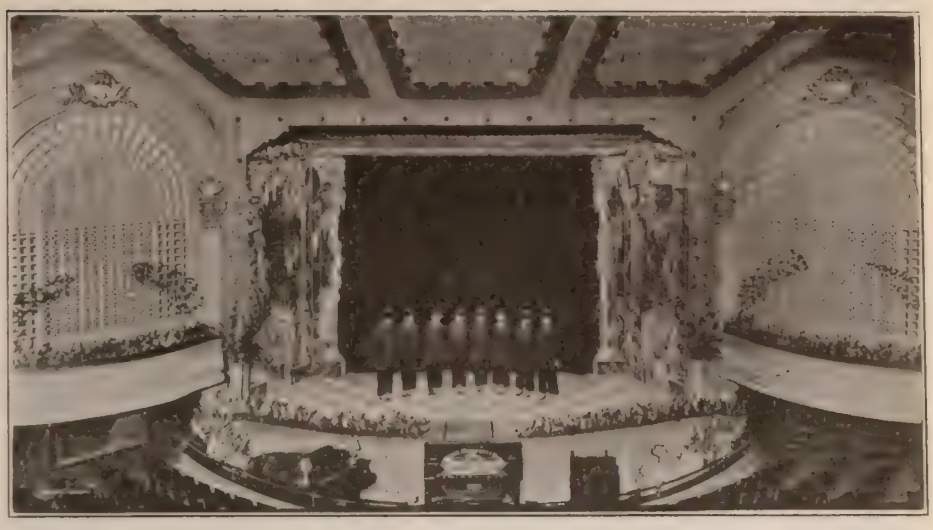
Prior to the week the Majestic was to play the Griffith feature, its president and manager began looking about for some suitable exploitation stunts.

They decided to dress the stage and auditorium appropriately and to costume their ushers in Chinese clothing.

It was in carrying out the latter idea that Mrs. Parker was pressed into service. The eight girl ushers of the house were turned over to Mrs. Parker and they all repaired to the dressmakers. The result accruing from the combined ideas of the several females was the array of costumes which you will see in the accompanying cut of the theatre stage taken during the "Broken Blossoms" showing.

Further inspection of the cut will give you an idea of the stage decorations used at the Majestic. The result of the two stunts is said to have been productive of much favorable comment from patrons and is thought to have been a potent factor in the business the film did at this house.

Miss Pearl Cummings who leads the community singing at the Majestic theatre, Portland, Ore.



Stage setting and view of ushers for "Broken Blossoms" engagement at the Majestic theatre, Portland, Oregon.

Sounds Like a Fish Story But It's Gospel Truth

THIS sounds like a "fish story" but it is gospel truth. We took pains to verify the statements made even after receiving the "dope" for our story from a very reliable source, since any instance of a show playing all night and all day in a town of ten thousand inhabitants has never been recorded, but this is what "Back to God's Country" did in Owosso, Mich., not for one day, but for three days and three nights.

You will want to know a plausible reason why any film or any show, no matter how good it was or who was the star, could keep people out of their beds. We did too and here it is. James Oliver Curwood who wrote the magazine story of "Wapi, The Walrus" from which "Back to God's Country" is adapted, claims Owosso as his home town and it was the tieing in with local color and the fact that the engagement for the film was limited to the three days which made possible such a record as we are about to make public.

Local color is one of our pet theories, not theory either, since it has been demonstrated thousands of times that the greatest bet in the show game is playing the local talent angle. It never fails, whether the town be ten hundred, ten thousand or ten million in population. People are born with a pride in their own town just as they are born with a pride for their nation.

The Strand Theatre of Owosso booked "Back to God's Country" for three days, an extra long run for any feature, because it realized the exploitation possibilities of using the home ties of the author as a local color campaign for the picture; consequently the Strand management went after the business by emphasizing the fact that this production was from the pen of the world-famous James Oliver Curwood, who loved Owosso folks so much he lived among them.

Into all parts of that district of Michigan which surrounds Owosso, went the word that the famous and friendly author's work would be the attraction at the Strand Theatre. It was through a sense of psychological showmanship that the Strand management preferred to harp on the personal intimacy with James Oliver Curwood rather than upon the many exploitation possibilities for novel work.

Before the picture was scheduled to open, it was noticed that out-of-towners began registering at the few hotels in Owosso, which is credited with a combined population of 10,039 people. All mercantile businesses, especially retailers, noticed a surprising rise in business. The American Legion representatives gathered a big street crowd for the first time in a month and all local restaurants ran out of clean napkins. Luckily, the local laundry girls were not on a strike.

The management of the Strand was in a predicament. He had booked "Back to God's Country" for a three days' run. He telephoned the First National Exchange of Detroit and attempted to extend the run. It was impossible.

There was only thing to do. The management of the theatre called upon James Oliver Curwood and outlined a plan for running the picture all night until the majority of the people could see it.

Curwood smiled and replied:

"There is no picture or author that a crowd would stay up all night to see. It's never been heard of and you may turn the whole thing into a fizzle."

"Not on your tintype," replied the manager. "I am going to run all night shows and start the day's performances at eight o'clock in the morning. You don't need to look horrified, Mr. Curwood. You may be the author and supervisor of this production and part owner of the Curwood-Carver Company which produced it, but once the exchange rents it to me for my good money I am going to do as I see fit with it."

"Go ahead," replied Curwood. "I'm with you strong!"

It was necessary to employ three shifts of ushers, ticket takers and operators.

But the theatre cleared the biggest profit in its history.

Lobby of the Strand theatre, Cleveland, for the showing of "The Right to Happiness"

Grand Junction Isn't Much on the Map But It Boasts a Live Wire Showman

THIS story is mostly "boost" something which is usually taboo in the Service Bureau, since our aim is to aid and encourage exhibitors in becoming better showmen.

It is the encouragement angle which has led us to publish this rather personal article concerning one Ole N. Nelson a Colorado exhibitor.

We figure that any time we tell a story of some exhibitor who is a better showman than the average in the size town in which he resides and does things better than other exhibitors of his class, that we are presenting to their view an example which should be an inspiration.

An exploitation man in New York sits back, with pride in his heart as he thinks of the great stunt he put over when he issued a single page of newspaper material on some special feature. But out in Grand Junction, Colo. surely you will be forgiven if you never have heard of the place, where, according to the city folks, they don't know very much, that would be a commonplace publicity idea.

Every now and then the name of Ole N. Nelson comes up in the home office of some bug film concern back East through the medium of some very fat contract he has just signed. Ole is Manager of the Majestic Theatre in Grand Junction, and the chances are that some time in his life he lived in New York, or was there on a visit, because he is always referring to the big city.

A few years ago there were 7,500 persons in Grand Junction. Today there may be 8,000, but not many more. Yet Nelson puts on a show that would do justice to a town of ten times that size. But the main point about this story is that Nelson is a great press agent. He doesn't spend his time knocking the material he gets from the branch manager; but, every week he gets out his own paper — four pages, and of regular newspaper size. When he obtains material that suits him, it appears in this paper. When he doesn't, he writes it himself.

Thirty-five hundred persons in Grand Junction and surrounding points get a copy of "The Movie Fan" each Wednesday. The rural routes Nelson covers by machine. In the urban districts he has seven carriers distributing his papers. This sounds like a tremendously costly proposition, but Ole sees to it that it isn't. His newspaper carriers advertising each week from the leading merchants of his town; and this practically covers the entire cost of producing the sheet.

In his last issue, Nelson devoted almost a full page to "The Thirteenth Chair," which he considered one of the best box office pictures he ever saw. His judgment was verified by the returns he obtained from the picture.

"Big town stuff put on in big town fashion" is Nelson's slogan. "There may be better pictures than you see at the Majestic, but we don't know where you'll find them" is another typical Nelson line.

Ole never charges more than twenty-five cents for a seat. He has played the biggest productions at these prices, and made money too.

Gusdanovic Theatres Play Phillips Feature

PAUL GUSDANOVIC, the Cleveland exhibitor, recently played "The Right to Happiness" to a most successful engagement at the Strand and Orpheum theatres which was characterized by a heavy exploitation campaign even for Cleveland, which goes in for extensive advertising on nearly every first class picture released.

In the Phillips' feature, Gusdanovic recognized an unusual opportunity for exploitation and appropriated twenty-five hundred dollars for his advertising campaign.

For four weeks previous to the opening of the picture, all three daily papers carried small one-inch "teaser" ads in black or white style bearing the words, "Have You the Right to Happiness?" and a line drawing scene cut of Dorothy Phillips' head at the left.

Thousands of hanger cards and bells were hung over the entire city and in every street car the week previous and a gang of newsboys were engaged to plaster the windshields of every automobile in the uptown section with small "Right to Happiness" stickers.

Twenty-five 24 sheets, together with hundreds of one sheets were pasted in every corner of the city.

This was aside from the special newspaper publicity, including special big reviews of the pictures by the dramatic editors themselves instead of the usual movie editor reviews, obtained by means of an elaborate screening at the Hotel Winton with an orchestra.

But one of the biggest drawing cards in all the advertising stunts was the front on each house. At the Orpheum, Manager Ryder carried out literally the early Russian scenes of the picture by decorating his marquise with a real Russian tower.

At the Strand, Manager Surrell had three large cut-outs of three sheets made for his easels and the box office was specially made up with an attractively colored beaver board arrangement. A specially painted banner, bearing scenes from the picture stretched across the entire front of the house.

The result was that both houses were packed to the doors all during the opening day until closing time, despite damp nasty weather that constantly threatened a big storm. On the following day it rained all day until midnight, causing almost every motion picture theater in the city except the Strand and Orpheum to appear very much deserted.

The business for the remainder of the week will go down in the records of the two theaters to be pointed to with much pride in the future.

EXHIBITOR SERVICE!

Thirty Pages of It

In This Issue

Unique Lobby Display Advertises Latest Kerrigan Film

JOHN SIEFERT, one of Ohio's up to the minute showmen and manager of the Rialto theatre of Dayton, recently constructed a most unique lobby display for "A White Man's Chance."

As much of the action in the Kerrigan picture has Mexico for its locale, there was the atmosphere of the revolt-ridden southern republic in every available inch of lobby space. In the centre Mr. Seifert had an oxcart closely resembling the one in which the handsome hero enters a Mexican village in his search of love and adventure. In the cart was a figure in cardboard closely resembling the star.

Around the vehicle and all the way to the box-office was strewn imitation cacti, through which the crowds waded good naturedly to purchase tickets. Overhead, from one end of the lobby to the other, there were a hundred sombreros hanging over electric light bulbs. The Rialto's lady ushers brought the Mexican atmosphere inside the theatre by wearing sombreros throughout the presentation.

During the showing Mr. Seifert furnished a surprise by having the curtain raised where the star as a pseudo Spanish nobleman is entertaining the heroine with his mandolin. The Seifert Symphony Orchestra struck up a Spanish number and on the stage came a quartet of Spanish dancers and singers. After a ten-minute exhibition the curtain was lowered and the picture resumed amid applause at every performance.

Here is a Good Advertising Stunt

IN Elwood, Ind., Manager S. Mackey of the Baby Grand won the cooperation of the leading merchant, R. L. Leeson & Co. This firm issues a weekly house paper with a large mailing list. Manager Mackey had the Leeson company make one issue with this heading "The Miracle Merchant of Elwood" and much of the issue was devoted to telling of the "Miracle Man" visit to the Baby Grand theater.

This old lady didn't live in a shoe but in a new automobile.

The Olympia theatre's, Pittsburg, Pa., decorations for "The Right to Happiness" showing.

Some New Advertising Stunts For Phillips Film In Pittsburgh

WITH a lobby display that libelled the entrances to many gardens, and a little added exploitation George Tomopolis succeeded in playing "The Right to Happiness" to a record breaking crowd recently at the Olympic Theatre, in Pittsburgh.

After showing the picture, he decided to go a little more into detail into its exploitation, an immense sign over the entrance in electric lights, carried the wording, "The Right to Happiness," and a second sign hung from the ceiling in the lobby, had a similar sign announcing the fact that Dorothy Phillips appeared in the production. He took advantage on his excellent lobby and used four one sheet stands with stills and portrait pictures of the star and the production. Above the cashier's cage was an immense oil portrait of Dorothy Phillips. On each side wall of the lobby were large cut-outs showing the action of the star in the picture.

Taking advantage of the season, the manager contrived to arrange branches of trees with the beautifully colored leaves showing to great advantage.

The Olympic lobby display, during the week of the run of "THE RIGHT TO HAPPINESS" was one of the neatest ever arranged in Pittsburgh.

Not content to please his patrons as they entered the theatre but in order to obtain more of them he originated the idea of having an elderly country woman ride about town in a very popular make of car. She would stop in a very busy section, get up and profess ignorance of the town and amazement of the different things she saw. Such a character naturally drew a large crowd. When a sufficiently large crowd had collected, the old country woman then amazed the crowd by opening her pocketsack and allow them to read a sign reading "Its Yours, The Right to Happiness, at the Olympic Theatre now."

Another very effective medium was employed in sending to all parts of the city, a more expensive automobile, with a pleasant looking colored chauffeur and a newly wedded couple in the tonneau of the car. On each side of the car hung a sign, having the same wording as did the one used by the old country woman. This attracted much attention and a bit of humour was accepted as a clever piece of work.

The expense of exploitation in this manner is not only very small, but informs the public that they have a wide-a-wake showman in their town.

Wichita Eagle gives Photoplays Attention

THREE pages of advertising and free space are devoted to motion pictures in the Oct. 19th Eagle edition of the Wichita (Kansas) *Eagle*.

On the first page is a nice layout of the stars which will appear at the local theatres during the current week. On all three pages, a lot of interesting theatrical chatter none of it long winded or press agent bunk is sandwiched in among the nice lot of displays used by the several motion picture houses. In fact we have seen very few papers which are giving more space to the photoplay than is the *Eagle* nor do we find many which equal it in the quality of the text used.

The pages are edited by Flora Parsons under the title of theatrical editor. Among the displays, were one on "The Brat," "The Miracle Man" and also nearly a half page of one of Paramount-Artcrafts National ads.

Here they all are, the famous characters which "Little Mary" knew in "The Hoodlum." This is a scene from the Tivoli theatre prologue for the Pickford film's engagement

Exploitation Which Added to the Entertainment Value of the Show

CASTING a new light upon the nature and value of exploitation, Frank Costello, manager of the Tivoli Theatre, San Francisco, has opened a line of thought for exhibitors who are desirous of appropriating money for the cause of exploitation and yet are anxious to improve their performance through this extra expenditure.

Probably the most significant thought about Costello's action which resulted in putting over a special feature attraction with the greatest success ever known to the star or to the theatre, is the fact that every cent spent in his exploitation was spent in making a more enjoyable show for Tivoli patrons.

In brief Costello adopted the idea that exhibitor-exploitation is not only possible on the outside of the theatre, through the medium of newspapers, billboards, various "tie-ups" and special novelty stunts. He further showed that it is possible within the very walls of a theatre.

"Without the shade of a doubt," said Costello, "some of the greatest teaser campaigns and most helpful exploitation efforts have been accomplished by a series of slides. It is not necessary to be continually reaching out into the mass of citizens attempting to sell non-theatre goers tickets to your show. I venture to say that five out of the average eight persons are theatregoers. Some are more particular than others, it is true. There are about two persons in every ten who don't go to the theatre and who won't go. To try to reach those two is a waste of money.

"When I mapped out my exploitation procedure for 'The Hoodlum,' I was well aware that the campaign must be unusual. I do not want to go on record as opposed to sensational billboard campaigns and smashing newspaper advertisements. I am heartily in favor of such methods when the theme of the picture adapts itself to such methods.

"But to me 'The Hoodlum' meant something different. In the first place the name of the star and story was incentive enough for fifty per cent of the average theatregoers. The other half had to be reached by special work. I decided that it was to my advantage to so arrange my campaign that the money spent would aid in pleasing the public as well as bringing them to the the theatre."

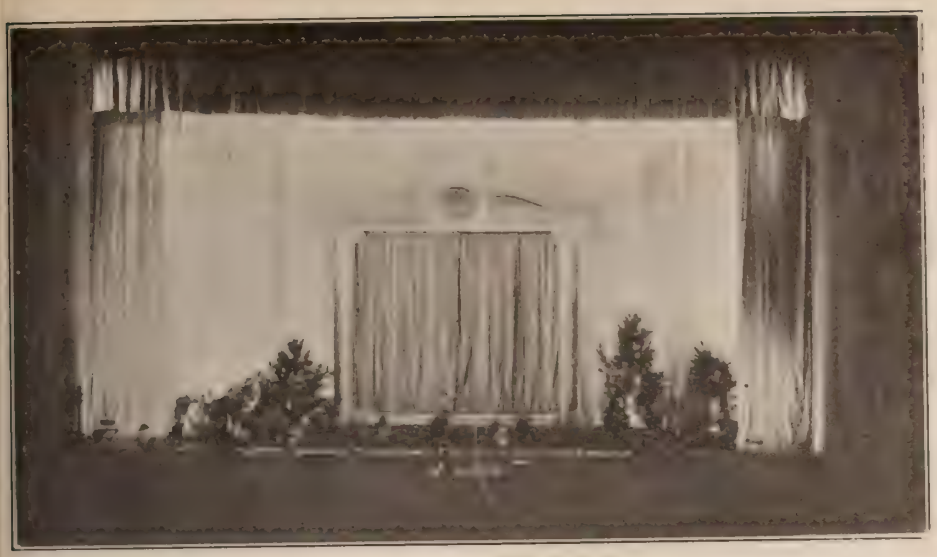
Thus Costello explains the sentiment which prompted his action. Here, the story is no longer up to him. It is best told by the succession of newspaper criticisms and the many lauding articles that told how Costello had conceived a prologue that would go down in San Francisco Theatrical History as one of the greatest novelties ever presented at a motion picture theatre. To be sure, the picture was a source of public comment. But it was the originality Costello showed in his preparation of a prologue that created the greatest attention, that caused those who had seen the picture to speak of it to others, that branded "The Hoodlum" and its tenement people, its poorly-clad urchins, its policeman, its crapshooting, its hurdy-gurdy shimmie dance, its Dish Lowry and its bartender, its Cohan and its Murphy and its Amy Burke, in the memory of the people of San Francisco.

There was another reason that combined with the foregoing to prompt Costello to go to the expense and worry and labor to arrange this prologue. San Francisco is a city of color. It has the artistic sense inbred. Moreover it is familiar with the colorful Latin Quarter where those of a dozen nationalities are cast in the melting pot. This thought appealed to the people of the Golden Gate.

Perhaps the most interesting part of Costello's exploitation campaign is the fact that it can be adapted for use by any exhibitor. The scene was that of a tenement street. The principals were two small girls, dressed in tenement garb, and dancers of unusual ability, a trio consisting of a street vendor, a bartender and a

(*Continued to page* 3745)

Scene from the prologue Frank Costello, manager of the Tivoli theatre, San Francisco, presented to exploit "The Hoodlum"



Stage setting for the "Girl From Outside" at the Chestnut Street Opera House, Philadelphia

Kingston Exhibitor Gives "Evangeline" Unique Exploitation

AN example of the most dignified exploitation of a motion picture ever utilized by an exhibitor was that presented by the window of Forsyth & Davis, a high-class bookstore in the city of Kingston, N. Y., during the recent run of the screen version of Longfellow's immortal poem, "Evangeline."

G. Gildersleeve, manager of the Kingston Opera House, where "Evangeline" was booked for a three-day run, is one of the industry's most conservative theatre men. With the closing of dates for showing the picture, Mr. Gildersleeve immediately inaugurated an advertising campaign wholly novel in his section.

A canvass of the churches, schools, literary societies and clubs was begun, Messrs. Forsyth & Davis, proprietors of the most select box and music store in Kingston, were approached on the subject of advertising the screen version of the Longfellow poem, and the opportunity to create an increased demand for the song based on the story, as well as for handsomely bound volumes of the poem and of the complete works of the poet Longfellow.

In the window of the bookstore was arranged the most impressive display of pictures from the play, books of all sizes containing the school edition of "Evangeline," a beautifully framed portrait of Longfellow, and indorsements of the photoplay by societies and clubs. In the center, very conservatively displayed, was the announcement of the opening date of the picture at the Kingston Opera House.

Mr. Gildersleeve declares that the manner in which this window was dressed, the simplicity of it, and the artistic effect of the whole, played an important part in the box office returns on the picture. It also aroused considerable comment throughout Kingston.

The theatre also was dressed by Mr. Gildersleeve in a manner most befitting the atmosphere and locale of the play. Great boughs of trees from the hills outside of Kingston were brought in, and a veritable bower of foliage and artificial blossoms made the Opera House the most attractive theatre in town.

Rough wooden frames, with the bark still on them, surrounded the lobby and entrance to the house, as well as the box office and many beautiful scenes from "Evangeline" were displayed advantageously about the entrance.

Doric of K. C. Uses Lobby Display for "Broken Blossoms"

"BROKEN BLOSSOMS" is being given one of its first showings to western cities at the Doric Theatre, Kansas City, and Manager A. E. Eisner is presenting the artistic production with all the exotic and beautiful setting of an Eastern background and atmosphere.

To enter the foyer one walks on Japanese matting. On each side of the box office are huge figures of Buddah with incense offerings at their feet. The entire foyer is covered on the ceiling and sides with lattice work interwoven with Japanese lanterns and Oriental blooms. In one corner of the foyer is a large tree of cherry blossoms.

Ushers in exquisite Japanese robes usher the visitor into a veritable temple through Tori gates that cover all of the entrances. The lattice work is used in the interior, and soft colored lanterns line the walls. Incense is burned inside the theatre during performances.

On each side of the stage, but not on the stage proper, are dimly lit temples. On the stage proper is a Japanese bridge.

The orchestra, which plays the beautiful "Broken Blossoms" score, has been augmented. An unusually good violinist adds to the beauty of production and setting.

Financially speaking, Manager Eisner has had no cause as yet to complain and the production will be held over at least another week.

Exploitation Which Added To Entertainment

Continued from page 3744

policeman. The scene with more than twenty children playing in the street. A monkey was gaily cavorting to the tune of a hurdy-gurdy. As the various melodies were ground out, the two girl dancers went into their specialty effort.

At the psychological moment the policeman broke into the scene, scattering all the youngsters except one who refused to go, saying his mother was no longer at home — that she was in Heaven. This introduced a song by the trio entitled, "I Hear You Calling Me."

Costello's original prologue did more than establish a wonderful box-office record. It established for all time the equality of the motion picture with the spoken drama. One by one the San Francisco newspapers sent their dramatic critics to view the spectacle and one by one each newspaper published a glowing endorsement of the entertainment. Not one shaft of criticism was heard. To print the dramatic critic accounts of the performance would be a repetition of superlatively favorable accounts.

The most striking feature of the exploitation campaign that did not go outside of the theatre is that it proved that exploitation is not limited in methods and that besides newspapers and billboards there are other ways of promoting the interests of a motion picture.

More Good Stuff From Medford, Ore.

THE Liberty Theatre of Medford, Oregon, is not a stranger to the readers of the *News*, since several of its campaigns of exploitation on pictures in the way of illustrations of lobby displays have been published.

In the accompanying cut you will see another of manager Henry Harcke's lobby displays, this time the feature on which he has practised this form of publicity being "A Romance of Happy Valley."

It is quite possible that this particular display isn't going to be of any great interest to many of our readers at this time of the year since the green boughs, grass and flowers of which the display is principally composed have been bitten by the frost in most sections of our country but a next spring is coming and also without doubt other pictures on which a display of this sort would be as appropriate will be released. Therefore, the idea and the way the display was built is worth while remembering.

Mr. Harcke has a small theatre in a small town yet he finds it profitable to go in for lobby displays, many of which are more elaborate than the one shown in the cut. In fact, Mr. Harcke is a first class contradiction of the theory that good showmanship is wasted effort in small towns and that lobby displays and such exploitation do not pay until you get up into the week run houses. We don't know how long Mr. Harcke does run his films, but imagine a couple of days is the average.

With First Run Theatres

NEW YORK

Rivoli Theatre —

Overture — Ballet Music from "The Queen of Sheba."
Current Events — Rivoli Pictorial — Special strips from all producers.
Special — Scenes from the first act of "Faust," productions of the new school of opera and ensemble enacted by Martin Brefel as "Faust" and Emanuel List as "Mephistopheles" with a chorus behind the scenes. Special stage setting designed for the number.
Feature — Scarlet Days — Griffith — Paramount — Artcraft.
Comedy — Burglars — Paramount—Briggs.
Irgan Solo — Fantasie in G. Minor.

Strand Theatre —

Overture — Selections from La Boheme.
Current Events — Strand Topical Review — Special reel.
Scenic — Four Mile Smoke Stack — Chester Field and Stream series.
Vocal — The Bandelero and Floral Dance sung by Malcolm McEachern, basso.
Feature — The Thunderbolt — Katherine McDonald — First National.
Instrumental — Sereta Fantasies played as a solo on the Xylophone by E. Montray of the Strand orchestra.
Comedy — Salome vs. Shenandoah — Mack Sennett — Paramount.
Organ Solo — War March of the Priests.

Rialto Theatre —

Overture — Roumanian Rhapsody.
Current Events — Special reel from all releases.
Special — Sudwarth Frazier, tenor, in costume, singing "Moon, My Delight." Two scenic canvasses on the wings suggestive of the theme of the melody add to its effectiveness.
Feature — It Pays to Advertise — Bryant Washburn.
Instrumental — "Going Up," comic opera selections played by the Rialto orchestra.
Comedy — Salome vs. Shenandoah — Mack Sennett — Paramount.
Organ Solo — Nocturne.

CHICAGO

Ziegfield Theatre —

Current Events — Universal Screen Magazine.
Feature — Vengeance of Durand — Alice Joyce.
Special arranged selections by Goldwyn orchestra, Miss Lois Mannen director.
Comedy — In a Tight Fix. Universal.

GRAUMAN STAGES DECIDED NOVELTY

SID GRAUMAN has originated a decided novelty for this week's bill at Grauman's theatre, Los Angeles. It is entitled "Tour Through Grauman's," and consists of close-up views of the theatre "back stage."

A special stage setting has been constructed, an interior with grand stairways to right and left at the back. The act which runs about twenty minutes, opens with a solo by Gladys Allen, who sings an introduction, addressing herself to Organist Minor. Mr. Minor follows with a demonstration of the range of the famous instrument at the Grauman. The chief operator of the picture machines then introduces himself and gives a demonstration of how pictures are projected. A miniature screen is dropped and "A Doll's House," a short subject, is run off. Next is a solo by Clyde Peterson, which introduces orchestra director Arthur Kay, who then directs an orchestral number from the stage. The theatre's chief electrician then introduces himself and explains how lighting effects are accomplished. The mammoth switchboard is moved to the center of the stage and a demonstration given. The act is concluded by the appearance of the thirty-two usherettes of the house. Four of this force present a dance and a fancy drill.

The act is going over for the biggest hit of the season.

Playhouse Theatre —

Current Events — International News — last release.
Scenic — Autumn — Post — Nature.
Instrumental — Cosmopolitan Trio, cello, violin and piano playing trio from Rusticana.
Feature — What Every Woman Learns — Enid Bennett.
Comedy — Company — Briggs.

LOS ANGELES

Grauman's Theatre —

Overture — Selections from 'Ll Guarany.
Scenic — The Canadian Rockies as a Host. Minor at the organ playing "Good bye" and "My Baby's Arms," with black and white slides.
Current Events—Special reel compiled from International and Gaumont releases, with Pathe's Topic of the Day added.
Special — Sid Grauman presents a Tour of Graumans.
(A new stunt of special interest. See boxed story in this section).
Feature — Crooked Straight — Charles Ray.

California Theatre —

Overture — American Fantasie.
Concluded with choruses of folk song, the last being "I Love You California." The chorus singers are twelve in number.
Scenic — Grand Canyon, Ariz., Prizma.
Comedy — Why Mutt Left the Village.
Vocal — Mighty Like a Rose O — sung by Florence Migley with violin obligato accompaniment.
Current Events — Special number compiled from Pathe News and Review releases, Fox, News, Kinograms and the Screen Magazine.
Special — A prologue staged in a special drop showing an Egyptian scene is used.
Deryl Cole and Miriam White sing "Bedouin Love Songs" which was also made the theme of the orchestration. Complete description with cuts in our next issue.
Feature — The Flame of the Desert — Geraldine Farrar.
Comedy — When a Feller Needs a Friend — Briggs.
Note — The California reopened November 7th under the direction of Rothapfel with an augmented orchestra of forty pieces and a chorus of twelve as mentioned. Mr. Rothapfel has made many changes in the theatre carrying out a color scheme in which golden hues predominate. The opening was auspicious, the house taking on new life and making a bid for even greater patronage.

Kinema Theatre —

Same bill complete as listed last week continues.

BOSTON

Modern Theatre —

Current Events — Pathe News 91-92, and Topics of the Day.
Comedy — Hayseed — Paramount.
Features — "The Invisible Bond"— Irene Castle.
"Turning The Tables"—Dorothy Gish.
Next Week — "The Miracle of Love."
"What Every Woman Learns.

Park Theatre —

Overture — "Poet and Peasant."
Scenic — Random Shots of the World at Large — Post-Paramount.
Comedy — Burglars — Briggs.
Special — Stage setting showing garden scene of a large estate.
Feature — "The Miracle Man."— Paramount.
Next Week — "Male and Female."

Current Week's Bills Throughout Country

BUFFALO

Shea's Hippodrome —

Overture — "Le Roi l'a Dit" — Delibes.
Stage Setting — "Looking Into a Garden."
Vocal — "Love Here's My Heart" by Frank Johnson of the Rialto Theatre, New York.
Feature — Bert Lytell in "Lombardi, Ltd."
Comedy — "Fatty" Arbuckle in "The Hayseed."
Current Events — Hippodrome Pictorial Review.
Scenic — Prizma natural color — subject, "Hawaii."
New Week — Norma Talmadge in "The Isle of Conquest."

Strand Theatre —

Overture — "Upstairs and Down," instrumental rendition of the popular song of the same name by the Strand Concert orchestra, under the direction of George A. Bouchard. The song was sung by Leo Considine.
Current Events — Evening News, Strand Local Events and (Latest) Pathe News, including Topical Tips.
Feature — Olive Thomas in "Upstairs and Down" Feature shown for week, departing from usual policy of two changes weekly.
Comedy — Eddie Lyons and Lee Moran in "The Tick Tick Man."
Note — Preceding the showing of "Upstairs and Down," the Strand arranged for several window displays, a fox trot contest for an Olive Thomas cup at Broadway Auditorium and an Upstairs and Down dance contest at the Peace Ball in the same hall the week of the presentation. A cup was also awarded the winner of this event which was given in co-operation with the Buffalo *Enquirer*, resulting in much free publicity.

DETROIT

Broadway Strand Theatre —

Overture — "Poet and Peasant."
News Review — Pathe News 24.
Vocal — Louis La Zelle in operatic selections.
Feature — "Told in the Hills" — Robert Warwick.
Comedy — "Up in Alf's Place" — Mack Sennett.

Adams Theatre —

Scenic — "Nature in its Most Beautiful Forms."
Overture — "Espano" — Chabrier.
Animated Review — Pathe News 25.
Vocal — Emmons and Colvin in popular songs.
Feature — "Lord and Lady Algy" — Tom Moore.
Comedy — "Dewdrop Inn" with Larry Semon.

Madison Theatre —

Overture — "Southern Rhapsody" — Hosmer.
Topical Review — Pathe News 25.
Vocal — Willard Andélin, soloist "The Big Bass Viol" — Bohannon; "Massa's in the Cold, Cold Ground" — Foster.
Feature — "Mind the Paint Girl" — Anita Stewart.
Comedy — Charlie Chaplin in "The Fireman."

CLEVELAND

Stillman Theatre —

Overture — Miggonon.
Current Events — Kinograms 81.
Cartoon — "Glutton for Punishment" — Mutt and Jeff.
Comedy — "A Lonely Honeymoon" — Christie.
Feature — "Erstwhile Susan" — Constance Binney.
Theme — "Somebody's Sweetheart" and "The Willow Tree."
Next Week — "Heart of the Hills."

Metropolitan Theatre —

Overture — Special selections from Victor Herbert's compositions.
Current Events — Cleveland Leader News Weekly.
Comedy — "Footlight Maid" — Fox-Sunshine.
Cartoon — Bray Pictograph No. 1 — Goldwyn.
Feature — "Lord and Lady Algy" — Tom Moore.
Theme — An original waltz.
Next Week — "When Bear Cat Went Dry."

Alhambra Theatre —

Overture — Selections from "The Three Twins."
Current Events — Pathe News 91.
Special — A local reel titled "The Greatest of These" written by Robert McLaughlin as an aid to the Cleveland War Chest Fund.
Comedy — "Up In Alf's Room" — Sennett-Paramount.
Feature — "Turning the Tables" — Dorothy Gish.
Next Week — "The Counterfeit" with Elsie Ferguson.

CINCINNATI

Walnut Theatre —

Overture — "Naughty Marietta."
Current Events — Pathe News No. 90.
Scenic — "Eden of the Pacific" — Prizma.
Features — "A Woman of Pleasure" — Blanche Sweet.
"The Hayseed" — Arbuckle.
Next Week — "Lombardi, Ltd."

Strand Theatre —

Overture — "The Queen's Secret."
Current Events — Pathe News No. 91.
Comedy — "The Jazz Monkey" — Universal.
Feature — "The Country Cousin" — Elaine Hammerstein.
Next Week — "Fair and Warmer."

Gifts Theatre —

Comedy — "Wild Waves and Women" — Fox — Sunshine.
Feature — "Bonds of Love" — Pauline Frederick.
Next Week — "The Speed Maniac."

KANSAS CITY

Newman Theatre —

Overture — "Orpheus in the Lower World."
Current Events — Fox News — "At Fiume with D'Annunzio," "Cider Making at Kingdon, Mass." "Bullet-Proof Clad," "Demonstration, New York," "Newman special strip," "Foreign Trade Mission," "Kansas City."
Vocal — "Miserere."
Duet by Florence Clemons and Naum Coster.
Scenic — "Constantinople, The Gateway to the Orient."
Special — Prologue — "A Day at the Circus."
Feature — "Jinx" — Mabel Normand.
Comedy — "Oh, Bill, Behave" — Parsons Goldwyn.
Next Week — "The Invisible Bond."

Royal Theatre —

Current Events — Pathe with Novagraph, "Aphrodite's Daughters" and "Topics of the Day" added.
Feature — "23½ Hours' Leave" — Douglas McLean and Doris May.
Next Week — "Please Get Married."
Opening — "Good."

Isis Theatre —

Current Events — Paramount Magazine.
Comedy — "His Naughty Wife" — Fox.
Feature — "The Brat" — Nazimova.
Vocal — "When You're Alone."
Solo by Earl Gilson.
Opening big — Reason, the star of the feature.

PHILADELPHIA

Stanley Theatre —

Overture — Grand opera selections.
Special — Instrumental numbers.
Feature — "Sealed Hearts" — Eugene O'Brien.
Comedy — "Eternal Triangle" — Universal (Dog picture).
Scenic — Japan — Prizma.
Current Events — First presentation from all releases together with local material taken by Stanley cameramen.

Victoria Theatre —

Current Events — Pathe News Nos. 91, 92.
Comedy — "Wild Waves and Women" — Fox — Sunshine.
Feature — "The Spite Bride" — Olive Thomas.

Arcadia Theatre —

Current Events — Pathe News No. 91 — Kinograms and Burton Holmes Travelogue No. 193.
Comedy — "Company" — Briggs.
Feature — "John Petticoats" — William S. Hart.

Live News from the Producers

Hammons Controls Projector

Portable Projection Machine, Invention of E. J. Hadley, Controlled by Educational President

THE purchase of the world's rights for the distribution of a new and greatly improved portable projection machine is announced by Vice-President E. W. Hammons, of the Educational Films Corporation of America, as one of the features of the new policy for the coming year.

The machine, which will be known as "The Rotary" is said to be different in many essential details from any that have been offered by inventors thus far. It includes all the advantages of the massive theatrical projector, without sacrificing the requirements of the perfect portable machine.

Speaking of the new venture, Mr. Hammons says, "We have carefully investigated more than a dozen portable machines during the past five years. A constant succession of models have passed through our hands, and all have had their good points, but in every case we have encountered one or more disadvantages which seemed to off-set the other features and thus rendered them of doubtful practical value.

"The 'Rotary' is the first device which we have inspected that has stood up under our tests. The public will realize that the primary object of the Educational Films Corporation is to manufacture and distribute moving picture films, and that we cannot lend our name to the sale of a projection machine unless that machine is certain to result in 100% satisfactory operation.

"Anything less than that would be disastrous, and I have therefore satisfied myself that the "Rotary"—in operation—will provide such service that will be certain to increase the use of motion pictures. The sale of the new projector is closely allied with our activities in the non-theatrical field, and we feel secure in our belief that the machine will open up new markets and make certain the satisfactory operation of a portable projector."

A striking feature of the new machine is the use of the patented rotary presser movement instead of the ordinary intermittent device. Besides the difference in weight, the rotary movement is much easier on the film, eliminating entirely the quick, jerky pull which is the objectional feature of the usual intermittent device, when working at even ordinary speeds.

The extensive use of "maglanite"—a newly invented variety of hardened aluminum, which costs $1.25 per pound, and which is much used in the manufacture of aeroplane motors—is responsible for the unusual weight, or, rather, lack of weight, in the new "Rotary" machine. In spite of the extra equipment and protective devices which are included, the total weight is less than twenty-five pounds.

The advantage of using standard film, with the most powerful light that has yet been provided in a small machine; motor-driven wind and rewinding devices and fireproof construction which keeps the film separate from the lamp and which makes unnecessary the use of a massive asbestos booth, are a few of the many features which have influenced Mr. Hammons in his selection.

"The Rotary" is the invention of Edwin J. Hadley, a projection engineer and pioneer exhibitor, who is acknowledged to be one of the best known experts in the motion picture field.

"The Confession" Wins Praise

Joe Brandt Reports That its First Exhibition in Boston Has Gained Approval of Public and Press

"THE CONFESSION," the latest production of the National Film Corporation, starring Henry Walthall, was, according to reports received here, the object of considerable public approval and the recipient of some highly commendatory press reviews, following its initial performance in Boston last week.

Joe Brandt, general representative of the National, is highly elated at the success of the picture, and as an instance of the approbation with which the first showing was received, submits the following selection taken from the columns of the "Boston Pilot":

"It is rather refreshing to turn from the moving pictures of the day and other salacious themes and questionable situations to the photoplay exhibited in this city this week, entitled "The Confession." It is a story of real human interest, beautifully depicted on the screen and conveys a noble lesson. The plot hinges upon the theme of the confessional and shows a Catholic priest ready to suffer torture and a loss of all his loved ones rather than break the seal of the confessional. The best way to remove objectionable films from our picture houses is to substitute pictures like 'The Confession.' It marks an epoch in the moving picture world."

Bulls Eye Issues Mercury Comics

Bulls Eye Film Corporation announces that it will release the "Mercury Comedies," starring Milburn Moranti. Grover Jones is the director.

Dorothy Dalton is star in "The Flame of the Youkon," which is to be released by Triangle.

Barton Pipe Organ, a Bartoli Product, Soon on Market

The Barton Pipe Organ, manufactured by the Bartola Musical Instrument Company, will put on the market within thirty days, according to sales manager, Arthur J. Abrams, who is elated over the quality of the new instrument which he declares is an "eighteen carat" pipe organ, containing many radical improvements.

Mr. Abrams has been identified with moving pictures as producer and sales manager and is widely known as the man who successively synchronized moving pictures and phonographs. He predicts a great demand for the new Barton Pipe Organ from theatre owners who desire to give their patrons the best to be had in the way of music, and says that several are waiting the completion of the instrument to have one installed in their houses.

Rothacker Laboratory Work on "Old Kentucky" Wins Praise

After viewing the first print of "In Old Kentucky," Mr. Charles T. Dazey, author of "In Old Kentucky," wired the Rothacker Film Manufacturing Company as follows:

"I cannot say too much in praise of the print of 'In Old Kentucky,' which I witnessed the other evening. You ought to be congratulated on the beautiful tinting and upon the all-around quality which have added much to an already magnificent production.

The same day the Rothacker offices received a wire from Louis B. Mayer's New York office reading as follows:

"Accept our heartiest thanks and congratulations on your splendnd prints of 'In Old Kentucky.' The laboratory work, tinting and toning is the finest we have ever seen. They are truly worthy of the wonderful production which 'In Old Kentucky' has turned out to be."

Song on Elsie Janis' First Selznick Picture Scores

All New York is seeing, talking, singing, whistling and humming "A Regular Girl." Elsie Janis, America's beloved comedienne and the queen of pep and personality is the big reason for the wave of enthusiasm which is sweeping Manhattan from all corners.

Miss Janis' first Selznick Picture, "A Regular Girl," opened for an indefinite run at B. S. Moss' Broadway Theatre on Monday last, and the Selznick exploitation forces, under the supervision of Director of Exploitation and Publicity Hunt Stromberg, paved the way for novel promotion that aided in attracting the crowds in record numbers.

A line of ticket-seekers that extended from the Broadway's box-office clear down to Thirty-ninth street bore mute evidence of the popularity of Elsie Janis and the effectiveness of Selznick exploitation. The appearance of Miss Janis in her first Selznick production had been announced by means of large display space in New York newspapers, supplemented by over 5,000 half-sheets, twenty-fours, painted bulletins, electric signs and other forms of exterior advertising.

Kinograms Offering Variety of Current Events on Screen

The present release of Kinograms opens with some striking scenes of the departure of King Albert of Belgium on the George Washington from Old Point Comfort at the end of his extended visit to the United States. Another monarch, the Marajah of Punjab had a regal celebration of his birthday in Lahore, India, and several interesting scenes are shown of the native customs.

The Deutschland, the German submarine which disappeared mysteriously during the war, arrived to the great amazement of everyone in the Thames, London. A peek into the manufacture of paper for our big dailies is given when several scenes are shown of the cutting of timber for the pulp mills in the spruce forests of British Columbia.

The scene changes to Cleveland, O., and describes a demonstration of a newly designed plane that delivers mail without stopping. At San Francisco the new Japanese envoy to the United States, His Excellency, Kijure Shidehara, arrived and received a hearty welcome by the Japanese Legation.

Madlaine Traverse Will Lead in "Lost Money," Fox Release

Madlaine Traverse is the star of "Lost Money," the Fox feature which is to be released this month, and in the role of Judith Atherstone, the emotional actress, finds a woman, who, from a petted and pampered daughter of wealth, passes to the position of absolute slave to a big, uncouth diamond hunter.

But four players are cast in "Lost Money." Denison Clift, the author, and Edmund Lawrence, the director, are said to have produced a photoplay that is novel in settings, in atmosphere, in construction and in development. Supporting the accomplished star are George McDaniel, Henry Hebert and Edin B. Tilton.

Robertson-Cole's Activities

Reports success of "Get Together Week;" Marked Rise in Business Reported Lately

"THE Get Together Week" inaugurated by Robertson-Cole which commenced on November 9th is reported to have proved most successful. Exhibitors in all sections of the country are said to have united to make this undertaking a memorable one. In addition to running Robertson-Cole special productions the entire week, there was a separate campaign for get-together contracts. Many exhibitors were enticed to try the Robertson-Cole productions for the week, and so successful was their initial attempt that hundreds of new contracts are now, according to reports, in the home office as the result of this convincing box-office proof.

A. S. Kirkpatrick, vice-president and general manager of the Robertson-Cole Distributing Corporation, is said to be more than elated on the success of the national campaign. In Chicago, San Francisco, Atlanta, Ga., St. Louis, Cleveland, New Orleans, Washington, Philadelphia and other large cities, the exchanges distributing Robertson-Cole releases are reported to have broken all records for weekly averages.

Mr. Kirkpatrick also points out that the D. W. Griffith studios in Los Angeles, California, have been acquired for Sessue Hayakawa productions which are made for Robertson-Cole by the Haworth Company. "We have planned some of the largest productions ever screened starring this great Japanese star, and with the addition of the new studios, this work can be pushed forth with a high degree of efficiency and quality," announces Mr. Kirkpatrick.

Representatives of Robertson-Cole have wired that exhibitors in every section of the country are packing their houses since the country went bone dry and that the motion picture enters a new era of prosperity with the closing of the saloon door. "The motion picture house has taken the place of the back room of the saloon," declared Mr. Kirkpatrick. "Statistics gathered by the Robertson-Cole Distributing Company during the past week shows that almost every motion picture temple has increased its business two-fold."

To Exploit "Blind Husbands"

Elaborate Press-Sheet Containing Much Useful Ad and Publicity Material, at Exchanges

OFFICIALS of the Universal Company believe that exhibitors will be pleased to hear that a newspaper press-sheet on "Blind Husbands" has been shipped to all Universal exchanges. The Stroheim production has offered such possibilities for exploitation that it was decided to issue a specially edited press-sheet for the picture.

The press-sheet is composed of eight sheets of advertising cuts and publicity. One side of several of the total of twelve pages is left blank, permitting clipping of the sheet for use with newspaper editors. The cover page is the reproduction of one of the posters used in the poster campaign. It shows a man striving to retain his hold on a mountain which forms the head of a woman. The cover page or the next page which has a full length reproduction of Eric Von Stroheim may be used for lobby displays or newspaper ads. One full page ad is devoted to small scenes of the production and the announcement of the picture as a new class of photoplay art.

Two half-page ads and four quarter-page ads are included Each is worded in a different manner, thus enabling the exhibitor to use a style of his own choice or one similar to his usual construction. Five two columns and five one-column ad cuts are reproduced. Advertising catch lines also appear.

The musical setting for the entire production is included, as well as two and one-half pages of copy suitable for newspapers. Some of the stories contained are short ones adaptable for pre-showing use, while others are criticisms and comments.

Two three-column, four two-column and three one-column scene publicity cuts are reproduced. Each cut reproduced in this press-sheet is available in either electro or mat form at any of the Universal exchanges.

Arthur Carew, in "The Breath of the Gods," Universal super production

Holly Comedies Studios Damaged by Fire Being Rebuilt

The work of rebuilding the portions of the Holly Comedy studios in Edendale, Cal., recently destroyed by fire, has started under the supervision of Robert P. Kerr, director of the Holly brand of fun films. Although the flames caused considerable damage to the administration buildings, the stages and dressing rooms were intact, which fact made it possible for Sid Smith, the star in the comedies, to complete five one-reel productions, now being distributed by the Bulls-Eye Film Corporation.

First Vehicle For New Fox Star

Buck Jones, Cowboy, who Recently was Signed up will Have Many Stunts in "Camouflaged"

Fox Film Corporation announces that its new western lead-man, Buck Jones, will make his screen debut before the public in the production, entitled "Camouflaged." The picture is being directed by Charles Swickard, who, incidentally, is also making his Fox debut at the same time. The supporting company in the picture includes Josie Sedgwick, Margaret Cullington, Frederick Starr, Ernest Shields, Lon Goff, Dick Loreno and H. W. Podgett.

Mr. Swickard, who, according to the Fox announcement, is "a veteran of the screen," declares that the new entrant for film honors "will create a following from the start" because of his unusual feats which the director characterizes as "extraordinary." Judging from the Fox report at hand, the strong point of the newcomer's qualifications to win the motion-picture fans is his ability as a horseman. The press notice reads in part: "The coolness and fearlessness of the man is said to have made it necessary more than once for the director to order a scene retaken, for the reason that members of the company had gazed in wonder at the star as he did what had been considered the impossible."

In the same notice, the assertion is made that the script calls for the rider of a galloping horse to fall over backward, grab the horse's tail in transit, and be dragged "several hundred feet, the steel-shod hoofs of the horse barely missing his head." The Fox statement has it that Buck Jones, unsolicited, first performed the "stunt" to demonstrate to the director that it could be done according to specifications, and then repeated the feat once more to permit the cameraman to "shoot" the action.

Lieut. E. H. Manzelman of Fox News staff handing a letter from William Fox to C. W. Eckhardt, manager of Fox exchange, Chicago

Comedy Film As Rival of Drama

Public Wants To Laugh Primarily, Says Sennett; Technique of The Comedy is Being Improved

IN a recent statement, Mack Sennett gave expression to his views on the place that the comedy film occupies in the interest of the photoplay public and the steps being taken to bring the comedy picture up to present-day standards of the industry.

"The comedy film is coming into its own," says Mack Sennett, the producer of Mack Sennett Comedies, "and theatre owners are learning that their patrons want to laugh. Exhibitors desire to serve the public, and like making a newspaper, it is a difficult job to carefully feel out the public wants and at the same time, keep the theatre till filled with money enough to pay the bills.

"The war certainly changed a lot of things, and during those tragic days and since, the theatre owners saw at once that the time was right then and there to make people laugh. 'Give us comedy pictures,' they said, and right then and there began the appreciation of the fact that comedies should no longer be mere 'fillers' in a program, but that regardless of their two-reel length, comedies had what I might call body, that they stood up, as it were, and were worthy of being featured, and that time, money and thought had been given to their production.

"Modern motion picture comedies are not mere carelessly-done, pie-slinging affairs, but are carefully thought-out satires with merry plots and original burlesques of the old-time melodramas of the 10-20-30 days when the galleries hissed the villain.

"The featuring of short comedies, due to their value in entertaining the public, is good for the motion picture industry because it will bring about a healthy competition between the producers of dramatic films, and of comedy pictures, as well as with those who are responsible for making up the other units of the average motion picture theatre's interesting program of entertainment.

"Of course motion picture producers must keep in mind that the people who go to motion picture theatres, whether in London, Tokyo or Central Falls, Iowa, go there to be entertained and, that in its last analysis, human nature is very much the same. One wants to be thrilled a little, made to wonder a little, made to feel a trifle sad — but not too sad — and finally, made to leave the theatre with a warm, comfy, happy feeling. That's where the comedy film comes in."

House Peters to Lead in "Silk Husbands and Calico Wives"

"Silk Husbands and Calico Wives" has been adopted by Equity as the title of House Peters, new picture. In addition to House Peters, Vincent Serrano, Mildred Reardon, Ruth Sinclair and Mary Alden have important parts. November 30 is announced as the release date.

Prizma Picture to Appear Weekly on Bill of Capitol Theatre

A special Prizma color picture will be shown at the new Capitol Theatre, Broadway, New York, every week covering a period of one year. This is the latest announcement of The Prizma, Inc.

In an interview with a NEWS representative Mr. J. M. Stokes, speaking for the Prizma Company, stated that Managing Director E. J .Bowes of the Capitol Theatre was sparing no expense or time in placing before critical Broadway patrons Prizma color pictures to their best advantage.

At the opening of the Capitol Theatre the first picture shown on the screen was a specially prepared picture, the "Capitol Color Land Review." This picture was especially prepared by the editors of the Prizma Company, and every week, it is said they will contain the most interesting scenes in color obtainable.

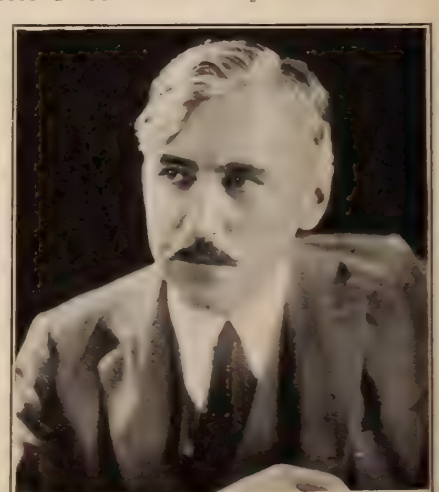
The significance of these pictures is shown by the fact that Mr. Bowes has secured the services of Mr. John Wenger, who has long been identified with the Metropolitan Opera House, New York. Mr. Wenger is an expert on stage settings and will supervise the building of settings symbolic of the "Capitol Color Land Review."

Wilson Completes Plans for New Hallmark Chapter-Picture

Ben Wilson, star of Hallmark Pictures Corporation serial, "The Trail of the Octopus," who was in New York recently making arrangements for the second serial production, reports from his Hollywood studio, California, that plans have been completed for his next serial production, the working title of which is "Fifteen Days for a Life." Neva Gerber, who supported him in "The Trail of the Octopus," will be his leading women in this next serial.

Pittsburgh Office of the United Artists Changes Location

United Artists Corporation's Pittsburgh Distributing Depot, of which Carlos E. Moore is Sales Manager, has moved from the third floor of 412 Ferry Street to the second floor of 414 Ferry Street.



Mack Sennet, whose latest production is "Salome vs. Shenandoah"

SPEED!

The fastest Destroyer Uncle Sam ever made—built in the fastest time in which any destroyer was ever made—the U. S. S. REID, shown on her trial trip in HEARST NEWS No. 45—does not distance her competitors half so far as THE BIG NEWS THREE distance the new weeklies of competing concerns. Book these three and you've added the SPEED that every few weeks means a SCOOP. And SPEED and SCOOPS mean money in your pocket.

INTERNATIONAL NEWS
UNIVERSAL CURRENT EVENTS
HEARST NEWS
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UNIVERSAL

"BIG THREE"

Claim "Lost City" Is Thriller

Selig and Mayer say Daredeviltry Shown is Unsurpassed; Several Narrow Escapes Reported

A COMMOTION resulted in motion-picture circles by the announcement that Louis B. Mayer, who has guided the destinies of Miss Anita Stewart and Mrs. Mildred Harris Chaplin, had apparently entered into the business of exploiting serials. Word from the Coast had it that Mayer purchased from Colonel Selig the 15-episode serial, "The Lost City." Eight of the 15 episodes have already been completed and are en-route East, where it is presumed they will be handled by the Mayer sales force.

"The Lost City" is a screen story of adventure in the wastes and jungles of "the dark continent." It is claimed that practically every wild beast inhabiting that continent appears in the picture, and it is further asserted that several were actually slain while attacking the principal members of the cast. Colonel Selig is reported to have on his big Los Angeles estate the largest zoological garden west of Chicago. The statement is made that more than 800 untamed animals are in captivity there; and the vast majority of them were used in producing "The Lost City," according to the announcement received.

Juanita Hansen takes the leading role and is played opposite by George Chesebro. Miss Hansen and Chesebro are said to be ably supported by a strong cast.

"Not for any amount of money could I be induced to go through some of those scenes again," says Miss Hansen, whose arm, it is reported, was lacerated by a leopard, that was lassoed in mid-air as it sprang at her from a rocky ledge. The story called for the lassoing of the beast as it crouched to spring, but the leopard, it is stated, sprang unexpectedly; and it was only through the skill of George Chesebro that Miss Hansen escaped more serious injury

According to the announcement at hand, Colonel Selig and Louis B. Mayer believe that for daredeviltry and thrills "The Lost City" stands in a class by itself. "Because of the cost of production, the amount of material used, the many narrow escapes of actors and actresses and the splendid attention to detail, 'The Lost city' reaches the pinnacle of serial production," reads the report submitted.

Press Club Has "Ladies Night"

Alice Brady is Guest of Evening; Representative Gathering Sees Enjoyable Variety Show

ACCORDING to a report from the Realart Corporation, the National Press Club recently departed from its traditionary path by inaugurating a "Ladies' Night," at which Miss Alice Brady was the guest of the evening. The function, unprecedented in the history of the club, it is said, was heralded by a startling announcement which read "The First Ladies' Night in a Thousand Years."

Long before the time set, the members, their ladies and invited guests filled the spacious dining hall of the Club, and by the time the dinner hour was sounded every available room was converted into a dining place. It is estimated that over one thousand persons were served, the first course being promptly served at 6 o'clock.

Among the other attractions on the evening's schedule of entertainment was the showing of the Realart feature, "The Mystery of the Yellow Room." The picture, according to reports, held the interest of the guests throughout, and the mystery problem involved called forth considerable speculation as to the identity of the assailant of the scientist's daughter. The Press Club quartette sang several selections, which were received with much applause. This was followed by the audience singing popular songs. This impromptu number gave the event an informal homelike atmosphere. Two acts appearing at Keith's helped to entertain the guests with songs and witty stayings.

Miss Alice Brady arrived at 11:15 p. m., and was received by Mr. Earle Goodwin, president of the club, and the reception committee headed by Mr. Jack Connolly. Miss Brady was requested to sign the guests register, adding her name to the list of distinguished guests who had appeared at the club.

Truly B. Wildman, New Orleans manager for Realart Pictures Corp.

Milwaukee Now Made Independent Exchange for Triangle Film

On the recommendation of Bert L. Hadfield, who has been supervising the Chicago and Minneapolis exchanges for Triangle, Milwaukee has been made an independent exchange.

Formerly Milwaukee was a sub-office of Chicago and the change was decided necessary to take care of the great increase in business that resulted from Mr. Hadfield's efforts. E. W. Smith has been appointed manager of this office.

This is the type of beautiful poster Universal is now using through the country, although it advertises no particular production

Shipman Mistakingly Thought to be With Canadian Photoplay Prod.

The following open statement has been made by Ernest Shipman in order to clear up an apparent misconception as regards stories of his connection with the company mentioned:

"I am in receipt of quite a number of letters from Canadian sources, mostly from friends of my schooldays in Toronto, Ottawa and Hamilton, inquiring if I will personally guarantee the value of the stock now being offered by the Canadian Photoplay Productions, Ltd. of Toronto; their impression being that this is the company with which Nell Shipman and myself are connected, and which produced James Oliver Curwood's story "Back to God's Country" which has just played a record week at the Strand Theatre, Toronto and is booked at the leading houses including the Capital Theatre, New York City.

"Through the medium of the Motion Picture News, I would like to state that the Company which produced "Back to God's Country" is entitled Canadian Photoplays, Ltd., and is an Alberta Corporation composed almost entirely of Calgary business men, and that none of its stock is for sale.

"I know nothing regarding the status or policy of the company now starting in Toronto under a somewhat similar name, but will say that any new and deserving organization which produces photoplays of sufficient calibre as to warrant exploitation by The First National Exhibitors Circuit, is assured of success."

Release Date of Screenics is Put Off to December 14

C. L. Chester announced that the release date on Screenics, which had been published as November 23rd, will be Dec. 14th. Some interesting animal life material which has been a long time on the way came in unexpectedly the other day, and as this was scheduled for the opening releases the starting date was delayed in order to carry out the program as originally planned.

"We are trying to make the animal life section of Screenics something that will fit any audience anywhere, and from the comments of those who have seen our sample prints I believe we are succeeding," C. L. Chester states.

Prince of Wales to be Guest of Fox at the Academy of Music

It is announced from the offices of Fox Film Corporation that the present Prince of Wales has accepted the invitation of William Fox, president of the company and owner of the Academy of Music, to be his guest at the Academy.

Special Service Section on
Hoxie and Little in "Lightning Bryce"

A WESTERN SERIAL

THIS is a Western serial and naturally you will expect some good horseback riding. In this you will not be disappointed. Mr. Hoxie and Ann Little are both capable people and the chances they are willing to take and do take in the sequences ought to make your patrons sit up and take notice.

The story which is unfolded in first episodes and which promises to hold to the end of the serial reduced to theme concerns the efforts of Hoxie and Miss Little, son and daughter respectively of two prospectors who discover a rich mine only to lose their lives before being able to realize on their discovery, to locate this mine with a deep dyed villain attempting to rob them of their treasure. Naturally a lot of complication have to be injected into a production which is to last thirty reels. Many sequences will be used that really have nothing to do with advancing the story but in this picture when such excursions are taken, some action often time of real stunt importance is injected so that the episode will not drag.

The serial is largely so far as it has been viewed by the writer photographed out of doors and a wide variety of scenery is used as a background much of it being really beautiful.

The story is by Joe Brandt. The production is to be in fifteen episodes.

SYNOPSIS OF FIRST THREE EPISODES

LIGHTNING Bryce is a young cowpuncher. Kate Jordan is a Western girl with an Eastern training. The two young people's fathers are prospecting partners who have found a gold mine that is considered by a fictional tribe of Indians on the Aztec order sacred and not to be touched by white hands. Through the use of a drug which drives men insane, one of the Indians is instrumental in causing Lightning's father to murder his partner. He then wanders about over the desert to arrive at a certain camp, where all four people were to meet, at the point of death. He however delivers to the sheriff a bowie knife and a piece of string which are to be turned over to the two young people, the knife to Lightning and the string to Kate. When the string is wound about the knife it will disclose the location of the gold mine, by means of printed directions which the prospectors have written on the string when wrapped about the knife as described.

Before Lightning and Kate arrive, a crooked undersheriff has heard the story of the mine and the means by which it can be located so he secures the aid of a girl of the camp in his attempt to steal both knife and string from the sheriff. The girl is successful in locating the knife but while searching for the string, a mysterious woman who rides a horse and shrouds her face, substitutes another blade in its place and the girl carries the wrong knife to her lover with the message that she can not find the string.

Kate and Lightning arrive and the dying prospector's gifts as the sheriff believes are delivered to them, the string to Kate and a knife which the girl had substituted for the original to Lightning.

Lightning and the crooked undersheriff meet in a poker game and Lightning wins among other things two nuggets of gold which the prospector had brought from the Indian mine and which the undersheriff had stolen. The Indians have learned that white men have taken some of the gold from their mine and send messengers to recover it. One of the messengers discovers that Lightning has the nuggets, In the meantime the undersheriff enters Kate's room and steals the string. He is surprised by Lightning and a terrific fight ensues.

Lightning and Kate part, Kate to go to her home on a nearby ranch and Lightning to return to his work.

While on the way Kate is ambushed by the undersheriff's sweetheart and the string stolen. The Indian who desired the gold nuggets succeeds in overpowering Lightning and obtaining them.

Lightning is able to free himself from the position in which he has been left by the Indian and meets Kate again just after she has regained consciousness. They tell each other of their experiences and Lightning guesses who is responsible for the crimes. Kate goes on to her home, taking the knife which the mysterious woman has left with her. Lightning goes in search of the missing string. He locates the undersheriff at a deserted mining camp and finds him trying to use the string to learn the location of the gold mine. Lightning holds the gang up and escapes with the string, taking it back to Kate.

The undersheriff and his followers who are outlaws follow to the Jordan ranchhouse where Lightning holds them at bay until the ranch foreman can arrive with aid.

The outlaws are beaten off and ride away with Lightning and Kate pursuing. Both come to grief however, Lightning being lassoed and dragged over the rough country side by a runaway horse and Kate is kidnapped by the undersheriff and is being carried away when the third episode closes.

COMPARISONS AND OPINIONS

WE would compare this picture very favorably with the Duncan serials like "The Fight For a Million" in as much as the scenes are all out of doors in the West and that horseback riding and sensational stunts of this sort are to the front in practically every sequence.

If you ran this serial or have seen it you will then know about what to expect in "Lightning Bryce."

Our opinion is that this picture will hold interest where they like serials and especially Western stuff. Suspense is nicely maintained at the close of each episode and there are plenty of stunts pulled which are noteworthy. In these Hoxie is not alone, being ably assisted by Miss Little.

There is action and suspense in every reel of "Lightning Brice" the new serial which is now ready for the exhibitors

Two big scenes from "Lightning Brice" the new sensational serial starring Jack Hoxie and Ann Little

SOME OF THE STUNTS GOOD FOR THRILLS

HORSES running away with a four horse stage. Miss Little climbs out of the coach to the driver's seat and guides them. While still running at full speed Hoxie races his horse along side and leaps from its back to the stage coach.

The fight which begins in Kate's room goes to the stairway with both men crashing through the banisters and to the floor below.

The Indian's capture of Lightning and the way he strings him up face downward in a tree by means of Lightning's own horse.

The way the undersheriff's girl captures Kate by hiding herself in the branches of a tree and leaping down from above as Kate on horseback passes under it. Both girls tumble to the ground in a way that could not be faked.

The ride of Lightning and the pursuing band of outlaws up hill and down dale over mountain trails.

The way Lightning is able to recover the stolen string by climbing to the roof of the stamp mill and his escape from the gang when the Indian lassoed him from above.

The driving of the ranch foreman with a team of horses hitched to a buckboard when he goes for help to drive off the outlaws who want the string which will tell them the location of the gold mine.

The lassoing of Lightning as he pursues the outlaws after the fight at the ranch house.

Kate's capture by the undersheriff as she flees from her pursuers. With both horses running at full speed Miss Little is lifted from her saddle by the outlaw and carried away.

ADVERTISING ANGLES

WE would invest heavily in a bill board campaign going well out of our regular territory with our billing. As you no doubt know a Western subject is especially good material for the 24-sheet stand in as much as a scenic back ground makes an attractive display in itself and that the action depicted can be made to carry something concerning the picture.

Any argument that you cannot afford to spend money on a two-reel subject is not good logic. If you book this serial and can get some extra dollars into your house to see the first numbers you will have hooked them solid for fifteen weeks, therefore you should figure your advertising appropriation into fifteen parts and charge it over the run of the production.

A Western picture is always a good subject for stunt stuff. Why not hire a good horseman who can make up in a typical western girl's outfit and ride about the streets at good speed for two or three days before your opening date, with advertising the show?

You will of course not neglect your newspapers securing some good cuts that will convince of the fact that this is a real picture.

We are always in favor of using still photographs and a western subject is especially excellent for this form of exploitation. Don't confine your efforts in this direction to just the front of your house but get the pictures into the store windows by mounting them on a neat card board on which you can imprint the playing dates, etc.

This is a picture which Young America is going to eat up as it is just their style, plenty of riding and heroics, so we would make a special play for their patronage. A prize offered for the best story on the first episode of say the nearest guess as to what will happen in the second episode would get the youngsters' attention and insure you a full house for at least one show and after that it is up to the picture itself to keep them coming.

It might be well to run a special matinee just for children with some stunt to get them all out.

We are strongly against running free shows which some exhibitors have done for the first episode of a serial as something which costs nothing is never appreciated and you lose not only the admissions of those who will be followers of the serial but of those who just happened to come in on this particular date.

Rather do we favor spending a lot of money for advertising or hunting up some extra drawing card to run on the same bill.

NEWSPAPER DISPLAY ADVICE

FOR catch lines we suggest the following:

"Real Rough Riding and Thrilling Stunts mark the new serial ——"

"A Thrill to Every Foot and A Story of Unparalleled Merit Makes ——"

For a paragraph of selling talk something like this will do:

The opening episode of our new serial will merit every superlative we might write concerning its thrilling footage. It introduces two stars who stand unequalled in horsemanship, ability to perform thrilling stunts and do the things that have made Western pictures so popular. In support are players who are as capable as the leads. This is a story of the fight for a gold mine. It will please you in it's every episode."

"If you like them with thrilling stunts, tense situations and hairbreadth escapes, where rough riding that will make you grip your seats and big scenes follow one after another, then you will enjoy this new serial success. Photographed with the great outdoors of the West as a background, produced from an original story of great merit, 'Lightning Bryce' is offered as a special attraction worth the entire price of our admission."

The Kinograms Program For This Week Shows Its Usual Variety

Among the features to be seen in the Kinograms News this week are the following: The people of Richmond, Va., unveil a hundred thousand dollar memorial statue of "Stonewall" Jackson. St. Louis holds its annual police parade. The Stoney Indians pow-wow at Banff, Canada. Former soldiers of the A. E. F.'s First Division go on duty in the mine fields at Coal River, W. Va., a strike area. Prince Casimir Lubomirsky, the first Polish envoy, arrives in Washington. Rosalind, worth $15,000, arrives in Boston from Glasgow, Scotland. Rosalind is a highbred mare.

Exhibitor's Book For "The Mystery of 13" Is Now Available

Though somewhat delayed by the strike of the New York printers, there comes to hand the "Exhibitor's Book," prepared by Louis Burston, president of Burston Films, Inc., the subject being that producer's latest Francis Ford serial The Mystery of "13."

Louis Burston makes a brief and business like statement at the beginning. This is followed by a page devoted to Francis Ford. Then come portraits of the thirteen principals, and a synopsis which gives one a taste of the quality of The Mystery of "13." Ready prepared advertisements, name cuts and portrait cuts of the stars, Francis Ford and Rosemary Theby, for exhibitors' use follow, while in the center of the book is a full-color, four-page insert which shows in miniature the special stock and episode paper prepared with elaborate care. The miniatures show samples of a one, three, six and twenty-four sheet, and the suggestions that accompany them are brief but helpful.

Katherine MacDonald Will Star in "The Guests of Hercules"

Announcement is made this week of the purchase of the motion picture rights to "The Guests of Hercules," by Mrs. A. M. Williamson, as the fourth feature attraction starring Katherine MacDonald, which is to be released by First National Exhibitors' Circuit.

The story is said to be given the flavoring of an international drama by the importance of the roles of several Americans resident at Monte Carlo for the season. Production of the story at the MacDonald studios will begin at once.

"Toby's Bow," Starring Tom Moore

A print of "Toby's Bow," the Goldwyn Picture which Tom Moore completed at the Culver City Studios just before he came East to make exterior scenes for his next production, was received at the New York exchange last week. It was run off at a special showing attended by Samuel Goldwyn, other executives at the home office, and Mr. Moore, who did not have an opportunity to see the completed product before he left California.

Arvid E. Gillstrom who is directing the "So this is America" comedy scenics for Famous Players-Lasky

A birdman's view of the Metro studios in southern California

Re-Created Features in Demand

The Triangle Exchanges Report a Wide-Spread Demand Among Exhibitors For Re-issues

ANNOUNCEMENT is made that the eighteen Triangle exchanges have reported a widespread demand among exhibitors for the first of the re-created features, "The Flame of the Yukon," released November 23d. Many important first run bookings have already been arranged in some of the best theatres in the country, it is said.

A pre-release showing of this Dorothy Dalton feature, produced under the supervision of Thomas H. Ince, was given at the Iris Theatre, Indianapolis, during the week of November 9th.

A complete line of new advertising has been prepared for each of these features, which have been entirely re-edited and retitled in the present day style. The advertising includes two styles of one-sheet posters, one three-sheet, a six-sheet, two styles of lobby displays, black and white photos for newspaper publicity and advertisments, an exhibitor's campaign book, music plot, slides and a one and two column cut for newspaper reproduction.

The second feature of this series, "Betty of Greystone," with Dorothy Gish and Owen Moore and supervised by D. W. Griffith, will be released December 14th.

A good demand is also reported for the Mack Sennett Keystone comedies which will be released every week beginning November 23 with "Other People's Wives." A two-reeler will be alternated with a one-reel comedy, giving the variety which is demanded to-day.

New Pathe Serial Release Soon

New Production, "The Adventures of Ruth," Starring Ruth Roland, Set For Release, December 28th

PATHE Exchange, Inc., this week announces the release on Sunday, December 28th, of a new fifteen-episode production, starring Ruth Roland and entitled "The Adventures of Ruth." This will bring to the screens three Pathe serials on first-run the same week. Coincidentally with the release of the first episode of "The Adventures of Ruth" on December 28th, will come the release of the tenth episode of the George B. Seitz serial, "Bound and Gagged" and the eighth episode of the Pearl White serial, "The Black Secret." This will be the second time in the history of the House of Pathe that a similar situation has arisen. On the week of November 9th three Pathe serials will be running first-run—the first episode of "The Black Secret," the third episode of "Bound and Gagged" and the last episode of "The Great Gamble."

In a special way, "The Adventures of Ruth" is making a bid for distinction in the field of serials. It is the first production of Miss Roland's own company—Ruth Roland Serials, Inc.—and discloses her in the roles of producer, author, supervising director and star. The story is by Miss Roland herself, and the scenario was written by Gilson Willets, author of many of her past serial successes, including "Hands Up" and "The Tiger's Trail."

A good cast has been selected to support Miss Roland. The leading man is Herbert Heyes, one of the popular juvenile leads of the photoplay screen. Thomas G. Lingham plays the "heavy." The cast also includes William Human, Charles Bennett and Helen Case.

"The Gay Old Dog" Wins Praise

Exhibitors and Critics Present at Special Showing of the Picture Acclaim the Production

AN audience, which included some of the most prominent persons in the motion-picture industry, taxed the capacity of the Eltinge Theatre at a special showing of the Hobart Henley feature. "The Gay Dog," early last week. The production, which stars John Cumberland, was received with great favor, and, it is said, scores of exhibitors who attended the showing demonstrated their approval of the picture by booking it almost immediately through the New York branch of the Pathe Exchange, Inc.

A. H. Woods, the theatrical producer, for whom Cumberland has been starring many years, was much impressed with the picture, which, he asserted, was most representative of the advance being made by the silent drama.

New York critics, in commenting upon the photo dramatization of Edna Ferber's short story, the adaptation of which was made by Mrs. Sidney Drew, praised the production in enthusiastic terms.

Harriette Underhill of the New York Tribune, whose criticism is quite typical of the press reviewers present, describes the picture as a "classic," and adds: "Any one who knows Mr. Cumberland will realize, without seeing the picture, just how splendidly he must have portrayed the title role. Even in his most humorous scenes, he is strangely wistful and pathetic; and in his pathos there is always humor. It is a delightful performance."

T. E. Oliphant, of the *Evening Mail*, sums up his opinion of "The Gay Old Dog," in these terms: "No critic of the spoken drama has this season witnessed a play that, for fidelity to life, can equal this Hobart Henley production, with John Cumberland as the star. When a photoplay gives new meaning to the phrase 'a human document' there is hope for the youngest sister of the arts."

"High-Speed" Auto-Race Story

Director Miller is on Home-Stretch With "High-Speed" at Hallmark's Studio; Release About Jan. 1

THE screen version of Clinton H. Stagg's popular automobile racing story, "High Speed" is nearing completion under the direction of Charles Miller at Hallmark Picture Corporation Studios, 230 West 38th St. Edward Earl and Gladys Hulette have the starring roles. Chief in support are: Roger Lytton, Charles Husted, Fay Evelyn, Ida Horten, Jack Edwards and Mathew L. Betts. Roy Vaughn is cameraman. Charles Miller is personally directing the production assisted by Albert Cowles, with Leon Britton supervisor. The screen adaptation was made by John J. Glavey, of Hallmark, Scenario Staff.

The story centres around the Santa Monica races held yearly in California and the automobile races held annually at Sheepshead Bay. For the racing scenes, Director Miller took his company of more than two hundred people to the Sheepshead race track where a race was staked with professional drivers participating, it is said.

Frank G. Hall, president of the Hallmark Pictures Corporation announces that "High Speed" will be ready for release under the Famous Directors' Series about the first of the year following the Keanan Buel production recently completed at the 54th Street Studio, with Anna Lehr and Ralph Kellard, stars. With the release of "High Speed" there will have been six productions released by the Famous Directors' Series, totaling 26 in all.

Arthur F. Beck Buys Two Studios

Creation and Kalem Plants in New Jersey Acquired; "The Capitol" to be Completed in One

ARTHUR F. BECK, president of Artco Productions, Inc., and Beck Productions, Inc., has bought the Creation and Kalem studios at Cliffside, N. J., as a result of negotiations that have been in progress since the temporary leasing of these properties recently by Mr. Beck for use in the completion of Leah Baird's latest feature, "The Capitol," by Augustus Thomas, and "The Isle of Jewels" serial for Pathe release, in which Stuart Holmes and Frances Mann are co-stars. The price paid for the buildings is given as $30,000.

The purchase includes the entire equipment of the properties and in addition Mr. Beck has taken a long term lease of the ground, with an additional five acres adjoining the studio properties, upon which workmen are now engaged erecting garages and hangars for two flying boats, with a landing stage for the latter. The two machines, formerly destined for use by the American forces in France, were purchased by Mr. Beck two months ago. They are to be used in the production of a serial which will follow "The Isle of Jewels."

Work has already been commenced on the remodeling and enlargement of the studios, the plans providing for continuation of production while this work is in progress. The entire lighting and mechanical equipment are to be overhauled and modernized. Large signs surrounding the plant announce that it will be known in future as the Leah Baird studios. When the work of reconstruction has been completed there will be accommodations for three companies, with an outside stage.

As soon as the final touches have been administered to the Beck serial, "The Isle of Jewels," for which Charles T. Dazey wrote the scenario, production will be launched on "The Harvest Moon," one of the most famous of Augustus Thomas' plays, the rights to which have been bought outright from the author for $21,000.

Clara K. Young and Garson Endorse Rothacker Work

Further endorsement of the character of laboratory work turned out by the Rothacker plant is contained in wires received at the Chicago headquarters of the Company from Clara Kimball Young and Harry Garson, commenting on "Eyes of Youth" prints. Miss Young's wire reads: "Wish to extend to yourself and associates my heartiest congratulations for the wonderful work you have given me on Eyes of Youth prints — Do not think I have ever had the pleasure of seeing better work and my best wishes are extended to you for your future success.

Mr. Garson telegraphed: "Congratulations and thanks for the high class work that you have given my company on Eyes of Youth — Everyone is unanimous in praise of some of the best laboratory work that it has ever been my pleasure to witness on the screen — Sincere wishes for your continuance of this high grade of work."

Sterling Sole Distributors for Hallmark Films in Canada

I. Soskin, president of Sterling Films, Ltd., of Montreal and Toronto, Can., who recently closed a contract with Frank G. Hall president of Hallmark Pictures Corporation, whereby Sterling Films, Ltd., will handle, exclusively, in the Dominion, Hallmark's Famous Directors pictures — twenty-six in all — and its serial releases which includes "The Trail of the Octopus" and "The Sign of the Rat," writes the New York office of Hallmark, stating that the report has been erroneously circulated, in Canada, that another distributing corporation is holding itself out to be the distributor of Hallmark pictures in the Dominion. Mr. Soskin states that Sterling Films, Ltd., is the sole and exclusive distributor of Hallmark pictures in Canada.

Washington is Latest Link in Pioneer Exchange Chain

Screen Art Pictures, Inc., of which Michael Lessy is the head, is the latest independent exchange organization to affiliate itself with the progressive group of Pioneer Cooperative Exchanges.

The territory which will be under the jurisdiction of the Screen Art Pictures will include the District of Columbia, Maryland, Delaware and Virginia.

The temporary headquarters of the Screen Art Exchange is now located at 1315 Vine street, Philadelphia, but arrangements are now under way for the leasing of an entire building in the centre of the business district of Washington.

Hibben With Fox in Denver

E. H. Hibben, of New York, is now managing director of the William Fox Strand and Plaza Theatres in Denver.

Mr. Hibben until recently was connected with the Inter-Ocean Film Corporation. He has been with the Rothacker Film Manufacturing Co., Baumer Films of New York, Keith Circuit, Cohan & Harris, Shubert Theatrical Company, Klaw & Erlanger and others.

"A Burlesque on Carmen" one of the Chaplin reissues to be released by Victor Kremer

Kremer Inaugurates Sales Drive For the Chaplin Comedies

The New York offices of Victor Kremer announced this week that the sales drive in behalf of the four Chaplin Comedies controlled by his organization is now under way. In addition to Essanay's "A Burlesque on Carmen," Kremer also controls the rights in the United States and Canada to the following Chaplin production:—"The Champion," two parts, "A Jitney Elopement" two parts, "Work," two parts and "By The Sea" one part. The following deals were closed this week whereby these pictures have been acquired for state right releases by R. C. Cropper. The Beehive Exchange, Chicago, Illinois, for the following states: Indiana, Missouri and northern Illinois. Harry Crandall, of Washington, D. C., who recently purchased "A Burlesque on Carmen" for his territory, has also acquired the four other Chaplins for The District of Columbia, Virginia, North Carolina, Maryland and Delaware.

In connection with the Chaplin pictures which he now controls, Victor Kremer will issue complete and new advertising accessories in the way of posters, lobby display, slides, press sheets, heralds and a unique advertising novelty for the use of the exhibitor, the details of which will be made public.

Additional Studio Space Leased by Famous Players-Lasky Corp.

J. N. Naulty, general manager of the Eastern studios of the Famous Players-Lasky Corporation, has obtained a short lease on the World Peerless studio at Fort Lee, N. J., whereby a part of that studio not now being used may provide room for at least two companies.

A delay was brought about in occupying the Amsterdam Opera House, the lease of which was announced a short time ago. The cables supplying current to the opera house were not large enough to hold the high voltage necessary to supply the Klcigs and Cooper-Hewitts used in the making of pictures. The New York Edison Company, tore up 44th street for a block and laid the necessary cable that would allow production to start on "Dr. Jekyll and Mr. Hyde."

Spanish Author At Fox Studios

Vicente Blasco Ibanez, Novelist, in Visit to Fort Lee Sees Various Phases of Film Manufacture

ACCORDING to a report from the Fox Film Corporation, Vicente Blasco Ibanez, the noted Spanish novelist, was recently the guest of the corporation and among other things enjoyed an inspection trip to the Fox Studios at Fort Lee. The visit to the Fort Lee establishment grew out of an expressed wish on the part of the writer to see just how films were made.

Mr. Blasco — that is the way the Spanish address him, according to the Fox announcement — was met at his hotel by a representative of Mr. Fox and was driven to the Fort Lee studios via Riverside Drive. The novelist is said to have spoken with admiration of the beauties of the Hudson and to have been charmed with the wonder of the city's sky-line which unfolded itself as the party ascended the Palisades.

As the author entered the studio, following his arrival at Fort Lee, an orchestra, under the direction of Edwin Bachman, played "A Spanish Dance." This was followed by other selections. A company with William Farnum in the lead was at work when Mr. Blasco made his entry. The Fox star ceased action to be introduced and to exchange greetings. J. Gordon, who is directing the present Farnum picture, was also presented. The author expressed his pleasure at meeting Mr. Farnum and at the opportunity of seeing the actual operations of the Fox Film Corporation. A special showing of the "Wings of the Morning" in which William Farnum is starred was put on for Mr. Blasco's entertainment.

After taking leave of Mr. Farnum and his company, the writer was shown through the laboratory of the Fox Film plant, where the visitor was enabled to see all the processes of developing, drying, cutting, joining and printing. The distinguished guest is said to have expressed himself in enthusiastic terms over the way in which American ingenuity has devised so many labor-saving machines for the development of the industry.

On his return to the city the novelist was taken to the home office, where he was presented to William Fox whom he complimented upon the high quality of his productions and the efficiency of the studios and laboratory, it is said.

Completing Helen Holmes Series

First Seven Episodes Shown State Right Buyers Said to Hold Scores of Thrills

NATHAN HIRSH, producer of many popular screen offerings and president of the Aywon Film Corporation, announces that the Helen Holmes series, consisting of twenty episodes of two reels each, will soon be completed.

The first seven of this series have been completed and state right buyers from many parts of the country have admitted the series to be the best two reelers upon the market to-day.

This popular series of two reel thrillers that Mr. Hirsh is now offering, is adapted from the well known "Hazards of Helen" railroad series. Each episode is complete in itself, the stories being written with the expressed purpose of providing modern film fans with two reels of solid entertainment. There are claimed to be thrills in abundance, plenty of action, and unbelievable stunts offered that only Helen Holmes can do. The artistic nature of these two reel thrillers is further enhanced by attractive and illustrated titles.

The progressive state right buyer is taking advantage of this opportunity, it is said, with the result that a number of United States territories have been sold. Mr. Hirsh further announces that the states of New York and New Jersey will soon be ready for the exhibitors who may apply for bookings direct from the Aywon Film Corporation, 729 Seventh Avenue, New York City.

In order to aid exhibitors to properly exploit this popular railroad series, Mr. Hirsh has provided advertising accessories that he, personally, can recommend as being of an assured help in aiding the state right buyer and the exhibitor.

Harold Lloyd Fully Recovered

Comedian Makes Flying Trip to New York Before Resuming Permanent Work on His Comedy Series

HAROLD LLOYD, the Pathe comedian, completely recovered from the accident which kept him in a hospital for several weeks, stopped long enough, after resuming work on his new series of $100 000 two reel comedies, to make a hurried trip to New York. Lloyd arrived in New York City on Thursday last, accompanied by Hal E. Roach, President of the Rolin Film Company, producing the Lloyd comedies, and the one reelers featuring "Snub" Pollard. The comedian arrived here just in time to attend the showing of his first two reeler, "Bumping into Broadway," which was featured by the Rialto and Strand Theatres.

Fred C. Quimby, director of Pathe Exchanges reports that the new $100,000 comedies are meeting his every expectation, and more. The most important theatres in Chicago have all signed the Lloyd features.

Immediately upon his return to Los Angeles, Lloyd plans to resume work on the comedy he "jumped" to make the trip to New York. It is the most pretentious production he has ever attempted, and the strongest effort will be made to have it surpass its predecessors — "Bumping into Broadway," "Captain Kidd's Kids," "From Hand to Mouth' and "His Royal Slyness."

Picture Aids Recruiting Drive

"The Lost Battalion" Acquires Much Valuable Exploitation in Marine Campaign for More Members

"THE Lost Battalion," released through W. H. Productions Co., is meeting with great success in the Wisconsin territory, it is reported by the Wisconsin Film Corporation of Milwaukee, Wis., which gives an interesting account of a few of the exploitation "stunts" employed in their territory.

"We are using the services of Captain Stanley Huntley Lewis, special aid to the United States Marine Corps," writes the Wisconsin exchange, "in promoting publicity for 'The Lost Battalion,' working out of the larger cities in Wisconsin.

"Captain Lewis has a large automobile built like a submarine. Mounted on the rear of this car is a Colt machine gun which saw four years of continuous service in France with the French army, and which is said to have killed at least two thousand Germans. An official statement to that effect from the French war office accompanies the gun. The car is equipped with a military bugle played by a keyboard and is blown by an exhaust on the engine. On this the captain plays all the army calls, which can be heard from a distance of half a mile.

"In his full capacity as special aid to the Marine Corps, with credentials from Washington, Captain Lewis is authorized to secure a detail of marines from a recruiting station to accompany him and assist him in this exploitation work. He establishes a branch for the marine corps at each theatre during the run of 'The Lost Battalion.'

"An expert artist in water colors, in each city he arranges with the proprietors of the leading mercantile establishments for the use of their large plate glass windows. On the outside of these windows, he paints in water color, signs for 'The Lost Battalion,' combined with the advertisement of the Marine Corps, covering the entire window.

"Captain Lewis makes not only the city in which 'The Lost Battalion' is running, but all surrounding towns as well. He lectures at noon at the various factories, addresses schools, making also short addresses from his car in front of the theatre. He has the privilege through his connection with the Marine Corps, of distributing printed matter from his car, containing advertising on 'The Lost Battalion' and the Marine Corps."

Variety of Paramount Releases

November 9th Sees Issue of Three New Features With Well-Known Stars in the Casts

AN announcement has been received to the effect that on November 9 Famous Players-Lasky Corporation resumes its policy of releasing two and three productions a week alternately. For that date three Paramount-Artcraft pictures are scheduled. They are "Luck in Pawn," starring Marguerite Clark; Charles Ray in "Crooked Straight," and Enid Bennett in "What Every Woman Learns." The two last named are Thomas H. Ince productions.

Walter Edwards directed "Luck in Pawn," which is one of the five productions which Miss Clark made in California this year. Charles Meredith plays opposite Miss Clark in "Luck in Pawn." Thomas D. Persse, Leota Lorraine, Richard Wayne and Lillian Langdon are also in the cast, and a delightful child role is played by Pat Moore.

Charles Ray's leading woman in "Crooked Straight" is Margery Wilson, who has appeared with the star before and also with William S. Hart. Otto Hoffman, well known to Ince fans as a character actor in old man parts, has a characteristic role. Gordon Mullen plays the heavy, and Wade Boteler is also included in the small but select roster.

"What Every Woman Learns," the other Ince-supervised release of the 9th, in which Enid Bennett is starred, was written by George B. Lewis.

Milton Sills, as the hero; Irving Cummings, Theodore Roberts, Lydia Knott and William Conklin make up a cast of more than ordinary strength.

Griffith Treats Novel Theme

In "The Greatest Question," Made For the First National, Topic of Spiritualism is Treated

D. W. GRIFFITH in his initial attraction for First National Exhibitors' Circuit has unearthed, it is claimed, a new and popular subject which will enable exhibitors to appeal to women patrons with something other than a love theme. Based upon the thought of whether communication with the dead is fact or fancy, the production is entitled "The Greatest Question," and is prefaced by a remark from the master director stating that despite the convictions and sincerity of many of us, there is a Great Question in the minds of the majority.

The element of Spiritualism that characterizes this initial First National release from Griffith is one said to be hitherto untouched in motion pictures. Treated skilfully and in a manner that, according to reports, grips an audience in typical Griffith fashion, the question looms great in the minds of those who will see the picture.

The announcement at hand states that, in treating this timely theme, Mr. Griffith at no time takes his story into situations where the thought becomes confused; but on the other hand, confines his scope to the effect of the problem upon a poor family of farmfolk whose main source of livelihood is taken from them as the result of an heroic action that was never known.

Colleen Moore who heads the cast in the new Christie special "A Roman Scandal"

Featurettes Based on Biblical Stories Put Out by Spanuth

Here's another new idea for pictures conceived by H. A. Spanuth, president of the Commonwealth Pictures Company, Chicago, which seems to be timely, as it will aid in overcoming the opposition to motion picture shows on Sunday, which, at the present is agitating many localities.

This latest inspiration of Mr. Spanuth, who was the first to introduce vaudeville to the screen in his Spanuth's Original Vod-a-Vil Movies, is to be known as "Spanuth's Sermonettes." It is not the intention to "preach" in these sermonettes, and they are entirely non-sectarian. The sermonettes will transfer to the screen the stories of the Bible and the messages they are intended to bring to mankind. Each sermonette is in two parts, the first the picturization of the text and story taken from the Bible, and the second, the modern story showing the adaptation of the message to our every day life.

The first of these novelty films will have for its theme. the Christmas story — The Birth of Jesus, the Christ Child, especially appropriate for showing during the holidays. It will be ready Dec. 1.

Tenor and Ten-Year Old Star to Appear with Edith Taliaferro

E. Coit Albertson, who sang the tenor role in such operatic productions as "The Sultan of Zula" and "Madame Sherry," has deserted the field of light opera and is now engaged in the leading role opposite Edith Taliaferro in the photoplay, "Who's Your Brother?" While the legitimate stage is reported to have sustained a real loss in the absence of Mr. Albertson's voice, the "silent drama" is reported to have won a picture artist of no mean ability.

Another feature of the "Who's Your Brother?" cast is the presence of Elizabeth Kennedy, the ten-year old star, who plays the part of a boy in the picture. Besides Miss Taliaferro, Mr. Albertson and Miss Kennedy, the cast includes: Frank Burbeck, Gladden James, Herbert Fortier, Mrs. Elizabeth Garrison, Edith Stockton, Paul Panzer and others.

Fox Adds Wells Hawks to Staff; Publicist of Wide Experience

The Fox Film Corporation announces that it has secured the services of Wells Hawks in the capacity of special representative of the Fox organization. Mr. Hawks has been recently placed on the inactive list of the United States Navy, his rank being that of a Lieutenant Commander, U. S. N. R. F.

The new Fox publicist is a man of wide newspaper experience gained in New York, Washington and Baltimore. Some of the theatrical stars and organizations with whom Mr. Hawks has been associated in the past as a publicity man include, according to reports: Charles Frohman, Maude Adams, John Drew, Ethel Barrymore, Julia Marlowe, E. H. Sothern and Sir Henry Irving; the New York Hippodrome, Dreamland, the Ringling Brothers Circus, the Metropolitan Opera Company, and Klaw & Erlanger. He is also said to have been associated with the Universal Film Corporation and the Famous Players, and to have supervised the personal publicity of Mary Pickford.

While serving as publicity officer of the Navy, Mr. Hawks is reported to have been entrusted with several important publicity and photographic missions and to have been elevated to the rank of a full commander in recognition of his efficient services.

Facts and Follies Company is En Route for Florida Studios

Director Wray Physico and the entire Facts and Follies Company of over 30 artists and assistants sailed last week on the steamship "Mohawk" for Jacksonville. Arrangements have been made whereby the Dittenfass studio will be used for the winter months.

Chester Returns from the Coast

C. L. Chester, producer of Chester Outings and Screenics, who has been combining business and pleasure in Los Angeles for the past three weeks, returned last week.

Grace Davison, Pioneer star who is working on her second production for that company

Robertson-Cole Reviews Work

Report Cites Past Year's Expansion in Business, Exchanges, and in the Number and Quality of Pictures

THE entire fourth floor of the Mecca building at Forty-seventh Street and Broadway, with the exception of a few small rooms, has now been taken over by Roberston-Cole and is the Home Office of the Robertson-Cole Company and the Robertson-Cole Distributing Corporation.

In less than a year this company has placed on the market more than a score of motion picture plays, which have been greeted by press and public as successes, and has released a feature play each week. A one-reel comedy has also been released each week since August 1st. In recent announcements, it is made known that very shortly ten one-reel pictures of the South Seas and 30 Adventure Scenics will be released.

Starting with the Martin Johnson pictures, "Cannibals of the South Seas" and "Captured by Cannibals," the following specials were released: "The Turn in the Road," "Better Times," "The Other Half," "Poor Relations," "What Every Woman Wants," "Man's Desire," "The House of Intrigue" and "The Open Door."

Next came the news of the opening of the Robertson-Cole Exchanges. Almost overnight the branch offices of the company were opened in twenty-six cities throughout the country and a complete executive, clerical and sales force was established in each one.

The new force went to work with vim and energy, and it is the statement of officials of the Distributing Corporation that a steady increase of booking has been reported each week, culminating in the past week "in an enormous flood of contracts" secured in the "Robertson-Cole Get-Together Week."

Hallmark's New Field Managers

Stephens, Mintz and Starr Added to Sales Staff to Accommodate the Recent Territorial Expansion

WITH the addition to its sales forces of S. T. Stephens, and M. J. Mintz as field managers and M. Harlan Starr as special representative, covering the entire United States territory, Hallmark Pictures Corporation has one of the most complete sales organizations in the picture field according to a statement made by Frank G. Hall, president of Hallmark.

Following the acquisition of the Exhibitors Mutual Distributing Corporation exchanges and the reorganization and enlargement of its own sales forces to accommodate the change, Mr. Hall and W. F. Rodgers, general sales manager of Hallmark Pictures Corporation thought it advisable to create three new offices known as field managers and special representatives. Messrs. Stephens, Mintz and Starr were engaged to fill these offices because of their experience in the distributing and sales end of the motion picture business and their familiarity with the territory over which they will work.

S. T. Stephens, who will cover the Far West was formerly general supervisor of exchanges for Exhibitors Mutual and supervised the southern exchanges for more than three years.

M. Harlan Starr was formerly the First National's sales manager in the Michigan territory, after which he entered the employ of the Clark-Cornelius Corporation as field manager, and held this position until the time he was assigned to Hallmark.

Mr. J. Mintz, who with Mr. Stephens has been placed in one of the two newly created offices of field managers, has operated for many years in the Chicago territory as manager for independent exchanges.

"Eyes of Youth" Book is Ready

Harry Reichenbach Reports That He Has Compiled an Elaborate and Effective Exhibitors' Book

HARRY REICHENBACH reports the completion of an effective press book which puts into the hands of exhibitors "a modus operandi unequalled in originality and make up," it is claimed to draw the crowds to the presentation of "Eyes of Youth," with Clara Kimball Young. Those who have viewed the campaign book assert it to be an invaluable aid to exhibitors in the intensive exploitation by the Equity Pictures Corporation, Inc., of this six-reel Harry Garson Special Production of Max Marcin's stage play.

One, three, six and twenty-four sheet posters visualize the most important epochs of the story. Eight pages are devoted to outstanding display advertising, for which cuts of various size and attractive variety are said to be available, including mats of all cuts. There are also dignified heralds, announcement slides, emphasizing marked epochs throughout the story of variegated colors, comprising amber, rose and blue tints, and pleasing combinations of coloring.

According to reports received, lobby displays of all sizes and descriptions, lobby cards, program suggestions, readers for preliminary insertion, biographies, thumb-nail press stories make up a striking array which will supply unquestionable aid to the exhibitors and cannot fail it is claimed, to attract a wide-spread attendance.

Hand colored photos of Clara Kimball Young, 22 by 28, will be seen in the lobbies of the best houses, while hand-decorated school slates, chestnut tag announcements, "Eyes of Youth" eye glasses, and other Reichenbach symbols have already been sent broadcast, it is asserted. According to statements made, illuminated signs will be seen in conspicuous motion-picture centers of the United States, while bill-post space on Elevated and Subway roads has been obtained.

"Everywoman" Ready to Show

F. P.–Lasky's Screen Production of Noted Allegory Said to Improve on the Stage Presentation

THE first print of "Everywoman," Famous Players-Lasky's Paramount-Artcraft version of Walter Browne's morality play which won such success on the stage simultaneously in America, Europe and Australia a few seasons ago, arrived in New York recently and was shown to the executives of the company and the members of the Publicity and Advertising Department. The picture is said to have been received with the utmost enthusiasm by all present.

George H. Melford was assigned the task of making the play into a photodramatic spectacle, and his efforts are reported to have met with unusual success and to have resulted in a production which, it is asserted by Famous Players-Lasky, has seldom been approached in lavishness. The continuity by Will M. Ritchey and the titles, embellished by the sculptural art of Willie Hopkins, add to the attractive features of the finished product. The various big scenes, it is reported, demand gorgeous settings and gowning, and the picture is said to set a new standard in costuming for motion picture productions

Some remarkable effects in photography are said to have been introduced by Paul Perry. Notable among these is the treatment of the character Nobody. This is accomplished by double exposure, making the figure entirely visible yet transparent. Double exposure is also cleverly employed in bringing out the figure of Flattery, who appears in reflection whenever Everywoman looks into her mirror.

Violet Heming was sent to California to play the title role and to be featured along with Theodore Roberts and Wanda Hawley. Miss Hawley, incidentally, plays the role of Beauty in the allegory. Then there is Clara Horton, as Youth; Margaret Loomis, as Modesty; Mildred Reardon, as Conscience, and Rebe Daniels as Vice. In addition, Theodore Roberts portrays Wealth; Monte Blue is Love; Edythe Chapman is Truth; Irving Cummings is Passion; James Neill is Nobody; Raymond Hatton is Flattery; Lucien Littlefield is Lord Witless; Noah Beery is Bluff; Jay Dwiggins is Stuff; Tully Marshall is Puff; Robert Brower is Age; Charles Ogle is Time; Fred Huntley is Dissipation and Clarence Geldart appears as the Auctioneer in the prologue.

"Everywoman," it is said, will be given to the public December 21st.

Vitagraph Opens New Branches

Offices in Five Large Centers are Given Additional Floor Space to Accommodate Increased Demand

VITAGRAPH reports that owing to the increasing demand for its products, it has found it necessary to establish branch exchanges in Buffalo and Albany, and in addition to move the branches in Philadelphia, New Orleans, Washington, D. C., Kansas City and St. Johns, B. C., into larger quarters.

"The new Vitagraph exchanges at Buffalo and Albany are already in operation," said John M. Quinn, general manager of Vitagraph, Inc., "and the final arrangements for three additional exchanges in other large cities will be completed within a week.

"In Philadelphia the branch office was moved from 229 North Twelfth street to 1225, 1227 and 1229 Vine street, where its handsome offices are located on the street floor. Vitagraph entertained the exhibitors of the Philadelphia district on the occasion of the formal opening, with Corinne Griffith, Gladys Leslie and Jean Paige as special hostesses.

"The New Orleans branch has moved from 347 Caroldelet street to a three-story building at 420 Camp street, in the heart of the business section of the city. In Washington the branch has added another floor to its already commodious quarters, giving it an additional 3,000 square feet of floor space. The Kansas City branch also had added several feet of floor space by moving to new quarters.

"At St. Johns, one of the most important film centres in Canada, our branch is moving from 167 Prince William street to the street floor and basement of the big British North American Bank building on the same street. A five years' lease was taken on the new offices and the work of building vaults and a large projection room is already under way."

Real Life Stories and Characters in Bloxbie Productions

What is claimed to be a distinct triumph in an original departure from the regular style of motion pictures, is that of the Bloxbie Film Corporation. The company making pictures for the state right market has capitalized on what is said to be a new idea and entirely different from any pictures being released to-day.

Heroes and heroines have been selected from the plain people in every walk of life, and from each individual the story of their past life has been woven into a scenario and picturized for the screen. It is stated that each picture will be produced only around those who have had sufficient publicity and adventurous life to warrant the producers' success.

"Young Americans" is the title chosen for the series; each playlet complete in itself and running about two reels. The first picture entitled "Buddies" features Corporal Barny Tovin and Sergeant Howard Cooper. The second is "The Doughnut Girls," featuring the McIntyre sisters who risked their lives serving doughnuts with the Salvation Army while in France. The success for the "Young American" series is claimed on the basis that they reflect the spirit of the times.

"Deliverance" Credited as Being a Truly Great Picture

There have been quite a number of really big motion pictures made in the last few years but according to New York critics among the most wonderful of all is that of Helen Keller, the deaf, dumb and blind girl, in "Deliverance," which was produced originally at the Lyric Theatre, New York City, and which will be seen in this city in a very short time. The critic of the New York Times says "it is a succession of wonders" and that seems to be everybody else's conclusion who has seen it.

Helen Keller has accomplished so many remarkable feats she has been appropriately called the "eighth wonder of the world" and it is astounding to think that she should have made such a pronounced success in a moving picture which fate denies her the privilege of ever seeing.

John H. Turner's "Simple Souls" Purchased For Blanche Sweet

Pathe Exchange, Inc., has recently received word from the Jesse D. Hampton studios in California that the latest work of the English novelist, John Hastings Turner, "Simple Souls," has been purchased and will be filmed shortly for Blanche Sweet.

The work is described as a "pure, delightful comedy," and as "one of the most original and entertaining books of the season, filled on every page with irresistible humor." Miss Sweet believes that it will give her the greatest opportunity she has enjoyed in a long time to display her talents in the comedy line.

Song on "House Without Children"

A wealth of music has been inspired by Robert McLaughlin's human interest drama, "The House Without Children." Mr. William R. Haskins has composed the music to homely lyrics by Will A. Heelan of a song bearing the same title as the photoplay, and the song has been accepted by Argus Enterprises, Inc., as the official song of the production, although another song had previously been inspired by the little girl in the story and had been indorsed and is to-day sung in conjunction with the presentation. It is entitled "Your Clouds Have a Silver Lining."

"After the Storm," with Edith Day in Lead, Due on Nov. 17.

Carle Carlton, General Manager of the Crest Picture Corporation, announces that the new feature motion-picture, entitled "After the Storm," featuring Edith Day and directed by Paul Scardon, will be released on or about the 17th of November.

Edith Day will appear on the stage in "Irene," at the Vanderbilt Theatre on November 18, 1919.

Thomas Carrigan With Capellani

Thomas J. Carrigan has been engaged by Director George Archainbaud for the lead in June Caprice's next picture for Albert Capellani. Mr. Carrigan played the title role in the screen version of "Checkers."

Old Eclair Company to Resume Activities in Filmdom

We learn through Mr. Ratisbonne, who has just returned from a three months' trip to England and the Continent, that the old Eclair Company of Paris has emerged from the comparative inactivity forced upon it by the war into a new and financially strong organization with a capital of 5,000,000 francs.

The new company will not produce films but will print and distribute the best pictures obtainable on the world's market. Mr. Ratisbonne is negotiating long-term contracts for the printing and distributing of American films on the Continent, and announces that the film men, desirous of securing good distribution for their product, should communicate with him at 729 Seventh avenue, Room 704, Telephone, Bryant 1574.

"Get-Rich-Quick" Wallingford To Be Seen on the Film Screen

The announcement comes from Albert E. Smith, President of Vitagraph, that J. Rufus Wallingford famous character of the "Get-Rich-Quick Wallingford" stories, and his almost equally well-known side partner, Blackie Daw, are to make their appearance on the screen.

Mr. and Mrs. George Randolph Chester are writing the scenario for the screen version of the Wallingford stories. Mr. Chester wrote the original stories. He is production editor of Vitagraph.

It is stated that Mr. Chester's Wallingford stories, as shown on the screen, will form a part of the series of special features by America's foremost fiction writers which Vitagraph will produce during the coming year.

High Praise Given the Fairbanks Film by Capitol Management

Hiram Abrams of the United Artists is the recipient of a letter from Edward Bowes, Vice-President and Managing Director of the Capitol Theatre, in which a glowing tribute is paid to the Fairbanks picture, "His Majesty, The American," for the highly important part it played in making the opening of the Capitol such a remarkable success. Mr. Bowes writes in part: "I cannot imagine anything more appropriate to the dedication of our theatre than this extraordinarily fine picture. I only hope that we are fortunate enough to have as future feature attractions pictures even approximating it in merit."

Good Cast Is Assembled For the "Partners of the Night"

Goldwyn Pictures announces that "Partners of the Night" is now under production at the Biograph studios in the East under the direction of Paul Scardon. This picture is one of the Eminent Author's series and is by Leroy Scott.

A good cast has been selected with Pinna Nesbit and William B. Davidson, William Ingersoll, Emmett Corrigan, Mario Majeroni, Vincent Coleman, Frank Kingdon, Tenny Wright, Lew O'Connor, and Ed. Boulder also appear.

"The Capitol" Scheduled Dec. 7

Leah Baird and Strong Supporting Cast Appears in Hodkinson Film From Thomas' Play

W. W. HODKINSON Corporation announces the release on December 7th of Leah Baird in Augustus Thomas' stage success, "The Capitol," an Artco production made under the executive direction of Arthur F. Beck, and personally directed by George Irving. The shadow of national life surrounds "The Capitol," which is a story of social intrigue and a woman's fight for her honor and her husband. When Frank Keenan and Amelia Bingham were jointly starred in this play on the stage it was one of the outstanding successes of its period and aroused an excited and stormy newspaper controversy which, needless to say, added to the theatrical producer's and its author's profits.

Mr. Beck has given Miss Baird an excellent supporting cast and the pictorial investiture of the story is richly and finely done.

The story concerns the efforts of a crooked agent of big interests at Washington to whip a fearless, public-serving Congressman and prevent his passage of bills as well as his own elevation to the United States Senate. This crooked agent, years before having brought ruin to a home, having fled with the wife of a middle western man, having driven a deserted husband from peace and solace into the priesthood, draws all of these separate forces into a tense drama by the imminence of ruin for the daughter of the woman whose life he had wrecked.

Dramatically, this story is said to be as tense and vivid as "As A Man Thinks," the first of Miss Baird's picturizations of Augustus Thomas' heroines, which not only was at its outset but is now six months after release, one of the assured successes of its type and kind among screen releases.

The cast in "The Capitol" comprises such well-known players as Robert T. Haines, Alexander Gaden, William B. Davidson, Ben Hendricks, Downing Clark, Brian Darley and Donald Hugh McBride.

Closer Cooperation In United

J. A. Berst Says Exhibitors of all Districts will Have Local Representative on Nat'l Board

According to an announcement, coming from Mr. J. A. Berst, President of United Picture Theatres of America, the United will bring into operation a plan which will place the actual control and business policy of United in the hands of the exhibitors.

It is pointed out that by this cooperative plan, United exhibitor stockholders in the various territories, will elect an exhibitor committee; the chairman of this committee will represent his territory on the National Board of Directors of United; and in this way the exhibitors will have a voice and a voting power in all meetings of the United, help shape the policies of the company, be active in conducting its business affairs, and work in a truly co-operative way to make United bigger than ever.

In the statement just issued Mr. Berst declares: "United is about to increase its Board of Directors to thirty-six. Thirty of these directors are to be selected from the different exchange centers according to their respective quotas.

"The selection of directors is to be made by the franchise holders in each territory. We do not desire to influence this selection. As a matter of fact, the selection should be free, wide and open.

"For the purpose of cementing the relationship of our large body of exhibitor members and of exercising the power of co-operation locally as well as nationally, a local United Exhibitor's Board of Trade, with headquarters in our local exchange, will be formed. These Boards will work along the same lines as the Rotary Clubs which have done so much to build up business co-operation in other lines of industry. Meetings will be held once a month and the Boards are to be most active in the management of United. United's Cincinnati office has already formed one of these Boards of Trade and the plan is working splendidly."

Edith Storey, Robertson-Cole star

Fitzgerald Finishes the First of Famous Directors' Series

Dallas M. Fitzgerald, who is directing the first production for Hallmark Pictures Corporation series of 26 Famous Directors' Pictures from an original story by Leon D. Britton with Anna Lehr starred, supported by Marie Shotwell, Edmund Breese, Wallace Ray, George Cooper, Glenn Kunkel, Joseph Granby, Edward Elkas and James Cullen, announces that the actual production work on this picture will be completed this week.

New Film Company Complete

Marshall Neilan Announces First Film as Started; Personnel has Experienced and Able Men

AFTER months of preparation, Marshall Neilan Productions is now a reality, and work on the first picture is already under way at the Neilan studio in Hollywood. The studio is now a scene of great activity night and day, and work is reported to be progressing rapidly under Mr. Neilan's personal direction.

As his first lieutenant and chief assistant in the producing branch of his organization, Mr. Neilan hs Victor Heerman, well known in the film world for his work with Keystone, Mack Sennett and Fox.

Also assisting in the direction of the pictures are Tom Held and H. I. Peyton, both of whom have done excellent work in the past as assistant directors.

Turning the camera cranks are two cinema experts of considerable ability and experience, Henry Cronjager and Sam Landers. Assisting in the camera work is Foster Leonard.

The art direction is under the charge of Ben Carre, who for five years acted in the same capacity with Maurice Tourneur. The electrical and lighting department are taken care of by Howard M. Ewing, who for five years was chief electrician of the Famous Players-Lasky studio. Mr. Ewing is also the inventor of the Ewing Light.

At the helm of the business wheel of the studio is Wellington Wales, who is well known as an efficiency expert in the film world. As eastern representative in charge of sales, Mr. Neilan has the services of one who is reported to be one of the pioneers of the distribution field in the person of J. R. Grainger. Pete Smith is the director of publicity and and advertising.

Miss Lucita Squier, William Linahan, George Elder, Clarence O. Brown, Nat Deverich, Virginia Bellas, Benjamin Buxton, William Bomb, William H. Carr, Charles A. Smith, Lancie Morrell, C. J. Blampied, Cash Shockey and Frank Stucky, are also reported to be filling positions of importance and responsibilty in the new company.

Initial Bookings on "The Joyous Liar" Reported to Be Heavy

The W. W. Hodkinson Corporation announces that the J. Warren Kerrigan-Robert Brunton production, "The Joyous Liar," has in its opening week enjoyed a heavier national contract booking than any Kerrigan picture ever made has done before in the first four weeks, dating from release day.

Mr. Kerrigan has repeatedly expressed his wishes to link himself with author values, with finer direction and to have his pictures rank deservedly with the best technical product in the market. These wishes he is said to have achieved through the formation of his own producing company in association with Robert Brunton, thereby obtaining the facilities of the great Brunton studios in Los Angeles.

Claims "Beckoning Roads" One of Best Barriscale Films

J. L. Frothingham, general manager of the B. B. Features, is loud in his praise of "Beckoning Roads," the next Barriscale feature for Robertson-Cole. Mr. Frothingham who saw the picture in its raw state declares that it is one of the best Barriscale features ever offered the public.

After scenario experts had spent much time looking over a mass of scenarios for the popular star, "The Luck of Geraldine" by Kathleen Norris has been selected for Miss Barriscale's coming picture.

Charles Ray Busy on Interiors for "Watch Out, William"

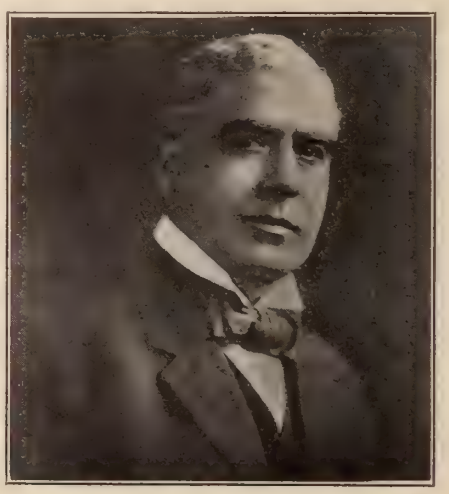
Charles Ray, directed by Jerry Storm and supported by Winifred Westover, have been busy the past week taking interior scenes for the current Ray Picture, "Watch Out, William." The story was written by Agnes Christine Johnston, and the cast selected includes the names of Betty Schade, Dick Rush, Donald McDonald, George F. Hernandez and Lew Morrison.

Frank Dazey Joins the Scenario Staff of Louis B. Mayer

Frank M. Dazey, son of Charles T. Dazey, author of "In Old Kentucky," has joined the scenario staff of Louis B. Mayer, producer of the Anita Stewart and Mildred Harris Chaplin pictures. He has already served on the scenario staff of Vitagraph, Metro, Selznick, American and Lasky companies, it is said. Mr. Dazey left last week for the coast to start work at the Mayer studios in Los Angeles.

Grace Davison Ill; Work Held Up Temporarily on Pioneer Film

With the stage all set for the opening shot on the next Grace Davison production, it was learned that the star could not begin work owing to a heavy cold contracted last week while flying from New York to her Long Island home in an army aeroplane. Miss Davison's condition is not regarded as serious, and within a week or ten days, it is expected that her physicians will consent to her return to work.



Gilson Willets, author of the scenario of the new Pathe serial "The Adventures of Ruth"

Robertson-Cole Producing Units in West All Going Full Blast

At the Haworth Studios, the "Tong Man" has just been completed. Hayakawa leads in the cast, which also includes Toyo Fugita, Helen Eddy, Jack Abbe and Marc Robbins. Hayakawa has already started on his new picture, which is called "The Beggar Prince"—a romance of the days of the Arabian Nights. Hayakawa plays a dual role. The cast also includes: Beatrice La Plante, Thelma Percy, Robert Bolder, Joseph Swickert, Bert Hadley and Buddy Post.

Edith Storey is nearing the completion of "The Golden Hope," the cast of which includes: Marin Sais, Carl Gerard, Howard Gaye, William Elmer, Omar Whitehead, Frank Shawa and A. J. Fleming.

Bessie Barriscale is at present engaged on the picturization of Jeanne Judson's book, "Beckoning Roads." Niles Welch, Gloria Hope, George Periolet, Thomas Holding, Joseph Dowling and Dorcas Mathews also appear in the picture.

Brentwood has two companies at work, one directed by Claude H. Mitchell and the other by Henry Kolker. Mitchell has almost completed his picture. It has been given no official title as yet. Mitchell's cast is headed by ZaSu Pitts and includes Henry Woodward, Edwin Stevens, W. H. Bainbridge, Fanny Midgeley, Frank Hayes, Julanne Johnson, Hughie Mack, Anna Hernandez and Fred Mack.

Use of Films by Non-Theatrical Organizations is Increasing

If non-theatrical organizations continue taking up the exhibition of motion pictures, it will be necessary to organize an advisory lecture staff. This, at least, is the opinion of Miss Rose Tapley, manager of the club and social service section of the Non-Theatrical Distribution Department of Famous Players-Lasky Corporation.

On November 5th, Miss Tapley spoke before the Theatre club of the Boys' High School in Brooklyn. Last Wednesday evening Miss Tapley addressed the Federated Boys' Club at Tenth Street and Avenue A. Next Sunday evening she and her assistant Edward Lipkin have been urged to give a talk before the Brownsville Labor Lyceum Club of Brooklyn.

On November 12th, Miss Tapley will speak upon "The Value of the Motion Picture in Church Work" at the Second Presbyterian Church in Paterson, N. J. She will also address the Municipal Forum Committee on the "Lincoln Cycle" motion pictures, which the committee is utilizing in its work, at a meeting to be held at Cooper Union, New York, November 13th.

Cody Picture Reaches Half Way Mark Toward Completion

While L. J. Gasnier, producer of the Lew Cody vehicles, is in New York on business connected with the distribution and exploitation of the Cody productions. "The Butterfly Man," the George Barr McCutcheon story being filmed under Ida May Park's direction with Cody in the title role has reached the half-way mark toward completion.

Fox Films Popular in Canada; Farnum and Mix Favorites

Vincent J. McCabe, manager for Fox Film Corporation, has just made a flying trip to New York from Toronto to arrange for extra prints of Fox Entertainments, for which there is said is a big demand in the Dominion.

"The Canadians like Fox pictures," said Mr. McCabe. The business of Fox Film Corporation has trebled in Canada within the last year. We now have six branches, having opened offices at Winnipeg, Vancouver and Calgary. There are eight hundred motion picture theatres in Canada and practically all of them are showing Fox pictures.

"Checkers" has had a phenomenal run in Canada. It played two weeks at Massey Hall, a Toronto house which has a seating capacity of 3,500 and it is returning for a second engagement. Another Canadian favorite is "Evangeline." "Kathleen Mavourneen" is going very well, as are the Sunshine Comedies, Mutt & Jeff and Fox News. William Farnum is a prime favorite. So is Tom Mix.

Cohen of Bulls-Eye Returns East With Number of New Releases

As a result of his second visit to the West Coast studios of the Bulls-Eye Film Corporation in Hollywood, California, Milton L. Cohen, president of the company, has returned to New York with the first two releases of the Mercury Comedies, five releases of the one-reel Holly Comedies, the two reels which make up the Pendleton, Ore., "Round-Up" pictorial and the first two releases of the Sunset-Burrud "Legends of the Wilderness."

Including the Gale Henry Comedies, the Bulls-Eye Master-Comedies and the Napoleon and Sally "monkey-shines," Bulls-Eye now has a program numbering seven subjects, it is reported. Previews of the new Bulls-Eye subjects will be held at once for the benefit of state right buyers, according to statements received.

Holiday Release of De Luxe Chaplin Comedy December 28

The Holidays' release of the new edition of Chaplain comedies De Luxe, recently acquired by Frank G. Hall, president of Hallmark Pictures Corporation for distribution, through arrangement with the Clark-Cornelius Corporation, will be "The Vagabond." Mr. Hall announces the release date for this Chaplin, December 28th. W. F. Rodgers, general sales manager, Hallmark, reports that bookings from all the first-run houses are coming in, daily. "One A.M." is announced as the first of this Chaplin series for the New Year, releasing February 8th.

Change of Managers at Pioneer's Cleveland Exchange Reported

J. J. Mooney, under whose management the Cleveland exchange of the Pioneer Film Corporation began operation, resigned last week and was succeeded as manager by C. R. Nelson. Mr. Mooney leaves the film circles, it is reported, to enter business under his own name.

Vernon M. Schuback Seattle manager for Universal and W. W. Kofeldt, manager of the new Liberty theatre Wenatchee, Wash.

New York Bookings on "The Gay Old Dog" Reported Heavy

Following a special showing of "The Gay Old Dog" at the Eltinge Theatre last Monday, which was attended by many exhibitors and others interested in the film industry, it was announced by the New York branch of Pathe Exchange, Inc., that the bookings on the Hobart Henley production were exceeding all expectations. The picture, which was adapted from Edna Ferber's story by Mrs. Sidney Drew, stars John Cumberland.

The Henley production, released Nov. 2d, has been booked over virtually the entire Marcus Loew circuit in the Metropolitan District, including the following theaatres: Bijou, Broadway, Circle, 86th Street, New York, New 42d Street, 116th Street, Burland and the Seventh Avenue.

William Fox booked it at the Academy of Music, while other prominent neighborhood houses, which scheduled it early last week, are the Universal, Chatham, City Hall, New Atlantic Garden, St. Mark's East Side Beauty, Regent, Village, Greenwich, Broadway Lyceum, Electra, Tip Top, Willoughby, Wyckoff, West End, Imperial, Richmond Hill, Manor, the Strand, Stamford, Conn.; Playhouse, Mt. Vernon; La Rochelle, New Rochelle; Elite-Montauk.

Film Specials Reports Sales

A live week of sales has just been reported by the Film Specials, Inc., 126 West 46th Street, who are handling pictures for the State Right market.

Sales reported are as follows: Brown of Harvard to Edward Klein of Natzum Feature Co., Boston, for New England State — Minter — United Amusements, Detroit for Michigan. E. R. Wilk of Minneapolis for Minnesota, North and South Dakota.

On "The Curse," a Walthal Picture, Co-Partner Attractions of Pittsburgh, Pa., bought Western Pennsylvania and West Virginia. The states of Maryland, Virginia and Delaware were sold to the W. H. Film Co., Baltimore.

Savini Films, Inc., of Atlanta, bought Southeastern States.

United Film Service, Saint Louis, secured Eastern Missouri and Southern Illinois, while the Strand Feature of Detroit will handle Michigan.

Clever Titles by Logue Featured in "The Amazing Lovers"

"The Amazing Lovers," the forthcoming feature produced by A. H. Fischer Features, Inc., as a B. A. Rolfe production, is to be accompanied by a striking series of titles prepared by Charles A. Logue. The titles are couched in terms that smack distinctly of the base-ball diamond and are part of a cleverly worked-out comparison between the life of the society set and that of the professional base-ball player. The following, which appears in the foreword, is typical of Mr. Logue's style of treatment:

"That alluring group, known in the Sunday papers as Society, leads an existence as ordered and systematic as the Players in the National League. They run a schedule of about 150 Games of Dinners, making their Social Hits, Social Errors and Safe Plays in the Outfield of Flirtation. They play the Game in a Uniform called Evening Clothes and the Players never dispute with the Umpire, who grants the decrees of divorce after Decisions on Misplays around the Home Plate."

"Percy" Heath of Universal, the Right Man in the Right Place

According to an announcement from Universal, Eugene P. Heath, better known probably as "Percy" Heath, is a man unusually qualified to fill the difficult position of scenario editor which is the present role he is engaged in on the company's staff at Universal City.

After graduating from a Maryland University, it is said, he became a special writer and later dramatic critic of the Baltimore Herald. David Belasco later secured his services as play reader and publicity expert. Mr. Heath next became general press representative for the late Frederick Thompson, and later on for Henry W. Savage. Mr. Heath was also formerly chief of Charles Dillingham's publicity staff.

Chester's "Screenics" to Combine Animal Life and Humor

C. L. Chester Productions, Inc., announces that starting on Nov. 23, there will be released at the rate of one a week a series of one-reelers under the general title of "Screenics." "Screenics" will consist of a two-fold combination, a section devoted to animals which will take up about two-thirds of the release, and a department of witticisms which will occupy the remainder of the reel. The latter section, it is said, will be made up by some of the leading humorists of the country and will consist of an original and humorous tale each week.

Edith Taliaferro Is To Star in "Who's Your Brother?" Soon

Broadway fans in particular and "movie" fans generally will be probably interested to know that Edith Taliaferro will soon be seen along the Rialto on the "silver sheet" in a romantic drama from the pen of Robert Bronson Stockbridge, and which was produced by The Curtiss Pictures Corporation under the personal supervision of John G. Adolfi.

That there are many strong "action" scenes in the latest Clara Kimball Young feature "Eyes of Youth" is certain, judging from the above. The feature is released through Equity Pictures Corp.

Baggot's Range Undergoes Test

New Burston Serial, "The Hawk's Trail," Imposes Fifteen Roles on the Versatile Star

JUDGING from several hundred interesting still photographs recently received by the home office of Burston Films, Inc., Louis Burston's latest serial, "The Hawk's Trail," starring King Baggot and featuring Rhea Mitchell opposite, possesses variety and unusual situations.

As was recently pointed out Mr. Burston's idea of the model serial is that it should depend for its suspense upon the plot development and the action which forwards this, rather than upon interpolated stunts. It is claimed that the result as shown by the few episodes already screened in New York is a fifteen-episode feature built up like a fifteen chapter novel, except that while each episode is complete in itself, the thread of a big story runs through all, binding them together. The story has to do with the efforts of a scientific criminologist, known to the underworld as "The Hawk," to capture a slick individual who bears so striking a resemblance to himself (the Hawk), that the complications are as numerous as they are surprising.

The character of the Hawk is played by King Baggot, who has found it a most sympathetic role, it is said. Naturally when a detective sets out to capture a man who might easily be mistaken for himself, he has more use for disguises than Sherlock Holmes himself. Therefore, the script provides King Baggot with the opportunity for the display of wide dramatic ability. Among the fifteen different characters played by the star may be mentioned a high-caste Chinese, a convict, an East Indian Swami, a stoker, a gentleman of leisure, a burglar, and, of course, a straight part, the Hawk himself.

Announcement of the distribution and release of "The Hawk's Trail" will be made from the Burston Home Offices in the very near future.

"Bandbox" Praised in Chicago

Chicago House Plays Hodkinson Film: Is Called Great Melodrama Packed With Thrills

A. T. MEIR, owner of the Rose Theatre, one of Chicago's "Loop" district first runs, has selected Doris Kenyon in "The Bandbox," the W. W. Hodkinson release, as his next week seat-filler at the Rose because, to use his own terms, it packs more thrills into one six reel feature subject than most manufacturers put in a fifteen episode serial of two reels each.

The booking success of the first Deitrich-Beck production of a series of Louis Joseph Vance novels is conspicuous. Before the picture was ever delivered to the exchanges the Hodkinson organization, its distributors, had received and returned several hundred contracts unapproved preferring to offer the picture to exhibitors after they had seen it and immediately recognized its values.

During the past week a trade showing of "The Bandbox" was held for the writers and critics of the motion picture journals and simultaneously a showing was held in Chicago for the daily newspaper and western trade press critics. Chicago opinion, the first to get into print in this instance because of the printers' strike in the East, was unanimously favorable to both "The Bandbox" and its star, and the expressions of the New York writers were more enthusiastic than they customarily give in advance of the publication of their views.

Screen Opinions, Chicago, for example, says: "An alert and intelligent audience will derive the most pleasure from 'The Bandbox.' The mystery element in the Louis Joseph Vance story has been well maintained and the interest is held throughout. The work of Doris Kenyon is pleasing throughout, and she registers well in the big emotional scenes. Supporting her to good advantage are: Alexander Gaden, Walter McEwen and Gretchen Hartmen."

Three recent additions to the Lasky stock forces have been made by Casting Director Lou Goodstadt within the past few days. The trio includes Ruth Ashby, William Boyd and Allan Connor.

New Capital Film to Deal Heavy Blow for Ireland's Freedom

S. L. Barnhard, President of the Capital Film Company, has announced the acquisition of world rights to the great Irish picture, "FOR THE FREEDOM OF IRELAND," produced by Creation Films, Inc. The picture reveals startling truths about Ireland according to statements received; and its presentation at this time is bound to assure it tremendous popularity, it is said.

Mr. Barnhard is enthusiastic over the new picture, and according to reports, the Capital Film Company is sparing nothing to put it across big. Endorsements of leading Irish organizations throughout the country are reported as being received daily. The statement is made that a special corps of publicity men will exploit this photoplay which is being backed by an elaborate advertising campaign.

"FOR THE FREEDOM OF IRELAND" is represented as being a screen champion of the Irish cause and as a feature which is bound to find a host of enthusiastic sympathizers, not only among the Irish, but among all believers in the right of freedom for the smaller nations.

E. Jose to Direct Anita Stewart

Louis B. Mayer has selected Edward Jose to direct Miss Anita Stewart in Caroline Lockhart's famous story, "The Fighting Shepherdess." This will be Miss Stewart's first production after her two months' rest in the East. She will leave for the coast shortly to begin work about the middle of November.

Mr. Jose directed the latest Norma Talmadge release, "The Isle of Conquest," and the big special, "Mothers of Men." At one time he is said to have directed Sarah Bernhardt.

Silas Seadler Is Engaged on the Realart Publicity Staff

Realart announces the engagement of Silas Seadler on its publicity staff. Mr. Seadler was a former newspaper and magazine writer and has also been the personal press representative for several well-known picture stars. He was recently associated with Charles Reed Jones in a free lance publicity organization.

We suspect that Harry MacDonald used a trick camera on this Fox house but he labels it "A Quiet Evening at the Strand, Denver. Boy, page John Zauft. Arthur James—please copy"

New Picture for Alice Brady Announced by Realart

Alice Brady, star of the stage and one of the Realart luminaries is to do "The Fear Market," an elaborate picture play of romance, intrigue and love.

Realart's production will follow closely the stage play of the same name by Princess Troubetskoy which ran at the Comedy Theatre in New York four years ago with Edmund Breese and Sydney Shields in the principal roles.

The picture will be filmed while Miss Brady is playing the subway circuit in her last season's popular success, "Forever After," and will be the last photoplay the Realart star will make before leaving for an extended absence from New York with her play.

In presenting Miss Brady in "The Fear Market," President Arthur S. Kane of Realart Pictures Corporation holds to his originally adopted slogan of "Stories based on successful books and stage plays."

Hallmark Seeks Original Tales with Dramatic Possibilities

Frank G. Hall, president of Hallmark Pictures Corporation, announces that, following the establishment of a scenario department at the Hallmark Studios, 230 West 38th street, Hallmark Pictures is in the market for original stories with dramatic possibilities and that all scripts should be submitted to the Scenario Department, Hallmark Pictures Corporation, 230 West Thirty-eighth street, for approval.

Mr. Hall suggests that the script be submitted in brief synopsis form, the writer giving the actionable situations only. Authors wishing to dispose of the screen rights to their works, are also requested to submit a brief synopsis.

Production of the twelfth episode of the "innovation serial" "The Hawk's Trail," starring King Baggot, has been completed by Burston Films, Inc., under the direction of Woodrow Van Dyke, from the story by Nan Blair. Louis Burston, president of the producing company is personally supervising this, his third serial.

American's Next Super-Feature

"Eve in Exile" said by President Hutchinson to be Greatest Cosmo Hamilton Work

AS its next super-feature attraction American Film Company, Inc., will offer Cosmo Hamilton's story—"Eve In Exile." This, the producer claims, is by long odds the most powerful of all the Cosmo Hamilton stories and from the reception accorded his "Scandal" as a speaking stage attraction, it should enjoy a great success.

The biggest theatres in Chicago and New York played "Scandal" continuously for more than half a year. Hundreds of thousands of people witnessed it and either returned themselves to enjoy it again, or sent their friends to see it. Millions have read Cosmo Hamilton's novels. Consequently the exhibitor offering a Cosmo Hamilton feature is almost guaranteed a box office attraction of a sensational sort.

"In undertaking the presentation in films of Cosmo Hamilton's super-achievement, 'Eve in Exile,' we naturally prepared to stage the production in the elaborate manner such an unusual story deserves," explained President Samuel S. Hutchinson of the American Film Company in discussing the new offering with a *News* interviewer.

"First of all we gathered a cast that is beyond all question one of the greatest that has ever appeared in a single screen attraction. I know the words 'all-star cast' have been used times without number—so many times in fact that they have rather lost their real meaning, for certain producers have not hesitated to attach the words 'all-star' cast to their own stock company players. Consequently I dislike to refer to the 'Eve In Exile' cast as an 'all-star cast,' though that is just what it is. Instead I shall merely call your attention to the fact that we specially engaged such players as Thomas Santschi, Wheeler Oakman, Charlotte Walker, Melbourne MacDowell, Martha Mattox, Violet Palmer, L. C. Shumway, George Periolat, Harvey Clark and Perry Banks—to mention only a few of them, and leave you to judge as to the individual merits of each player. Exhibitors well know that the majority of those named above have themselves been featured as the leading player in any number of big productions. Yet in 'Eve In Exile' all have wonderful opportunities for the display of their peculiar talents and so enthusiastic did each player become over the particular role assigned him or her, that each put every ounce of energy into the portrayal of the role assigned, and a truly wonderful production results.

"Lois Zellner, who is responsible for many sensational screen successes, was entrusted with the task of preparing the continuity and working script of the Cosmo Hamilton story, and handled it in an exceptional manner. Burton George, producer of a large number of big feature photoplays, directed 'Eve In Exile' and Dal Clawson, long a cameraman for Lois Weber and other famous producers, was behind the camera. Some of the 'shots' are exceptionally beautiful and numerous art critics who have witnessed 'Eve In Exile' at a private advance showing have gone out of their way to compliment us on the artistry of the production."

"The titling, tinting and other mechanical technical work that goes to make any production of note, was handled by experts in their respective lines and the few exhibitors who have been afforded an advance glimpse of the play either at our plant or in a Pathe Exchange have not hesitated to declare it the equal of any great feature produced in the past two years. When the trade paper and newspaper critics are invited to behold it, I am sure these advance predictions will be more than fulfilled."

"Our Chicago laboratories have just completed the work of preparing the prints for shipment and exhibitors are invited to see the American Film Company representative at their nearest Pathe Exchange without delay for early bookings. Reservations have already been made for 'Eve In Exile' by a number of the biggest and best theatres and prompt action is necessary if an early booking is desired."

"Mystery Yellow Room" Wins

Tom Moore's Washington House Gets Receipts Surpassing Returns on Any Previous Performances

THE Realart Pictures Corporation is the recipient of an enthusiastic telegram from Tom Moore, manager of the Rialto Theatre in Washington, D. C., wherein high praise is accorded to the Emile Chautard production, "The Mystery of the Yellow Room," as a puller for box-office receipts. The telegram follows:

"Mystery of Yellow Room made wonderful impression on packed houses. My Rialto receipts to-day undoubtedly beyond those of Daddy Long Legs, which holds record of house. Stop. Biggest crowds since Long Legs and at least two thousand turned away. Stop. Am elated beyond words. Stop. Realart setting pace hard to equal. Stop. Again our congratulations.

"Tom Moore."

In conjunction with Mr. Moore's exploitation forces Realart has been preparing the presentation of this story for a long time in advance. Not only was the interest in this drama keyed-up by advance stories, but the climax was the actual presentation by Mr. Moore, who had devised a tense prologue. The attention of the audience was held from the moment a mellow light of mystery illumined the scene of a small, barred "Yellow Room" up to the very end, when the really insoluble mystery was finally cleared up.

Phyllis Terry in "Kismet"

In a recent article telling of Louis Mercanton's acquisition of world rights to Kismet, a line stated that Philip Terry was one of those in a leading role. This should have read as Phyllis Terry, niece of Ellen Terry.

Three Hallmark-Exchange officials recently appointed. Left to right, M. Harlan Starr, sales manager in Mid-West territory; M. J. Mintz, Field Manager in the Middle West and S. T. Stevens, Field Manager

Noted Plays Acquired by Metro

"Lights O' London" Melodrama, and "Judah" Brought Over From England by Cohen

PURCHASE of "The Lights O' London," George R Sim's melodrama, and "Judah," a modern play by Henry Arthur Jones, is announced by Metro Pictures Corporation. These plays, both of them famous and familiar to discriminating theatregoers for a generation, were among the dozen or more recently brought from England by Harry J. Cohen, manager of Metro's foreign department, as available material for Screen Classics, Inc., productions to be released by Metro.

"The Lights O' London" and "Judah" help to round out the thirty-six notable dramatic plays and widely read novels which will make up Metro's output of the "fewer and better" pictures for 1919–20. The full puota of thirty-six is rapidly nearing completion, and toward this end the entire literary and dramatic field is being swept, ransacked in order that the same high standard of screen material may be maintained as has recently been announced.

When Mr. Cohen was in Lodon a great number of English books and plays were submitted to him as screen material and he examined the offerings of many agents in a search for suitable vehicles for Metro stars. He made a tentative selection of about a dozen. Among these were "The Lights O' London" and "Judah." The acquisition of these two stage successes follows close upon Metro's announcement of the purchase of the farce, "Parlor, Bedroom and Bath," by Mark Swan and C. W. Bell, which together with Paul Armstrong's "Alias Jimmy Valentine," Richard Ganthoney's "A Message From Mars," and Rachel Crothers's "Old Lady 31," comprise the Metro purchases recently announced, and pave the way for the remaining few yet to be acquired.

Production of "The Lights O' London" will follow the presentation of the five Drury Lane melodramas purchased by Richard A. Rowland, president of Metro, on his recent trip to England, and which include "The Best of Luck," now nearing completion; "The Hope," "The Great Millionaire," "Hearts Are Trumps" and "The Marriages of Mayfair."

Cast Is Set for "Easy to Get," Marguerite Clark's Latest

Production is nearing completion at the 56th street studio of the Famous Players-Lasky Corporation on "Easy to Get," Marguerite Clark's first Eastern picture since her return from the West coast, Walter Edwards, who directed all of Miss Clark's pictures in the West, was brought East specially for the forthcoming picture, and is assisted by Fred J. Robinson with Hal Young at the camera.

Miss Clark has the role of a bride, Milly Morehouse, and, it is said, the opportunities for her charming comedy were never more frequent. Playing opposite Miss Clark is Harrison Ford, the forceful young leading man who takes the part of husband Bob. The other members of the cast include: Rodney La Rocque, Helen Green, "Kid" Broad, Herbert Barrington and Julia R. Hurley.

"Dawn," New Blackton-Pathe Film, Will Be Released Nov. 30

Commodore J. Stuart Blackton gives the motion picture world what is described as "another noteworthy example of the silent art" in "Dawn," which Pathe will release on November 30th. "Dawn" is the second of a series of Blackton productions to be distributed by Pathe, "The Moonshine Trail" being its predecessor.

Sylvia Breamer and Robert Gordon have the featured roles in "Dawn." Others in the cast are: Flora Finch, Harry Davenport, James Furey, Fanny Rice, Gladys Valerie, Margaret Barry, Eddie Dunn and Gus Alexander. The story was adapted for screening by Stanley Olmsted.

Fischer Compiles Big Press Book for "The Amazing Lovers"

A thirty-two page exhibitor's service book is now being prepared by the publicity department of A. H. Fischer Features, Inc., on "The Amazing Lovers," the B. A. Rolfe production produced by the Fischer corporation as the first picture of a series based on stories by Robert W. Chambers. "The Amazing Lovers" is an adaptation by Charles A. Logue of Mr. Chambers's "The Shining Band."

According to statements made, the campaign, as outlined in the book, is flexible to the requirements of each exhibitor who, knowing his local conditions best, shall alone determine the extent of the application of the campaign. By reason of this fact every manager of a theatre, from the smallest house to the largest, has a ready-made campaign that he may use if he so wishes, it is claimed.

One of the features of the book is the inclusion of the Grace Darling articles — the Grace Darling Talks to Girls — which the International Feature Service, Inc., has granted the Fischer corporation permission to reproduce. Thirteen articles make up the series.

Robertson-Cole Scores Ten Strike In Naming Max Levy in Chicago

The appointment of Max Levy at Chicago manager of Robertson-Cole Distributing Corporation, assures this concern of strong representation in the territory, as Mr. Levy has been connected with the picture game for many years and is known and liked by practically every exhibitor in the middle west.

Mr. Levy's return from a seven weeks' visit in New York, was the occasion of a welcome home jollification meeting of exhibitors. The new manager has some active exploitation plans which he intends to make effective at once in connection with the forthcoming release of Maurice Tourneur's screen masterpiece "The Broken Butterfly."

Long Shots and Exceptional Scenery Feature Farnum's Next

William Farnum, Fox star, now at work on a picture being made under the temporary title of "Pierre Le Grand" has in this photoplay that will tax the ingenuity of John Boyle, the cameraman, and will demand of the director, J. Gordon Edwards, the masterwork of his successful career. William Farnum wanted this production to be something different from anything he had yet done on the screen. To that end many remarkable shots were placed in the script and many an hour has been spent by the director and the cameraman in studying the best way to gain the maximum of results from the novelties called for in the scenario.

It has been decided that on one scene twenty-six cameras will shoot simultaneously from different angles, so that the full value may be obtained. In another scene four cameras are used, and Director Edwards is called upon to direct two scenes simultaneously.

Screen-Camera Reveals How Life Develops Under Incubation

The development of scientific research through the use of moving pictures has taken another step forward. Charles F. Herm of the department of physiology, American Museum of History, and an expert in cinema-microscopy, has been added to the staff of the New Screen Magazine, "The Reel of Knowledge," distributed by the Universal Film Manufacturing Co.

Mr. Herm has made several interesting pictures for the New Screen Magazine. One of these shows how life begins in an egg. What happens after the egg is placed in an incubator is said to be faithfully recorded up to the instant when the chick picks its way through the shell and utters its first "peep."

Lytell Company at Lake Tahoe

A wire to the Metro studios in Hollywood from Truckee, Cal., states that 3,600 feet of unusual sunrise negative was exposed on the location at Lake Tahoe, where Bert Lytell and his supporting company are photographing Sir Gilbert Parker's novel, "The Right of Way," for Screen Classics, Inc.

Edythe Sterling featured in "The Arizona Cat Claw"—World

Eugene Mullin in charge of Goldwyn's Script Department in the East, and Paul Scardon, new Goldwyn director

Normand Renews Her Contract

Star Voices Belief That Definite Line of Characterizations Mars Ability of Stage Artist

MABEL NORMAND has just renewed a long-term contract with Goldwyn Pictures Corporation. This announcement was made at the Goldwyn offices last week.

The Goldwyn star is now in New York on a short vacation between productions. She has just finished "Pinto," by Victor Schertzinger, her director, a screen play that, according to those who have seen the first print at the Culver City Studios, is destined to surpass in popularity any of Miss Normand's previous productions, not excepting "Jinx" that is being heralded by exhibitors, it is said, as one of the best box office pictures issued in the past twelve months.

In speaking of her ambitions for the future as a Goldwyn star, Miss Normand made it clear that she does not wish to base her popularity on any one definite line of characterizations. She believes that there is danger of an actress becoming too distinctly typed and that to avoid this there should be marked variety in the story material provided. Mr. Schertzinger's story, "Pinto," appealed to her particularly because it offered a role unlike anything she had essayed in the past, that of a western ranch girl, who is more at home with horses than with people.

Miss Normand said that she looked forward to returning to the Culver City Studios to start work on her next picture, the continuity of which is now being prepared.

Jack Dempsey to Appear in Film

Topp1er of Jess Willard to Pose For Camera on Coast According to Frank P. Spellman

TAKING cognizance of the saying that to the victor belongs the spoils, Jack Dempsey who some months ago pained firm believers in the unconquerable might of size by disposing of big Jess Willard in a few hectic rounds, thereby acquiring the world's heavyweight fistic crown, is shortly to disport himself in the glare of the Cooper-Hewitts.

Of late Dempsey has been the attraction with the Sells Floto Circus, thereby following in the footsteps of his defeated opponent. A few weeks before the footlights convinced the young title holder he was not cut out to follow vaudeville.

Now Frank P. Spellman, well-known circus and carnival showman, declares he represents Dempsey and his manager, Jack Kearns, and states he is arranging for the appearance of the champion in pictures. Mr. Spellman visited the NEWS office prior to departing for the Coast. Beyond the bare statement that Jack would edify screen followers in the future he refused to divulge further details.

Late newspaper dispatches relate that Dempsey has suffered an accident while with the circus in the Middle West, and is at present hobbling around on crutches.

Baby Marie Osborne in New Pathe Release, "Miss Gingersnap"

Pathe will release Baby Marie Osborne in a two-reel comedy drama "Miss Gingersnap," presented by Leon T. Osborne on November 23rd. The story, by Alberta Storey, abounds in humor, it is said, and gives the little star unusual opportunities to display her budding histrionic ability.

Baby Marie is assisted in her comedy efforts by little "Sambo" Morrison, the diminutive colored actor. The cast also includes Margaret Cullington, Ruth Lackaye and L. M. Wells.

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"THE DAIRY FARM"
109 nights' run in New York.
"HOME FOLKS"
3 months' run in New York.
"THE WOMAN HE MARRIED"
Played by Virginia Harned.
"WHEN ALL THE WORLD WAS YOUNG"
Played by Marguerite Clark.
"TAKEN FROM LIFE"
Big Adelphia Theatre, London, melodrama.
"AN OLD SWEETHEART OF MINE"
"A LIGHT IN THE DARK"
"THE GIRL ACROSS THE STREET"
"THE BELLE OF RICHMOND"
"THE CITY OF NEW YORK"
"UNDER SEALED ORDERS"
"LAND OF THE MIDNIGHT SUN"
"A STRANGER AT THE GATE"
"A SPRING CHICKEN"
"AS TOLD IN THE HILLS"
"MAN WITHOUT A NAME"
"A GREAT WRONG RIGHTED"
"EVERYMAN FOR HIMSELF"
"FOR OLD TIME'S SAKE"
"WHEN LOVE IS YOUNG"
"LOVE O' MY HEART"
"SAINT AND SWEETHEARTS"
"WHEN HEARTS ARE YOUNG"
"HER LAST CHANCE"
"THE HOUSE OF ADVENTURE"
"TAKEN IN"
"IN WALKED JIMMY"
"FORGIVE AND FORGET"
"A YOUTH AND A MAID"
"WOMEN OF THE WORLD"
"THE TURNING POINT"
Had a New York run at Hackett Theatre
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"A MAN'S GAME"
"ON THE RIO GRANDE"
"A MIDNIGHT FOLLY"
"THE SEARCHLIGHT"
"MAM' ZELLE"
"THE UNKNOWN"
"PASSION'S SLAVE"
"FOGG'S FERRY"
"THE CORNER GROCERY"
"THE LOWER RANCH"
"GOVERNMENT ACCEPTANCE"
"MAYFLOWER"
"SATAN'S FOOTBALL"
"A SOCIETY SCANDAL"
"DON'T TELL MY HUSBAND"
"THE HURRICANE"
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The Fiction Mart

The Enemy of Woman
By Winifred Graham

Character of Story: Political activity.
Theme: Suffrage.
Characters: Lionel Marsh, M. P., opposed to suffrage; Meg Marsh, Lionel's twin sister and double, a militant suffragette; Stuart Barry, friend, a political associate of Lionel; Ruth Andover, a disciple of Meg; Lady Violet Cairn, suffragette; Roderic Seymour, in love with Ruth; Meriel Bruce, a widow, intent on marrying Lionel.
The Plot: Lionel Marsh, on the eve of a speech in the House of Commons, is drugged at dinner by Meg. She dons his clothes, takes his seat in the House, and makes a speech in favor of suffrage, with the result that Lionel is suspended for breach of order. Meg then confesses her deception in the public prints and is sentenced to a prison term. Lionel gives up his political career. The twins are estranged.

Ruth goes on with Meg's work and for the sake of the cause jilts Roderic Seymour. She receives word that her mother is about to undergo a serious operation and is about to go to the bedside, when Lady Violet tells her she has been chosen to head the breaking up of a political meeting. Ruth goes to the meeting, but is overcome by shame because of her treatment of her mother and takes no part in the demonstration. Her father telegraphs that her mother is in danger and Ruth arrives just before her mother's death. Cured of suffrage, she marries Roderic.

Meanwhile Lionel meets Meriel Bruce, who industriously sets her cap for him. Luckily, when on the verge of a proposal, he learns that her fiendish temper ruined her dead husband's life. Lionel breaks with her. Thinking Barry has caused the breach, Mrs. Bruce plots against him and Lionel and joins the suffrage party as a means to her end.

She impresses upon Lady Violet that a politician must be assassinated to advance the cause. It is decided that Mrs. Bruce will destroy the Prime Minister with a bomb at a wedding. A friend of Lady Violet, Miss Brown, procures the bomb. At the wedding Mrs. Bruce hurls the bomb, not at the Prime Minister, but at Lionel and Barry, who fall at the explosion.

Meg hears of the event and that Lionel is dead and hurries to London but finds Lionel alive and unhurt. Miss Brown, not knowing of Ruth's defection, had appealed to her to have Roderic, an expert on explosives, prepare the bomb. Roderic had prepared a harmless one.

Meg forswears suffrage and Lionel returns to politics.
Locale: London. Mostly interiors.
Picture High Lights: Meg's speech in the House of Commons. Ruth's remorse at her mother's bedside. The hurling of the bomb.

* * *

The Queen's Heart
By J. H. Hildreth

Character of Story: Romance.
Theme: Love and fighting.
Characters: Jack Northrup, an American; Dorothy Howard, his fiancee; Captain Villiers of the *Isogne*, afterward Marquis of Calche; Dr. McCraik; Captain Hay of the Queen's army; Isogne, Queen of Rhodes; Turks, soldiers and sailors, courtiers, etc.
The Plot: Jack Northrup and Dorothy Howard, who are in a yachting party, set out in a small boat to inspect an odd looking steamer lying nearby in the harbor. A storm arises and they are cut off from their own boat and picked up by the strange ship as it is putting out to sea. There is an air of mystery about the boat which appears to be built as a warship disguised as a merchant vessel. Dr. McCraik, the ship's surgeon, learns that the purpose of the expedition is to replace on the throne of Rhodes, Isogne, deposed by the Turks. McCraik and the two Americans plan to escape in a small boat. McCraik gets into the boat and casts off without them. They decide to throw in their lot with the crusaders who are on their way to restore Rhodes to the Christian world. On the way the ship meets and sinks a Turkish cruiser. Arrived at Rhodes, a battle ensues in which several Turkish vessels are sunk and

Geraldine Farrar as she appears in her latest Goldwyn offering "Flame of the Desert"

the city of Calche is captured for the Queen. Villiers, captain of the vessel, is ennobled by the Queen and Northrup is made a Count in charge of the Queen's guard. From that time on the fighting is almost incessant, with many thrilling hair-breadth escapes upon the part of all of the principal characters. The Queen falls in love with Jack who is in love with Dorothy and Jack is tempted to discard Dorothy for the Queen but is prevented by his sense of honor. After many sorties and battles, the forces of the Queen are overcome by the Turks and the Queen is mortally wounded. The Queen and Jack and Dorothy escape. The Queen dies in Jack's arms, leaving Jack and Dorothy to return to America and the modern commercial atmosphere which they both dislike but which they realize must be their part in life.
Locale: The Mediterranean.
Picture High Lights: There are so many dramatic scenes in this story that it would be impractical to enumerate them here; a story on the general order of Soldiers of Fortune.

* * *

Linda Condon
By Joseph Hergesheimer

Character of Story: Society drama.
Theme: Temperament.
Characters: Linda Condon; Dodge Pleydon, a sculptor; Mrs. Condon, Linda's mother, afterward Mrs. Moses Feldt; Moses Feldt, a business man; Judith and Pansy, his daughters; Arnaud Hallet, a Philadelphia aristocrat; Amelia Lowrie, Linda's aunt; Elouise Lowrie, another aunt.
The Plot: Linda Condon's earliest recollections were of hotels — sometimes at the seashore and sometimes in the city, where, in company with her young and pretty mother, she spent her youth. Mrs. Condon, the most discussed woman in every hotel where they stayed, had many men friends but none among the women. She left Linda much to herself and her nature differed greatly from that of her daughter. Linda was immaculate in dress, proper, stiff, priggish even, remote and quaintly dignified. Her mother was impulsive, warm hearted and generally voted a "good fellow" by their casual acquaintances. Linda never knew her father. As Linda is budding into womanhood her mother finds her charms fading and decides to accept the offer of Moses Feldt to make her his wife. Linda finds the Feldts very generous and kind but she does not care for their friends nor can she enter into their life and their amusements with enjoyment. She meets, at a studio tea, Dodge Pleydon, who falls in love with her. She is very much interested in him but cannot bring herself to consent to marry him nor to let him kiss her. She does not like demonstrative people. She is called cold and admits it. At a musicale she is discovered by her paternal aunts, the Lowries of Philadelphia, and is invited to visit. In these prim ancestor worshipping women, Linda recognizes kindred spirits and in her they see the typical "Lowrie." Without ever learning the real cause of the estrangement between her mother and father, she feels that she will be happier with the aunts than in her own home and she decides to stay with them. Linda receives a proposal from Arnaud Hallet, a rather seedy-looking aristocrat who has, however, an income of more than fifty thousand a year, the minimum figure which Linda had set as the necessary income of an eligible husband, and Linda marries him. She continues to be interested in Dodge Pleydon and he in her and they correspond though they do not meet again until years later and do not find themselves much in one another's company until Linda has a grown daughter and a nearly grown son. Pleydon, meanwhile, has become famous. Hallet has resigned himself to the fact that his wife will never care for him the way he does for her. As her daughter becomes engaged Linda decides that she has given up enough of her life and that she will go to Pleydon and leave her husband. She goes to Pleydon's apartment for luncheon, fully intending to stay, but he does not suspect her intention and in the course of the conversation she learns that he is really in love with his ideal of the youthful Linda many years ago. She reconsiders and returns to her husband, no one the wiser.
Locale: New York and Philadelphia.
Picture High Lights: Emotional scenes are peculiarly lacking owing to the temperament of the heroine. If Linda were depicted as merely mercenary in the beginning, awakening too late to the necessity of love, this would furnish ample opportunity for the emotional type of actress.

* * *

The Ambassador's Trunk
By George Barton

Character of Story: Mystery.
Theme: Diplomatic intrigue.
Characters: Captain Vance Prescott, of the Intelligence; Professor Francis Vernon, Fourth Assistant Secretary of State; Hope Vernon, his daughter; Thomas Warner of the Washington Planet; Count Castro, South American diplomat; Gilbert Vernon, a Pacifist; Bromley Barnes of the Secret Service; Fernando Werta, a spy.
The Plot: Vance Prescott, a member of the Intelligence corps, is sent to the country home of the Fourth Assistant Secretary of State with important papers from the State Department. These papers concern a secret treaty in regard to South American oil concessions. It is feared that an attempt will be made to steal the treaty before it is ratified four days later. Vance welcomes the opportunity of visiting Professor Vernon's home since he is in love with the Professor's daughter, Hope. At the country house he finds as guests a newspaper reporter of his acquaintance, Count Castro, a South American diplomat, and Bromley Barnes of the Secret Service who has been assigned to the house as an additional precaution. Professor Vernon locks the treaty in a safe in his library and during the night the papers are stolen. Suspicion first points to Hope and then to her brother who is an avowed Pacifist but Prescott and Barnes are both morally certain that Count Castro is the guilty man. Prescott finally overhears a conversation between Castro and Werta, a spy in his employ, and learns that the papers are to be hidden in the trunk of the French Ambassador who had been visiting there a few days before and whose trunk had not yet been sent on to Washington. He cannot positively identify the speakers, so is forced to follow up the clue without making an arrest. Werta is apprehended on a charge of being a suspicious person and violater of the Espionage law. Castro remains at liberty. When Prescott inquires about the trunk, he finds it has just been sent to the station. He rushes to the train and finds Bromley Barnes aboard. There is a wreck but both escape uninjured. The Ambassador's trunk is finally located, but when opened, it

Good Fiction Suitable For Film Production

contains nothing. Prescott then learns that an old servant took out the papers just before the trunk left the house but that these were afterward taken from him by Count Castro. Barnes and Prescott rush to the city and Prescott is just in time to rescue Hope, who in attempting to regain the papers, has fallen into the cluthces of Castro. Castro again escapes. Barnes and Prescott attend a meeting of the "Sons of Liberty" a supposed anarachist society and there see Castro. The place is raided but Castro gets away. Prescott learns that Castro has planned to escape into Mexico by meeting an aeroplane in the Southern part of Virginia. He hastens there in an automobile and encounters the Count. In a pitched battle he secures the papers but is stunned and does not secure his prisoner. Prescott arrives in time to present the papers to the conference when the treaty is to be signed. Castro is murdered as a traitor by his confederates who believe that he has sold them out.

Locale: Washington and suburbs.

Picture High Lights: Several encounters between Castro and Prescott; the timely arrival of the treaty at the conference.

* * *

Peter The Brazen
By George F. Worts

Character of Story: Mystery; adventure.

Theme: Exploits of a wireless operator.

Character: Peter Moore, wireless operator; The Gray Dragon of Len Yang; Kahn Meng, his son; Eileen Lorimer, the girl in the case; Amy Vost, an American girl; Bobby MacLaurin, Peter's pal; Romola Borria, an agent of the Gray Dragon.

The Plot: Peter Moore, the crack wireless operator of the Pacific, is on his way from Hong Kong to Shanghai when he discovers that there is on board the boat a woman prisoner who is evidently being conveyed by Chinese to the inland city of Len Yang where the Gray Dragon, a sinister figure of power and evil, imported slaves to work in his mines. The power and influence of this man are such that he is hated and feared throughout China. Peter Moore makes up his mind to save the girl aboard the boat and in pursuit of this plan manages to smuggle her onto a sampan after a short struggle with the guards who are trying to lower her to a Chinese junk in the early morning. The girl is Eileen Lorimer, an American. Peter puts her on board a boat bound for America and determines to go on to the city of Len Yang and learn the secrets of that dread place. He finds that a Miss Amy Vost, who closely resembles Eileen, is bound in the same general direction, followed by his old friend, Bobby MacLaurin, who takes charge of a river vessel in order to be near the girl of his choice. On the way up the river the boat is wrecked and Peter wanders alone into the camp of a Chinese mandarin who professes to be an enemy of the Gray Dragon and offers to help him into Len Yang. Once in the city Peter makes the acquaintance of a wireless operator there and by watching the messages learns that Amy Vost is to be brought into the city as a prisoner. Aided by Bobby MacLaurin he effects a sensational rescue and starts back on his way to Hong Kong. On the boat he falls in with Romola Borria, who first pretends to be his friend and afterward asks him to run away with her. She attempts to betray him into the hands of the Gray Dragon by luring him to a house on the edge of the city, but he escapes, killing her husband with the last shot in the melee. Peter returns to America and finds Eileen but believes that she is in love with another man. He returns to China. She follows him, having meanwhile become a surgeon, and announces her intention of going with him to Len Yang. After some further exciting adventures in which Romola Borria plays the part of the traitress, Peter falls in with Kahn Meng who claims to be advancing on Len Yang to reduce it to ashes. Peter, however, finds himself a prisoner in the hands of the Gray Dragon and learns that Kahn Meng is the son of the Dragon. The Gray Dragon is killed in the fight which follows and his son declares himself the enemy of all of his father's methods. He sets Eileen and Peter at liberty.

Locale: China.

Picture High Lights: Chinese atmosphere and scenery. Chiefly exteriors but good opportunity for gorgeous settings. Many dramatic situations.

* * *

Bull Dog Carney
By W. A. Fraser

Character of Story: Canadian Western.

Theme: Carney's exploits.

Characters: Bulldog Carney, a good "bad man"; Jeanette; Jack Wolf, who lives up to his name; Kootenay Jim, gambler; Harry Holt, Jeanette's brother; "Oregon," Carney's pal; mounted police, miners, jockeys, etc.; Seth Long, Keeper of the hotel at Bucking Horse.

The Plot: While published as a novel, this is really a series of short stories dealing with the various exploits of "Bulldog" Carney whose business is the smuggling of opium over the Canadian line into the United States. Carney is an Englishman, once of good social station but now a typical product of the frontier. He is beloved of the women and feared by the men, chivalrous by nature, quick on the draw, playing his own hand against both the Mounted Police and the various crooks infesting the camps of the Northwest. Jeanette, wife of Seth Long, the keeper of the hotel at Bucking Horse, where many of the incidents related occur, is in love with Carney but he keeps their relationship on a strictly friendly basis so long as Seth is alive — the latter being conveniently murdered by an outsider in a gambling brawl. Jeanette appears in many of the stories, giving the necessary "woman interest." Altogether these stories are full of action, picturesque and comparatively original in the matter of plot. Practically all of them would make good pictures and as a series centering around the character of Carney present opportunities to any actor who favors the role of a Western gunman.

Locale: Canadian Northwest.

Picture High Lights: Many good dramatic situations.

Little Miss By-The-Day
By Lucille Van Slyke

Character of Story: Romance.

Theme: Character study.

Characters: Felice Day; Madmoiselle D'Ormy, her governess; "The Portia Person"; The Major, Felice's grandfather; Dudley Hamilt, a choir singer; Margot, a servant; Piquer, a servant; Mr. Burrel, the Major's legal adviser, known as "Certain Legal Matters"; Zeb, keeper of the kennels; Graener, a theatrical producer; The Poetry Girl; The Sculptor Girl, etc.

The Plot: Felice Day's earliest recollections were of the old mansion in Brooklyn where she lived with the Major, her grandfather, and her invalid mother. The major made his living by raising blooded dogs. Felice made the acquaintance of a choir boy, Dudley Hamilt, over the garden wall on the other side of which was the choir yard of a church. This was her first and only suitor. When her mother dies the Major is too tender-hearted to tell Felice and lets her believe that her mother has gone on to to the House in the woods — a country home which has been handed down from generation to generation in the line of female succession, becoming the property of the daughter in each case instead of the property of the son. Felice grows up believing that she will find her mother waiting for her in the garden of the country house. Sheltered from contact with the world, she has no notion of worldly affairs and does not in the least understand what has happened when the big house in Brooklyn is sold for taxes and they are forced to take refuge in the House in the Woods. As matters go from bad to worse Felice comes to the city to see what can be done — a quaint, old-fashioned figure, looking middle-aged because of her attire, though really not more than twenty-five or six years of age. The years have slipped by playing chess with her grandfather and tending her mother's garden. Dudley Hamilt, meanwhile, has sought in vain for her, and she has dreamed of him. The adventures of Felice in seeking to recover the old house and set her financial affairs in order make the major portion of the story, inter twined with the romance with Dudley Hamilt Upon reaching the city she finds the old home full of "weeds" as she calls them — unsavory foreign families who have let space from the receiver. Felice, with the courage of ignorance, sets about acquiring money to pay her debts by sewing at $2.00 by the day, from which she gets the name which she registers with the Woman's Exchange. In the course of this work she encounters a young attorney whom she had met when a child and whom she has always called "The Portia Person." This man aids her in unraveling her affairs. She has meanwhile contrived to secure temporary possession of the old house, clean it up and fills it with young geniuses of one sort or another. Her own genius for whistling is discovered by accident and she takes New York by storm as "Madmoiselle Folly." Her appearance in a playlet founded on her garden romance brings Dudley Hamilt to her and all ends well. The charm of the story lies in the winning personality of little Miss By-the-Day.

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Professional Section

Interviewing Hugh Thompson, Screen Hero and Leading Man

"JUST say I'm the hardest man in the world to interview, and let it go at that," Hugh Thompson declared laughingly, when we told him the other day that we should like to write a story about him.

"Nonsense," we assured him, "we won't do anything of the sort. "You've been playing leads with all sorts of popular ladies for quite some time, and you can at least tell us about their idiosyncrasies and whether it's as pleasant to be a very much in demand leading man, as it's supposed to be."

"Now see here, you want to get me into trouble," Mr. Thompson's good natured voice retorted over the telephone, "I'm not going to commit myself along those lines, but I'll drop in to see you whenever you want just to convince you that I'm no kind of a press agent."

He came, according to appointment, late one afternoon. He is six feet two, at least, very well built, very well dressed, with black hair and dark eyes — precisely the description that would fit the dream hero of every sweet girl graduate in the United States, isn't it? Add to the description the fact that he can act, and of course, he's an ideal leading man, and it's no wonder that he never has more than four days holiday between pictures, and hardly any summer vacation at all.

But that doesn't satisfy the gentleman. No, indeed, he's ambitious, too, if you please, and has high hopes of being a star in his own right some day. He has written fifteen stories, that he thinks are fitted to his own personality, and when the opportunity comes, there will be no frenzied search by an entire scenario department for the right kind of a story. Mr. Thompson will hand over his scripts and they can take their pick. But he doesn't believe in haste. He knows that a star's screen life depends on the number and loyalty of the fans that have noticed his work in supporting casts, and he has several times refused chances to star with less well-known companies in order to take advantage of the training to be had with prominent directors and stars. One instance of his belief in the value of learning the fundamentals of his profession thoroughly, is the fact that he played in stock for eight years.

"And when you start in that way as a juvenile," he explained, "they don't give you boys' parts to play. You have all sorts of characterizations — old men, rubes from the country, policemen, butlers, bell hops, messengers and couriers and pages — anything but what you really are, and a new part every week. You hate it, but it's the best training in the world. For instance, a short while ago I had to play an Indian, that is, the man I was impersonating was supposed to assume the character and pass

Hugh Thompson

as an Indian during two reels of the picture. I had played an Indian for eight weeks during my stock experience, so that I knew the characteristics well — a stolid expression, erect carriage, and all the rest of it, and it wasn't difficult at all for me to assume them, you see.

"I always decide on the sort of interpretation I'm going to give a character myself," he added. "I take the script home, read it through, and act as I think a man would act under the imposed conditions."

"But if the director doesn't like your interpretation?" we asked.

"Then I rehearse the scene as he wants me to, and play it as I want to when the scene is taken," he declared with his spontaneous smile.

"And aren't you going to tell us anything about leading ladies," we insisted. "We've always wanted a point of view other than the interviewer's. Are they all as sweet as they look?"

"Some of them are and some of them aren't," he temporized, "but the only points of contention that arise while playing are as to whether or not they will let you have as much of a scene as you think you ought to have. Some of them give you every chance in the world and meet you more than half way, and some of them don't But, seriously, I never have any trouble with any of them. They are all alright."

Which remark seems to us the keynote of Mr. Thompson's temperament. He is sociable and jolly and ready to enjoy himself, and not at all inclined to find fault with conditions or facts or people. He used up six collars at the artists' ball the other night, and stayed till 6 A. M. He told us this as proof that he likes to dance, and we don't need any further evidence. We are quite convinced. He likes to do a great many other things as well, and he looks as though he thought the world a very nice place, indeed.—*MARGUERITE JONES.*

Close-ups of Players

Director Noel Smith was forced to pay for the breaking of a bedstead which was demolished when no attempt at comedy was made. Smith directs Jimmie Aubrey, and with his comedian went to a mountain inn so as to be near the ducks in the morning. The place did not have modern conveniences, and heat was scarce, so after warming his feet over a coal oil stove, he jumped into bed. He wrecked it.

Maurice Tournier, whose artistic productions are released on the Paramount-Artcraft program, contracted with H. H. Van Loan this week for a story which he feels will be one of the real picture features of the year. Van Loan developed an entirely new theme and related the story to Tournier who immediately saw its dramatic possibilities. He thereupon signed a contract for the story, the title of which is "The Great Redeemer," and in the production of which Jack Holt will probably play the leading role.

Jack Cunningham, erstwhile novelist, playwright and New York newspaperman, is engaged in writing the continuity for J. Warren Kerrigan's next picture, which will be an adaptation of a famous French classic.

Denison Clift, Fox West Coast scenario editor, has completed the scripts for Madlaine Traverse's newest productions. "Lost Money" is a story of the African diamond mines; "The Hell Ship" is a powerful tale of the sea, and "What Would You Do?" is a problem play of to-day. All are original stories and continuities from Clift's pen.

Goldwyn's List of Press And Service Men Now Stands Complete

With the appointment of Ray Allison to the Salt Lake City branch the list of Goldwyn Pictures Corporation's press and service representatives is complete.

The full roster of Goldwyn press and service representatives now reads: Nat L. Royster, Atlanta; S. G. Sladdin, Boston; A. S. Rittenberg, Buffalo; R. W. Ravenscroft, Chicago; Harry V. Martin, Cincinnati; C. C. Deardourff, Cleveland; Gertrude Deppen, Dallas; W. L. Gullett, Denver; H. R. Guest, Detroit; R. C. Gary, Kansas City; J. W. Ranklin, Los Angeles; Max Doolittle, Minneapolis; J. S. McSween, New York; Frank N. Seltzer, Philadelphia; E. E. Rutter, Pittsburgh; Walter Bodin, San Francisco; Harry Lorch, St. Louis; Frank C. Teck, Seattle; Benjamin Caplon, Washington; H. H. Gihon, New Orleans; Unda Hamren, Omaha; R. Allison, Salt Lake City.

Rowland at Helm of Production

Metro President Upon Illness of Maxwell Karger Takes Hold of Coast Studio Reins

RICHARD A. ROWLAND, president of Metro Pictures Corporation, recently assumed the supervisory reins over the five Screen Classics, Inc., productions now under way at the Metro studios in Hollywood, when Director General Maxwell Karger was confined to his bed with blood poisoning. This unusual feat for a motion picture executive was accomplished under trying conditions when minor but nevertheless vexatious mishaps occurred in the progress of several of the productions.

At Hollywood on a tour of inspection and consultation Mr. Rowland had in a few days familiarized himself with the work in hand sufficiently to be able to jump into the breach and keep things moving with their usual speed and smoothness. He conferred with the several stars and their directors, passing decisions on all phases of the work as easily as though he had long been accustomed to the task.

The first of the mishaps under Mr. Rowland's brief regime in the role of director general came when Jack Dillon, who was directing Bert Lytell in Sir Gilbert Parker's novel, "The Right of Way," met with an accident that absented him from the studios. Mr. Rowland immediately gave Bert Lytell authority to proceed with the picture as his own director. Later, when Director Dillon had recovered, the entire company with Robert Kurrle, the cameraman, left for location at Lake Tahoe.

After an illness of ten days Viola Dana got back to work on "The Willow Tree." Mr. Rowland was able to keep the company at work on scenes not requiring Miss Dana during her absence.

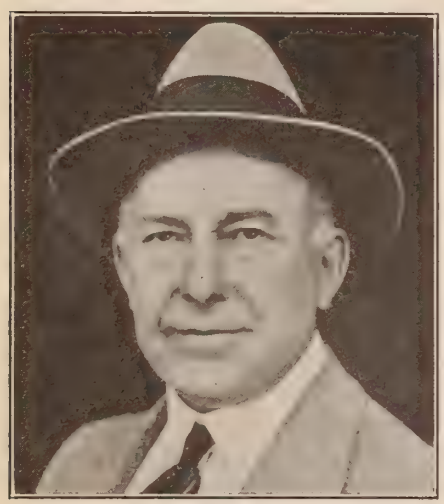
Alice Lake and other members of the company filming "Should A Woman Tell?" a story by Finis Fox, spent six consecutive days at the studio while Mr. Rowland was in control, the longest time "at home" since the production started. John E. Ince, who is directing, has been on location most of the time. Miss Lake is being featured in this picture with Jack Mulhall and Frank Currier at the head of a notable cast.

May Allison made rapid progress with "The Walk-Offs," the Morosco society play by Frederic and Fanny Hatton, under the eyes of Metro's chief executive.

Prizma Takes a Star From World

Madge Evans' Contract Taken Over by Prizma Natural Color Pictures; to be Featured

PRIZMA Natural Color Pictures announces, by arrangement with World Pictures, that beginning next Monday they will take over the contract the latter had with Madge Evans, who has been a World star for several years and will start in making productions with this famous juvenile artist as the featured member of a company that will be engaged to produce two or more reel pictures in natural colors. Unlike Prizma subjects that have been released in the past, the Madge Evans Pictures will be picturizations of stories especially written or published creations of well-known authors.



Otis B. Thayer, President and Director-General of Art-O-Graf

It is with a great deal of pride that Prisma makes this announcement that they have secured Madge Evans as their star. They did not make this selection until after they had scoured the field for possible talent who combined reputation as an actress and an established following together with youth, beauty, grace and charm. Another factor that entered into the selection was the future possibility of the star they decided to take to make Prizma natural color pictures in combination with photo play dramas.

Madge Evans began her career as an actress when almost a babe in arms. She has scored successes in Broadway productions, the most notable of which she shared honors with John and Lionel Barrymore in "Peter Ibbetson." With the World company she has been a star in her own right and shared co-starring honors with Montagu Love, June Elvidge and Carlyle Blackwell.

To the exhibitor this announcement should hold great interest. It will, it is claimed, be the first time in the history of the industry that natural color pictures have been utilized in further embellishing good stories and good direction in providing material for an interesting program for the motion picture theatre. Negotiations are now pending with several of the best-known directors in the industry to secure for the Madge Evans Prizma pictures the highest degree of perfection in picturization of interesting subject matter for photoplay dramas.

Edwin Carewe has secured the motion picture rights to Augustus Thomas' stage success, "Rio Grande." In order to film the scenes in their original setting, Mr. Carewe went yesterday to California where he will remain a year and make four pictures for Pathe.

Edgar O. Brooks, Serial Sales-Manager of Pathe Exchange

Leading Canadian Statesmen Endorse Fox News Enterprise

What is described as a glowing tribute has been paid to William Fox, president of Fox Film Corporation, in the endorsement by three leading Canadian statemen of Fox News, the new animated screen newspaper and magazine that has made immense strides since its first release on October 11. These letters of commendation were written by Sir George E. Foster, Acting Prime Minister of the Dominion; Pierre E. Blondin, Postmaster-General of the Dominion, and Sir Francis Stillman Barnard, Lieutenant-Governor of British Columbia.

In this connection, the Fox report also points out that President Wilson has given the stamp of approval to Fox News, as have the Governors of several States and many United States Senators. Following this encouraging welcome in the United States, the Fox officials feel that these commendations from the pens of three of Canada's foremost leaders constitute an additional bond of good feeling between the two great English-speaking peoples of the Western Hemisphere.

"Are You Legally Married" Is Proving to Be Success

B. H. Mills of the Elk Photoplays announces that "Are You Legally Married" has had unusual success at the Harris Theatre and at the Academy of Music in the city. At Proctor's 23d Street, the picture is reported to be bringing great crowds at the present time. According to the same source, the feature has been booked over the Fox, B. S. Moss, and the Consolidated Theatres Enterprises circuits.

Jean Acker of Metro Weds

Almost duplicating the romance of the character she enacted in "Lombardi, Ltd." the Screen Classics, Inc., production starring Bert Lytell, Jean Acker, who was seen in the picture as "Daisy, a Model," one of the sextette of beauty mannequins, married Rudolpho Valentino, an Italian dancer and leading man of the screen, at Hollywood, Cal., at midnight, November 5.

The wedding came suddenly after two months of courtship.

Advance Information on All Film Releases

CHRISTIE FILM COMEDIES

(At State Right Exchanges)

CHRISTIE TWO REELERS

Nov. ..—A Roman Scandal (Colleen Moore)....2
Oct. ..—Wild and Western (Fay Tincher)....2

SINGLE REEL COMEDIES

Her Bear Escape....1
Home Brew....1
His Master's Voice....1

EDUCATIONAL FILM CORP.

(Through State Right and Educational Exch.)

RED CROSS TRAVEL SERIES

The Relief of Poland....1
Constantinople, the Gateway of the Orient....1

BLACK AND WHITE COMEDIES

Oct. 13—Business is Business....1
Oct. 6—A Prince There Was....1

ROBERTSON-COLE PRODUCTIONS

Nov. ..—The Blue Bandanna (Wm. Desmond)....5
Nov. ..—The Illustrious Prince (Sessue Hayakawa)....5
Oct. ..—The Gray Wolf's Ghost (Warner)....5
Oct. ..—Poor Relations (Brentwood)....5
Oct. ..—Kitty Kelly, M. D. (Bessie Bariscale)....5

STRAND COMEDIES

Nov. ..—Is Your Sweetheart False....1
Nov. ..—Too Many Bills....1
Oct. ..—Careful Kate....1
Oct. ..—Her Winning Way....1
Oct. ..—Speed....1

FAMOUS PLAYERS-LASKY EXCHANGE

PARAMOUNT-ARTCRAFT

Nov. 30—Scarlet Days (Griffith Prod.)....5
Nov. 30—Counterfeit (Elsie Ferguson)....5
Nov. 23—The Miracle of Love (Cosmo. Production)....5
Nov. 23—It Pays to Advertise (Bryant Washburn)....5
Nov. 23—The Invisible Bond (Irene Castle)....5
Nov. 16—23½ Hours Leave (McLean-May)....5
Nov. 16—Male and Female (Cecil B. DeMille)....5
Nov. 9.—What Every Woman Learns (Enid Bennett)....5
Nov. 9.—Crooked Straight (Charles Ray)....5
Nov. 9.—Luck in Pawn (Marguerite Clark)....5
Nov. 2.—L'Apache (Dorothy Dalton)....5
Nov. 2.—Turning the Tables (Dorothy Gish)....5

FOX FILM PRODUCTIONS

BIG PRODUCTIONS

Nov. ..—Should a Husband Forgive....5
Oct. ..—Kathleen Mavourneen....5
Sept. ..—Evangeline....6

WILLIAM FARNUM SERIES

Nov. ..—Wings of the Morning....5
Oct. ..—The Last of the Duanes....5

TOM MIX SERIES

Dec. ..—The Daredevil....5

VICTORY PICTURES

Dec. ..—Thieves (Gladys Brockwell)....5
Nov. ..—Eastward Ho! (William Russell)....5
Nov. ..—The Winning Stroke (George Walsh)....5
Oct. ..—Chasing Rainbows (Gladys Brockwell)....5

EXCEL PICTURES

Nov. ..—Lost Money (Madlaine Traverse)....5
Nov. ..—Vagabond Luck (Ray-Fair)....5

GARSON-NEILAN PRODUCTIONS

The Unpardonable Sin....9
The Hushed Hour....7

GOLDWYN EXCHANGES

STAR SERIES

Aug. 17—Heartsease (Tom Moore)....5
Aug. 3—Upstairs and Down (Mabel Norman)....5

BENNISON SERIES

Oct. 1—A Misfit Earl (Bennison)....5
Aug. 5—High Pickets (Bennison)....5

SPECIALS

Flame of the Desert (Geraldine Farrar)....7
The Loves of Letty (Pauline Frederick)....5
Jubilo (Will Rogers)....6
The Gay Lord Quex (Tom Moore)....5

HALL ROOM BOYS PHOTOPLAYS, INC.

Nov. 17.—Pretty Soft....2
Nov. 3.—A Howling Success....2

W. W. HODKINSON CORP.

Mary Minds Her Business (Billie Rhodes)....6
Hearts and Masks (Billie Rhodes)....6
The Joyous Liar (J. Warren Kerrigan)....5
The Bandbox (Doris Kenyon)....6

METRO EXCHANGES

Aug. 18—The Four Flusher (Hale Hamilton)....5
Aug. 11—A Favor to a Friend (Emmy Wehlen)....5

NAZIMOVA PRODUCTIONS

The Brat (Nazimova)....5
The Red Lantern (Nazimova)....5

SCREEN CLASSICS, INC., SPECIALS

Fair and Warmer (May Allison)....6
Please Get Married (Viola Dana)....6
Lombardi, Ltd. (Bert Lytell)....6

PATHE EXCHANGES

Nov. 30—Dawn (Sylvia Breamer-Robert Gordon)....6
Nov. 16.—The Right to Lie (Dolores Cassinelle)....7
Nov. 9.—A Woman of Pleasure (Blanche Sweet)....7

BOUND AND GAGGED (Serial)

(George B. Seitz and Marguerite Courtot)

Nov 30—Sixth, Out Again, In Again....2
Nov. 23.—Fifth, Held for Ransom....2
Nov. 16.—Fourth, An Unwilling Princess....2

THE GREAT GAMBLE (Serial)

Nov. 9.—Fifteenth, Out of the Shadows....2
Nov. 2—Fourteenth, Under Arrest....2

THE BLACK SECRET

(Pearl White and Walter McGrail)

Nov. 30—Fourth, Below the Water Line....2
Nov. 23.—Third, The Gas Chamber....2
Nov. 16.—Second, Marked for Death....2

"FLYING A" SPECIALS (American)

The Hellion (Margarita Fisher)....5
Six Feet Four (William Russell)....6

AMERICAN FILM COMPANY, INC.

Aug. 19—This Hero Stuff (William Russell)....6

ROLIN COMEDIES

Nov. 30—It's a Hard Life (Pollard-Davis)....1
Nov. 30—Capt. Kidd's Kids (Lloyd-Daniels)....2
Nov. 23.—Order in the Court (Pollard-Davis)....1

BLACKTON PRODUCTIONS

Oct. 19—The Moonshine Trail (Breamer-Gordon)....6

TRIANGLE EXCHANGES

Nov. 23.—Flame of the Yukon (Dorothy Dalton)....6
Sept. 7—Let Katie Do It (D. W. Griffith)....5
Aug. 31—Three Black Eyes (Taylor Holmes)....5

UNITED ARTISTS CORPORATION

Dec. 22—When the Clouds Roll By (Douglas Fairbanks)....6
Oct. 20—Broken Blossoms (D. W. Griffith)....6
Sept. 1—His Majesty the American (Douglas Fairbanks)....8

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

Under Suspicion (Ora Carew-Forrest Stanley)....5
His Divorced Wife (Monroe Salisbury)....5
The Trembling Hour (Helen Eddy-Kenneth Harlan)....6
The Rider of the Law (Harry Carey)....6
Bonnie, Bonnie Lassie (Mary MacLaren)....6

JEWEL PRODUCTIONS, INC.

A Jungle Gentleman (Mrs. Joe Martin—Jimmy Adams)....2
The Right to Happiness (Dorothy Phillips)....8
Blind Husbands (Eric Von Stroheim)....6

L-KO COMEDIES

Dec. 3—A Barnyard Romance (Charlie of the Orient)....2
Nov. 26—Oh! You East Lynn (Dunham-Farley-Nielson)....2
Nov. 10.—The Eternal Triangle (Featuring dogs)....2
Nov. 12.—Barnyard Romance (Charlie of the Orient)....2
Oct. 27—A Popular Villain (Charlie of the Orient)....2

WORLD FILM EXCHANGE

Nov. 17.—You Never Know Your Luck (House Peters)....5
Nov. 10.—The Poison Pen (June Elvidge)....5
Nov. 3.—Me and Captain Kidd (Evelyn Greeley)....5
Oct. 27.—The Arizona Cat Claw (Edythe Sterling)....5

In and Out West Coast Studios

Goldwyn Studio Notes

THE Goldwyn studios are more than active this week, inasmuch as work was started on four new productions. The first unit to get away was that directed by Frank Lloyd, which is making "The Woman in Room 13," starring Pauline Frederick. The casting department has selected John Bowers, Charles Clary, Robert McKim, Goldie Madden and Kate Lester, who has just returned from a trip to New York.

Madge Kennedy has resumed work after an absence of a number of weeks from the studio, and Victor Schertzinger, who is responsible for the direction of the several recent Mabel Normand subjects, is to direct her. Pat O'Malley, Margery Wilson, Arthur Houseman and Robert Chandler are in the supporting cast.

Will Rogers is just beginning work under the direction of Clarence Badger in "The Strange Boarder," and is to have his four-year-old son, Jimmie, with him in an important part. Irene Rich will be the leading woman, and other players in the company are James Mason, Lionel Barrymore, Jack Richardson, Sidney Dean and Louis Durham.

The other company to get underway is that directed by Reginald Barker making "Dangerous Days," an adaptation from the Mary Roberts Rinehart novel. Director Barker will have Lawson Butt, Clarissa Selwyn, Roland Lee, Ann Forest, Milton Ross and Florence Deshon in the cast.

The Goldwyn plant exterior lot has many large settings now under construction, and perhaps the largest is that of the street scene being erected for the Jack Pickford film "The Little Shepherd of Kingdom Come." This is one of the most elaborate exterior settings built at the Goldwyn studios.

Doings at Vitagraph Plant

EXPANSION became effective this week at the Vitagraph studios when General Manager W. S. Smith negotiated for 10 acres of land adjoining the studios which will be used for exterior settings. The plot has exceptional advantages for producing purposes, in that it contains valleys and hills, a small canyon and a stream. Work of constructing many permanent improvements on this new acquisition to the studio has already commenced.

William Duncan shocked Hollywood this week and shattered glass of many windows when by a great explosion he blew off the face of a high cliff in the vicinity of the studio for scenes in "Smashing Barriers."

The Tony Moreno Company is working on locations for "The Invisible Hand" serial, and they have had anything but a pleasant week as the result of the script providing that a number of canoes be overturned and the occupants thrown into the water.

Montgomery and Rock Company are at work on a city comedy, in which Joseph Rock appears as a traffic policeman. The traffic situation in Los Angeles, which is said to be the worst in the country, is said to be the foundation for this story, and when it appears on Los Angeles screens it may be taken as a satire on local conditions, which has a national aspect. Lillian Webster, formerly with D. W. Griffith, Universal and Pathe companies, has been engaged as leading woman for this company, and will make her Vitagraph debut in the subject being made at present. Miss Webster is a very attractive blonde, and thus will add contrast to the brunette comedians, Montgomery and Rock.

Fox Studio Happenings

Denison Clift has written a story which will serve as the next vehicle for Madlaine Traverse which has been titled, "What Would You Do?" Edmund Lawrence is going to direct the making of this, and studio manager Sol Wurtzel has selected a cast which includes George MacDaniels, Frank Elliott, Charles K. French, Lenore Lynard and Edwin B. Tilton. Tilton is a new member of the Fox Stock Company, who is an actor from the speaking stage of a number of years' experience.

Howard M. Mitchell has been selected as director for Peggy Hyland's next picture, "The Official Chaperone." The cast has not been fully selected because of delay in creating sets.

William Russell who arrived in Los Angeles during the past week, is ready to begin work at the Fox studio with Director Emmett Flynn in the making of "The Lincoln Highwayman." Other players for this subject have not yet been named.

Madlaine Traverse in the Fox Presentation of "Lost Money"

What Metro Is Doing

TWO new plays have been announced for Viola Dana to be made following the completion of the subject on which she is now at work, "The Willow Tree." It is not definitely decided which will be taken up next, but the subjects bought are "Eliza Comes to Stay," by H. V. Esmond, and "Parlor, Bedroom and Bath," a farce by C. W. Bell and Mark Swan, which was produced by Al Woods and proved to be a three-act stage success in 1917. Miss Dana is now working under the direction of Henry Otto in the Japanese garden scenes for "The Willow Tree." This is, no doubt, the most beautiful setting of its kind made for a film play, and in all probability a greater part of the garden will be retained as a beauty spot for the Metro studios.

Telegraphic advice from Truckee, Cal., is to the effect that the Bert Lytell Company is meeting with marked success in taking exteriors for "The Right-Of-Way," the Sir Gilbert Parker story being made under the direction of Jack Dillon. They will probably be in the north three weeks in all.

Director John Ince and company are working at the Metro studios filming interiors for "Should A Woman Tell?" with an all-star cast which includes Alice Lake, Frank Currier and Jack Mulhall.

May Allison is continuing her work in "The Walk-Offs," Frederick and Fannie Hutton play, and Ray Smallwood is making the final scenes for "The Best Of Luck," with Jack Holt, Kathryn Adams and Fred Malatesta.

Supervising director, Maxwell Karger, was unable to be at his work at the Metro studios several days owing to infection resulting from a bruise, and President Richard A. Rowland took the reins of supervision of the five producing units at the plant.

Universal Activities

FOR some time, it has been the contention of the officers of the Universal Film Manufacturing Co., that directors would give better service if two or three weeks were spent between the making of each subject, and they have now put into effect such a new policy inasmuch as the releases have been made in advance for some time to come. The new policy is to give the director more time to prepare for the filming of his next picture and for this reason it is the belief of the officers that far better results will be obtained.

No new productions were started this week by the feature companies at Universal City. The Lyons and Moran Company have just filmed "Stop That Marriage," with Charlotte Merrian and Alma Bennett and Grace Marvin and they are now beginning work on "Their First Quarrel."

The original story by H. H. Van Loan, which was the starring vehicle for Priscilla Dean made by Tod Browning, has been given the final title of "The Beautiful Beggar." This story was originally named "The Virgin of Stamboul." Another title change announced is that for the serial now being completed by Director Jacques Jaccard originally known as "The Thirteenth Hour." This film will be released as "The Vanishing Dagger."

Five-reel subjects in production are "The Triflers," by Christie Cabanne; "The Peddler," by Director William C. Dowlan; "Rouge and Riches," by Harry Franklyn; "Phantom Melody," by Douglas Gerrard; "Ambition," by Allen Holubar; "The Day She Paid," by Rex Ingram; "Overland Red," by Lynn Reynolds; "Lower Four and Upper Three," by Al Santell; "The Woman In The Plot," by Eric Von Stroheim," and "The Breath of the Gods," by Rolin Sturgeon. In addition to the above list the companies have a number of two-reel subjects being made,—"The Line Runner," by Norman Dawn; "The Sheriff's Oath," by Phil Rosen, and the serial company's "The Man Hunter," directed by Reeves Eason; "The Prince of Avenue A," by Jack Ford, and "The Lion Man," by Al Russell.

Charlie Ray as he appears in his newest Thomas A. Ince feature, "Crooked-Straight"

Here And There

THERE was a quiet wedding at Santa Ana, Cal., Monday evening, November 3d, in which the principals were Hedda Nova, starred by Vitagraph and Universal, and Director Paul C. Hurst, who is with the National Film Company. Miss Nova is a Russian by birth, born at Odessa, and the name placed on the marriage record was Hedwiga Peonie Kusczewiski.

Dot Farley, who has appeared in a number of Fox Sunshine Comedies, and was featured in L-Ko Comedies, has been engaged by the Romayne Super Films Company, and is now playing in the first subject being made at their new studio at Culver City. The subject is being directed by Vin Moore. This company has also engaged a number of other professionals who have appeared in well-known comedies.

George Beban has begun work on the filming of another production at the Brunton studios and has completed arrangements with Sol L. Lessor for distribution of this subject. Lessor has already laid out a new campaign for advertising this subject and will have some new features to introduce in the presentation of the film when it is ready for the market. Mr. Beban has not announced the entire cast.

The title for the second George Loane Tucker production is stated to be "Ladies Must Live." The film play is said to be a composite of two books and a play. No statement of the complete cast has been given but it is understood that Betty Compson, Jack Gilbert, Beatrice Joy and Arnold Gregg take important parts.

After a week in Big Bear Valley, the Great Western Producing Company is again at the studio working on interiors for "Fighting Through," a serial which features Elmo Lincoln and is being directed by J. P. McGowan. This company is working at the L-Ko studios in Hollywood.

"Somebody's Pretty Baby," is the title given a special comedy being made at the L-Ko studio, which features Harry Gribbon and Eva Novak, with Merta Sterling as one of the principal fun makers. The company went to La Jolla, a beach town 100 miles south of Los Angeles last week, and there 18 bathing girls gave the villagers a treat.

Another comedy now in the making is laid about an African golf tournament.

Hollywood Hokum

NOVEMBER 22, 1919 NEWS MORE NEWS

Nice and Sunny.

Harry Sherman's back west.

Max Karger is sick this week

Double M. Katterjohn is back in town.

Pauline Frederick is to be the "Woman in Room 13."

Walter Hiers weighs 220 pounds, if anybody wants to know.

Louise Glaum's dog, Runty, fell into the studio tank this week.

Harry Rapp's back in our village to look after Mr. Selznick's interests.

May Allison, Viola Dana and Alice Lake played ball at San Diego last Sunday.

No, gentle reader, Wallace McDonald is not the brother of Mary McDonald MacLaren.

Nancy Chase was voted to be the most handsome woman in a popular cafe on Hallowe'en night

Eva Tangway writes that she looks like she was twenty, so Eddie Rosebaum says. Eva's going into the movies.

Victor Schertzinger has become musical again, and has written a Chinese melody which is said to have a lot of whangs in it.

Aggie Herring is mothering the whole Pickford family. The other week she was the mother of Mary, and now she's the mother of Jack.

Mary Miles Minter gave a little Cholo girl a ride in a wheelbarrow the other day, and if you don't believe it, see "Judy of Rogue's Harbor."

Answering the question of the Billboard respecting the fifty thousand actors in America, "why don't some of them go on the stage?", it might be said the movies pay better.

Dorothy Dalton, now east, weekly sends wires to Ince players telling how their pictures went over, and all the wires are complimentary, which proves that stars are not cattish.

Now that the base ball season is over, many of our fellow townsmen won't know what to do on Sunday afternoons—for instance, Charley Murray, or David Butler, or well, any of them in film town.

Guy Doughwite of the Lyric Theatre at Oxnard, California, insisted upon giving his patrons variety, so he booked Griffith's "Broken Blossoms," and Mack Sennett's "Salome vs. Shenandoah" for the same program.

Rene R. Riverre is publicity man at the Brunton studios. He's the 3 R's kid, which are now said to stand for, "Romance at twenty-five, rent at forty-five and rheumatism at sixty-five." (Thank you, Lit. Digest.)

Jean Darnell, who writes things for the papers down at Tom Ince's colonial palace, sends us a batch of copy this week, and it's printed on sky-blue paper that is thick enough so you cannot see through it, and moreover, it looks very neat, which is a treat to one who does not wear glasses.

The many rumors about town this week leads one to the conclusion that a piece of news might break some of these days, but inasmuch as all of our well known citizens including Tom Ince, Mack Sennett, Marsh. Neilan, M. Tourneur, George L. Tucker etc., maintain a Sphinx-like countenance when being questioned, HOKUM cannot give this news to the world this week.

J. Stewart Woodhouse, who recently stepped into a swivel chair as head of the Goldwyn publicity department after more than a year in the same capacity at the Thomas H. Ince studios, reports the Goldwyn studio orchestra, organized and directed by Bert Crossland the "set" musician, or "tear starter,' is now a living, breathing, tooting, reality of eighteen men.

A room at the Hollywood Hotel was ransacked. Two suits of clothes were taken, one containing a salary check, and the next day a negro boy presented the check to our bank saying he was Bert Lytell. And the strong arm of the law grasped him by the neck. We mention this in the above form that Metro's melodramatic scenario writers may recall the instance and incorporate it in some of the Drury Lanes. It would surely add a bit of color.

"The Amazing Lovers" Reported Almost Ready for Market

"The Amazing Lovers," the B. A. Rolfe production, has been given the final O. K. as to editing and titling and is now about ready for the market. "The Amazing Lovers" is picture number one of the Robert W. Chambers series, being an adaptation by Charles A. Logue of Mr. Chambers's story of "The Shining Band." As it now stands it is in seven reels. It is a special feature production.

In the cast appear Grace Darling, Ramsaye Wallace, Sally Crute, Marc McDermott, E. J. Ratcliffe, G. V. Seyffertitz, John Goldsworthy, John L. Shine and Robert Paton Gibbs. B. A. Rolfe and Chester DeVonde directed the production and A. A. Cadwell and A. Fried photographed it.

Realart Opens New Orleans Exchange To Aid Gulf Service

To enable Realart Pictures Corporation to give exhibitors of the Gulf Coast territory better service, President Arthur S. Kane of Realart announces the opening of a new exchange at New Orleans. The office is on Film Row, at Tulane and Liberty streets. Truly B. Wildman, well known among Southern exhibitors, is the manager.

Recently John S. Woody, general manager decided that Diaz Callahan, at the Dallas, Tex., branch was developing more business than one manager could handle and give exhibitors of the Gulf Coast good service, hence the opening of the twenty-first branch.

New Dorothy Phillips Offering

"Ambition" Said to be Finest of Holubar's Work; All Other Companies Hard at It

CARL LAEMMLE, Universal's president, announced this week the completion of the new Allen Holubar production "Ambition." The star of this production is Dorothy Phillips.

According to Mr. Laemmle the final scenes of the production were taken this week, and Mr. Holubar started on the task of cutting the film immediately after the last scene was taken. Mr. Laemmle stated that the new production is the triumph of Holubar's career as a director. More money has been expended on this production than on "The Heart of Humanity" or "The Right to Happiness," and the production was slightly more than sixteen weeks in the making.

No announcement has been made as to the release date of this new production. A special trade showing is planned as soon as the first print of the production arrives at the New York offices of Universal.

Among the other big productions which are being filmed at Universal City is the new Priscilla Dean feature, based on the H. H. Van Loan story "The Virgin of Stamboul" but which will be released under the title of "The Beautiful Beggar".

Work on "The Triflers", the story of upper and lower strata of New York life by Joseph Franklin Poland, is progressing satisfactorily under Christy Cabanne's guiding hand at Universal City. A cast of unusual importance has been enlisted for this production, including Edith Roberts, recently featured in "Lasca"; David Butler, leading man for Mary MacLaren in several of her recent productions; Forrest Stanley, featured in "Under Suspicion"; and Benny Alexander, the wonderful child actor, seen in "Hearts of the World."

Director William C. Dowlen, who is producing "The Peddler" for Universal, is expected back from vacation next week, to work on his final sets in this feature. The story is from the Henry C. Rowland novel running in the Saturday Evening Post, with the chief characters portrayed by Frank Mayo, Ora Carew and Dagmar Godowsky. Several streets in New York's East Side section have been reproduced at Universal City for James J. Corbett's forthcoming production, "The Prince of Avenue A," now in course of formation under the directing hand of Jack Ford. The vehicle is one in which "Gentleman Jim" formerly starred on the stage, and was written by Frank and Charles T. Dazey.

The production of "The Phanton Melody," starring Monroe Salisbury, has progressed to its final stages at Universal City, under the direction of Douglas Gerrard. Rex Ingram has finished "The Day She Paid."

All other companies are also hard at work.

PRACTICAL WISDOM

The chief functions of the commercial film Laboratory are to make "Quality Prints" and render "Prompt Service." Any Laboratory which cannot supply both is not functioning.

The Republic policy is for Quality, our physical and financial resources are for Service. The use of modern machinery — the finest raw material and chemicals obtainable plus our expert human element insure Quality. Our desire and willingness to please insure Service.

If you are not now getting "Quality Prints" plus "Prompt Service" you had better let us know and we will immediately transform these words into deeds.

REPUBLIC LABORATORIES, INC.

Phone Bryant 7190 **729 Seventh Avenue, New York**

Equipment Service

Automatic Makes Hit in Foreign Countries

THE foreign market is "opening up" and American-made products are in demand the world over. In no field is this demand for American products so marked as in the motion picture field.

The Automatic Ticket Selling and Cash Register Company, manufacturers of the well-known Automatic Registers, report that the Trans-Regional Trading Corporation, their export representatives, have asked them to supply double the number of machines they contracted for, and have also inquired as to the possibility of tripling the export output.

This is a high tribute to American mechanical equipment. American exhibitors were quick to recognize the advantage of having rapid ticket selling service and box office protection, and this selling record bears out the oft made claim that the whole world wants what America endorses.

Business men—and exhibitors are business men first and theatrical men second—realize that to make the biggest possible net profit from an enterprise, every dollar of revenue must be protected and preserved. The days of loose, hit or miss methods in business are over, and it is the general recognition of this important business fact that has brought the Automaticket Register and the Automaticket System into world prominence.

The Capitol Theatre, which is the last word in modern motion picture theatre designing, has put its endorsement on this register by ordering a battery of four Four-Unit machines.

Not the least important feature of this splendid ticket selling system, is the fact that it makes accounting so simple. The average exhibitor can't afford to "keep books" on an elaborate scale, and getting an automatic total of his sales at each price for the day, is a big and important help.

Another great advantage in the Automatic System is the fact that it makes the making up of tax reports so simple a matter. In fact, it automatically yields the figures each day for this purpose, and it is so accurate and dependable, that reports based on mechanical register readings have been specified as acceptable by the United States Government.

It is no wonder that this marvelous mechanical device has been taken up so generally by all the countries of the world the minute foreign trade channels were opened. The fact that it is used by most of the most progressive theatres and circuits in the Country, would naturally lead any shrewd observer to the conclusion that the Automaticket Register is vitally essential to the financial success of a motion picture exhibiting enterprise.

Winter Building the Only Answer to the Year's Construction Delays

By A. E. Wells, President, Wells Brothers Construction Co.

ON the verge of winter, construction blocked in hundreds of cities, a shortage of many materials of construction and of labor and yet withal, an acute shortage of homes, offices, stores and in many cities, of office buildings, factories and warehouses—what is the answer?

The answer lies in winter construction, in proceeding with work during December, January and February, which have been normally "closed" months. Winter work is not new. It has been practised for years, its safety adequately demonstrated, its economy proved. It should be more generally practised.

Any owner who, thru prosecuting work during cold weather, can get occupancy of factory or warehouse or can lease apartments, offices or store space on May 1, stands to gain far more than the added costs of winter work.

Not only the owner, but builder, engineer and architect, gain. There is financial loss to the contractor who breaks up his trained organization, only to build it again in the spring. New men must take time to accustom themselves to working together and owners pay the bill in increased costs. Architects' and engineers' offices are frequently idle thru much of the winter. Building superintendents have nothing to do and owners pay for unproductive overhead.

Perhaps the best way then, to reduce the cost of building is to keep architects', engineers' and contractors' forces busy twelve months of the year.

WHY DOES CONSTRUCTION STOP IN WINTER?

Primarily the reason why building has been inactive is that concrete does not harden so rapidly when its temperature hovers near freezing. But we heat our homes, offices and stores and coal is comparatively small operating cost. We are today able to enclose a structure, warm it with simple coke stoves, heat aggregates prior to mixing with Portland cement, and keep the concrete or mortar warm until hardening has occurred.

Without these precautions, cold weather work is impossible but the precautions are simple and reasonably inexpensive. Why not do the logical thing and consider the winter as an open season for all but the most exposed class of construction.

Our organization has continued to lay brick and place concrete under zero temperatures even in the northern cities of Canada. A part of our normal equipment is sufficient tarpaulins to enclose practically any structure and sufficient salamanders or coke stoves to keep such enclosures warm. Boilers of any type, frequently those used to furnish steam for hoisting, supply live steam for heating aggregates and water and for thawing snow and ice from forms and reinforcing steel.

While a heavy snow may temporarily delay the delivery of materials, yet deep snow is seldom encountered. It is temperature alone that commonly hampers work, and temperature need not be feared.

PLANT LAYOUT FOR COLD WEATHER WORK

In laying out a plant for handling concrete in winter, or where the work is likely to run into winter before completion, there must be provision for the proper heating of materials and water. In case of sand and gravel in open storage piles, it is only necessary to lay a grid of steam pipes under the material piles and place a tarpaulin over the pile. From one main thru the center, branches should extend in both directions every six feet. These branches should be drilled with ⅛-inch holes spaced about 18 inches apart. Several hundred yards of material stored in one pile can be heated in this way with the steam from an ordinary hoisting boiler. Several days prior to concreting, steam should be turned into the pile during working hours which will be sufficient, except at times of extreme cold, to maintain the necessary temperature.

When material is stored in bins, a series of pipes should be laid on the floor of the bins, feeding from a main pipe at the top of the sloping floor. Steam radiates thru the entire contents of the bin and if a canvas cover is pulled over the top when work is stopped at night the material will retain its heat, except in very cold weather, when a small amount of steam may be needed at night.

It is necessary also to heat mixing water and a steam line running directly into the water tank is the customary way; a one-inch line being sufficient to heat water for a one-yard mixer.

But concrete poured into forms exposed to cold would lose its heat before hardening had progressed sufficiently. Forms must therefore be protected and the most satisfactory means is a complete canvas enclosure, with salamanders or coke stoves to maintain a temperature of 45 degrees or over, within. Several hours before concrete is poured, salamanders are started in the story below the forms, unless that story is already heated. Immediately after pouring, a sufficient number of salamanders are placed above the new concrete to insure its safe and thoro hardening. These will furnish heat for the floor above.

This method of enclosure and heating necessitates that the

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Motion Picture Division

form work for the floor above that being poured shall be in place, in order to serve as a roof under which concrete may be kept worm; altho in the case of steel frame structure, it may be possible to support canvas upon the steel because of the floor above.

Forms for the story above are supported as usual, upon posts, but since the floor slab of the story supporting these posts is not yet poured, it is customary to set the posts upon concrete blocks of the proper depth so that upon pouring, the block becomes a part of the finished floor. This requires setting blocks to grade and finishing their upper surface.

It is, of course, necessary that the workmen be watched somewhat more carefully on winter work. Snow or ice in the forms is detrimental to good work. Careful inspection is necessary at every stage of the work, but slipshod methods are probably no more likely to effect quality in winter than in summer.

Where the enclosure in canvas is comparatively complete, workers operate at practically normal efficiency, but there are some delays likely to occur thru slow delivery of materials during periods of snow. Yet the added costs are more than compensated for by the certainty of quicker occupancy and reduction of interest on money tied up in the incompleted building. It would seem folly to cease work on a structure where there is need of early use.

A Real Manager

Not all managers are in the same class. It has sometimes seemed as if few managers cared how the picture appeared on the screen as long as the box office for that day showed a balance on the right side. But it seems that there are a few exhibitors who realize the value of well handled films. One of this class has written a letter which we print below. He has been convinced of the slip shod manner in which Exchanges are handling and inspecting films, especially when the films are intended for a small town house. Since over 70 per cent of the 15,000 theatres in this country are in the so-called small towns you can judge for yourself what percentage of films is passed through the Exchange without decent inspection and repair.

The writer of the letter below can depend on the NEWS to do everything within its power to correct the present Exchange evils. It will take time. That everyone realizes. But the time is coming when the theatre man can be sure of the quality and condition of the films he receives because the Exchange manager will not allow a film to leave the shipping room until it has been passed upon by really competent examiners.

Technical Editor,
Motion Picture News,
New York, N. Y.

Dear Sir: I have just finished reading the letter of Mr. Large of Collingswood, in the current issue of the NEWS, and want to thank him for writing it, the NEWS for publishing it and the editor of the Technical Department for his very pertinent comments on it. I own an Opera House in a town of 1600 population, and am trying my best to give our people a good show for their money, but conditions such as he so forcibly points out, make it almost impossible at times. I have had some experience with the Philadelphia exchange of the corporation he mentions, and many of the shows received from them had never been rewound, coming to us just as they left the last town played. The heads of these big companies must learn that a few dollars put into this very vital care of the films they market will bring them in more return than all the page advertisements ever printed. I do not remember just what percentage of the backbone of the industry is represented by the small-town exhibitor but many of us are wholly dependent on the local exchange for the proper care and inspection of the shows we screen, through lack of expert operators, and we cannot give a good show without a reasonably good print.

If protests from the small-town exhibitor and operator, helped by the very excellent technical department of the only trade paper now reaching my desk (I subscribe for two, but since the strike am getting only the NEWS) can get under the skin of these swivel-chair feeders of waste-paper baskets, keep it up.

October 30, 1919.

(Signed) E. W. HUMPHREYS,
Manager, Opera House,
Woodstown, N. J.

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Exchanges Projectors for Professors

FROM Ithaca, the home of Cornell University, comes a letter from a frequent contributor, E. W. Large. As his letter below says, he has given up projecting for a while in order to complete his course in chemistry.

Besides this news Mr Large describes a couple of stunts that make interesting reading. Perhaps in reading of them others will come to your mind. If they do, send them in and we will publish them. There are thousands of little short-cuts and kinks kicking around but you probably feel that everyone else knows about them. Take no chances. Send them all in and we will weed out the oldest ones.

Mr. Large's letter follows:

"Since you were so kind as to ask me to write again I thought some of the boys would like to know what I am doing now. I quit the projection game temporarily in September to return to my work here in Cornell University in the College of Chemistry. Hope to get into studio laboratory work in a few years. This is my Junior year here and I am mighty glad to be back. There will always be a warm spot in my heart for projectionists, however.

"It has always been my opinion that if every man interested in projection would, when he heard of a new operating-room scheme or dodge of any kind, sit right down and send it to the projection department, the News would soon be more eagerly looked for by projectionists than any other publication.

"To practice what I preach, here is a little trick that I learned last summer. I never had occasion to use it myself, so cannot vouch for it absolutely, but my cousin declares it works and I can't see any reason why it shouldn't. This man was working a small town picture house during the war. One night in a Liberty Loan Rally a singer of patriotic songs wished to rouse the audience as much as possible and asked for a spot-light on him down by the screen as he sang. The manager said: 'Impossible. We have nothing but two old Power's machines in the booth,' But the projectionist was thinking it over and finally said: 'Wait a minute; let's try first.'

"This was his stunt. He opened his gate, hung a small metal washer (circular) over his aperture plate, took out the three screws holding his lens jacket in front, dropped the revolving shutter, struck the light and by moving the lens around was able to throw quite a passable spot for a limited range over the front of the house. By varying the washer over the aperture he could change the size of his spot. Some of you men still in the projection game should try your luck with this combination and see how it works.

"A stunt I used to work myself was the producing of colored effects on the screen when the film was black and white. I took several old song slides which are merely pasteboard frames (lantern slide size) with printed gelatine sheets inserted. Removing the fasteners I substituted different color gelatine sheets and used them in the slide carrier. If you try this, don't use them in front of the lens. Using them in the carrier or directly in front of the gate merely changes the color of your light, but when you put them in front of the lens the light rays coming from the lens carrying the screen picture are refracted and the result is an out-of-focus picture, only slightly, to be sure, but still enough to be objectionable. This stunt, of course, absorbs a certain amount of light, but on my Mutt and Jeff cartoons, which were always too bright, I always ran an amber color to soften them down.

"It might interest you to know that the carbon question (that of using White A. C. Uppers in the lower jaw) that you verified for me in the News a few weeks ago, would have been the means of firing me from a job (if I hadn't quit anyway). The manager claimed I was wasting money. Can you beat it?"

Reply:

"Glad to see that you have re-entered college. You are to be commended for wishing to enter the laboratory side of the industry. It can use any number of well-trained chemists and, moreover, it will be necessary to do this if laboratory technique is to keep even with other phases of film production.

"We hope the publishing of your stunts will bring in a large number of others along similar lines. The more of these short and quick methods a projectionist has in mind the more capable he will become as by the use of these little kinks he can often bridge over a temporary breakdown or minor trouble.

(*Continued on page* 3784)

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Exchanges Projectors for Professors

(Continued from page 3782)

"We hope you called your manager's attention to the answer concerning those White A. C. Uppers. He may know all there is to know about theatre managing but it is evident that he is no David W. Griffith as regards projection. We wonder what he thought the upper and lower carbons were marked particularly for those positions if it really was a fact that they could be used interchangeably. Of course, he was wrong. An Upper carbon is for the Upper positive jaw and for none other; the Lower goes opposite it in the lower jaw. No one should try to use them otherwise.

"Furthermore, you could easily have shown your manager that he was losing money himself by using alternating current instead of converting or rectifying it to direct current. But probably he is the type that looks only at to-day's receipts. No doubt it would be a difficult matter to convince him that a motor generator set would pay for itself in power saved over a period of a year or so. Besides this power saving his picture would reflect the difference. Some day he will see the difference and wonder why he didn't change over before. By that time, of course, you will have lost all interest in his theatre. But we felt that a few remarks of this nature must be made. And perhaps he reads the Projection Department."

They're at it Again

THERE is nothing that will clear up an argument like a good healthy discussion by both sides. Just so long as the language is gentlemanly the NEWS will continue to print articles from both the "City Man" and the "Small Town Operator." The one below, written by a Brooklyn, N. Y., projectionist hits straight out from the shoulder and we are sure that the man working in the "small town" will have dozens of "come-backs."

Jas. Andrea Merklein, of Brooklyn, N. Y., will now be heard:

"I have read several articles that this man Christopher from Pennsylvania has been handing out but when it comes to making the city man look foolish 'country' has got to go some. Christopher surely got my blood a-going.

"Mr. Christopher, you claim to have such a wonderful projection room, do you realize that you also forget to mention the most important things in projection, i. e., BRAINS. You blame the city man for the punch marks in your reels. Why not be a good little green-horn and go 50–50.

"I am going to tell you of one incident that happened when I was projecting 'Traffic in Souls' on the road. A man came to me one night during the performance and said he was a good operator and would I let him help. I said, yes, and allowed him to go on until he asked this foolish question, 'Is that a spark coil you get your light from?' I said, yes,—but that he had better go on home to his mama. The funny part of it was that I was using a calcium outfit which we carried and used in the towns where we were unable to get 'juice.'

"I worked one day in Easton, Pa., and quit. Why? For the simple reason that no city man would work on a job with defective wiring and with machines out of order. I told the manager and he claimed the last man did the wiring and operated for five years. I refused to go back for fear of fire and when I told him to that effect, he said 'It takes our own boys to run it.'

"He was right, for three days later in the Sentinel I read that a boy of 14 years and the operator lost their lives. The City Man lives to-day to tell about it. That's what I call BRAINS.

"That was about ten years ago. And the same conditions exist outside New York City. With all your brilliant ideas of the small town you have yet to find such fire hazards in New York. Places of such a nature have been wiped out, conditions made better for the 'operator,' enabling him to do better work, therefore, the city man stands supreme in projection and supreme in salary, not wages.

"A city man never asks if he can smoke in the projection room. He knows the law. Why, some day one of you small town men will ask the Technical Editor of the NEWS how to find a lost arc.

"As to the condition of film there are three ways to eliminate the trouble: (1) Don't destroy it; (2) cut out all bad pieces and put it in good shape yourself, then keep still about it; (3) send it back in better condition than you received it in.

"Have you ever stopped to think that the city man can't lay down on his job, like some of you country operators and ask foolish questions.

"Trusting that what I have written will help to bring the small town operator to his senses, I am,

"Yours very truly,
"JAS. MERKLEIN."

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Messrs. T. F. Dailey and E. L. Garfield, formerly Sales Engineer and Ventilating Engineers respectively for the Typhoon Fan Company, have oganized a company called the Monsoon Cooling System, Inc. The new organization will offer to the theatre owner the benefit of long engineering experience specialized in the field of theatre ventilation and cooling. Offices have been established at 70 West 45th street, New York City, with a branch office at 723 Finance Building, Philadelphia.

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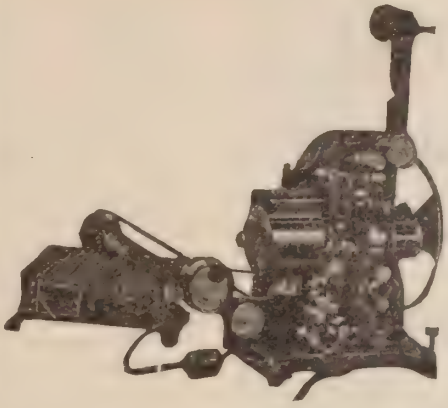

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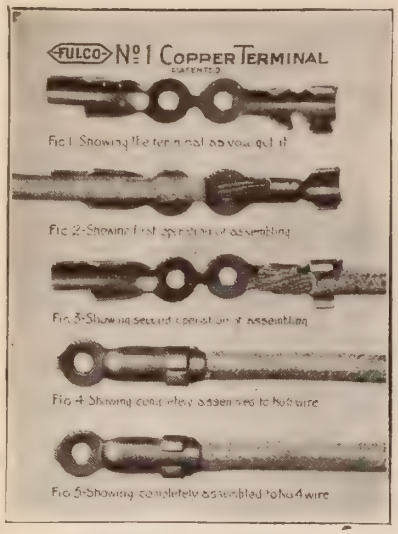

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With your present line-up we do not feel justified in suggesting a change to incandescent projection. You are about on the dividing line. Ninety feet should be considered the limit with a 12 x 14 picture. But you have a white cloth screen when you really need one of high surface brilliancy to get a satisfactory picture at your distance. Thus you see there are several factors working against you. However, if you are still interested, some supply house near you will be glad to give you a try-out of their Mazda equipment.

For your own benefit and to post yourself on the general subject, it would be worth 25 cents to send that sum to Mr. A. F. Victor, 710 First National Bank Building, Chicago, Ill., for a copy of Trans. No. 6 of the Society of Motion Picture Engineers. This book contains several articles on Mazda projection.

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"Lightning Brice"

(15 Episode Serial-National-Arrow)

THE serial form of film entertainment has a great hold on the public, and wise is the producer who caters to it in this direction. We need have no fear that his coffers will be empty if he gives picturegoers their money's worth. Which is by way of introducing "Lightning Bryce," National Film's production which is being distributed by Arrow. All the requisites that go to make up a sure-fire serial are found in their accustomed places. It takes you out of interiors and gives you the great outdoors.

Think of fifteen outstanding Western melodramas and incorporate them into one story and you have a pretty good idea what this offering contains. Action? Of course. A man's size quota of it. And suspense, mystery, romance, adventure, thrills and heart interest. It is embellished with sweeping backgrounds — the colorful backgrounds of the open places of the West. You might say, if you analyze the story, that it does not adhere strictly to truth. But you must remember that you are looking at a serial — and serials are made solely to entertain regardless of any truthful pretentions.

Joe Brandt, who wrote the story, while he has followed a conventional formula in a way, has had the foresight to give it a new dressing so that it appears reasonably fresh and up-to-date. His mysterious figure (no serial is complete without it) is not represented as a hooded monster or as an apostle of iron claw methods. A woman interprets the figure. A new departure. And the author's scheme of introducing his romance is novel to say the least. Two miners will their respective children their property. The daughter of one is made the recipient of a string, the son of the other is given a hunting knife. And the mine can only be located by winding the string over the blade — the string carrying the precious information. So villainy enters to complicate matters and it is expressed in rapid-fire conflict. The string and the knife are stolen by divers persons and the mysterious figure helps out the suspense.

The offering is interpreted by a clever company which is headed by Ann Little, who makes the heroine a resourceful woman indeed, and Jack Hoxie, who cannot be excelled in his feats of horsemanship. He is an ideal selection for this outdoor serial, since he exemplifies the spirit of the West. He brings to the role an enthusiasm, a determination which makes the spectator keenly interested. His star is surely in the ascendant. Paul Hurst is as capable a villain as he is a director. You will find something new in his methods.

The first three episodes are excellent testimony that the serial is a winner. It has everything that comprises a good Western — and a little more. You cannot go wrong in booking it.— *LAURENCE REID.*

"It Happened In Paris"

(Mme. Yorska and W. Lawson Butt - Five Reels - Tyrad Pictures)

THIS story was written by Sarah Bernhardt and an animated prologue serving to introduce the star, Mme. Yorska, shows the divine Sarah herself.

The American version of the Bernhardt story was made at the Brunton studio in California, according to the announcement, and W. Lawson Butt is the leading man. The scenario is by Jack Cunningham and it was directed by David Hartford.

A portion of the Latin quarter in Paris is pictured and the plot hinges upon the kidnaping of the little baby daughter of a wealthy man by a gypsy 20 years before.

Mme. Yorska, a protege of Sarah Bernhardt, is in a dual role and proves that she is an actress of ability. As Juliette, The Dancer, she is fiery and untamable and as the sister she portrays the artistic girl born of wealth but forced to make her art pay as she has been reduced in finances by the death of her father.

Noticing the remarkable resemblance between the two girls an art seller who is unscrupulous determines to compromise the artist and induces Ronildo, the Apache lover of Juliette, to bring the dancer to his apartments and the idea is to have several friends of the sister see her and they would undoubtedly believe that the young artist had compromised herself to such an extent that they would scorn her.

Then the art seller would persuade the sister to marry him and thus secure her to make copies of the old masters which he could palm off as the genuine works of art.

The picture has been well produced and the cast is adequate. It is very dramatic and even melodramatic at times with some pathos and very little comedy offered as a relief. For this style of picture based on this sort of story it registers very nicely and will undoubtedly satisfy the majority.

As a box-office attraction it has an excellent title and the fact that Sarah Bernhardt appears in person and that she is the author and also that it serves to introduce her protege, Mme. Yorska, and was "Made In America," should bring them into the theatre in goodly numbers.

And after they are in the picture will suitably entertain them. Length, 5 reels.— *TOM HAMLIN.*

"The Woman He Chose"

(Mickey Film Corporation-Chicago-State Rights-Six Reels)

THE Swedish Biograph Company, which is beginning to establish a reputation for itself in this country has a new offering in "The Woman He Chose," which is from the pen of Dr. Selma Lagerlof.

Although the story is not new, having been told many times in American films, it carries heart interest and is portrayed by a company of actors whose naturalness in characterization equals many of our own.

But the direction, like in many European productions, is not up to our standard, too much time being taken in many of the scenes to land the points of the story. And again the ending is too abroupt, the final scene being flashed upon the screen before we are at all prepared for it. The photography is passable, but many of the titles should be changed.

Helga, a peasant girl, has a child by a man who is prepared to deny even on oath in court that he is its father. When she sees that he is about to perjure himself, she seizes the Bible and refuses to let him do so. Gudmund Erlandsson, a young man of the middle class, is so impressed by the girl's noble action that he secures a position for her in his home, as attendant to his mother. He is to marry the daughter of the town's richest man.

His fiancee objects to Helga being in his home and she has to go. On a night previous to his wedding, Gudmund goes to town, becomes intoxicated and is involved in a brawl in which a man is murdered, a broken knife blade being found in his head. The next morning he is told of the murder and on searching his pockets finds that his knife has a broken blade. He imagines he is the murderer and is prepared to give himself up. Events prove, however, that he is innocent, Helga remembering that she had broken his knife blade in cutting wood His fiancee is persuaded by Helga to ask Gudmund's forgiveness in believing him guilty but in doing so she also tells him of Helga's unselfishness and her love for him. Gudmund now discovers that Helga is the woman of his choice and the final close-up shows them in each other's arms.— *FRANK LEONARD.*

Nineteen Pictures Reviewed
IN
This Week's *Motion Picture News*

"A WOMAN OF PLEASURE"

(HAMPTON-PATHE)

Should Exploit as a Big Production

THIS picture can be consistently exploited as a big production and is just a little away from the beaten paths for story, mountings, locale and direction.

It is melodramatic and opens in a small English village with Blanche Sweet as the school teacher in rather sordid surroundings. She marries the wealthy neighbor to provide for her sick father and expects to become a woman of pleasure instead of a drudge. And he married her to prevent her ever testifying that she saw him throw a man over the cliff.

That is the plot and in trying to get rid of her he forces her to accompany him to dangerous places in South Africa. When she met his young superintendent the eternal triangle was introduced.

The thrills are injected by the attack of ferocious Zulu tribes upon a small British caravan. An observation balloon plays a prominent part in the proceedings and little Wesley Barry cleverly portrays the irrepressible orphan boy.

There is a wealth of detail and director Worsley has successfully utilized an army of extras as whites and Zulus. Wheeler Oakman's role of the young superintendent was weak and the star also lost sympathy at times, but all patrons will undoubtedly get their money's worth in this picture and be perfectly satisfied.

It will pull the same and appeal the same to practically any class of audience.— Length, 7 reels.— Released October 26.— *TOM HAMLIN.*

THE CAST

Alice Dane ..... Blanche Sweet
Bobby Ralston ..... Wheeler Oakman
Sir John Turnbull ..... Wilfred Lucas
Danny Thomas ..... Wesley Barry
Getygoola ..... Frederick Starr
Jim Dench ..... Milton Ross
Rev. Mr. Goddard ..... Jos. Swickard
Wilberforce Dane ..... Spottiswoode Aitken

Screen Version by George Elwood Jenks.
Adapted from the Adelphi Melodrama by James Willard.
Directed by Wallace Worsley.
Photoplay by William Foster.

PRESS NOTICE-STORY

Blanche Sweet is scheduled at the ——— theatre for a ——— days' run beginning ——— in her latest Pathe picture, "A Woman of Pleasure."

Jesse D. Hampton produced this photodrama for Pathe and it was adapted from the famous Adelphi melodrama. Huge armies of Zulus are used in one part of the picture which shows a siege in South Africa.

Blanche Sweet appears as the poor school teacher in a small English village. Her father is ailing and querulous and they are in very poor circumstances. She happens to witness a quarrel between Sir John Turnbull and saw him throw a man over the cliff.

He then marries her so that as his wife she could not ever be made to testify against him. And she accepted him at the urging of her father. After the father dies the husband taunts her with marrying him for money. Then Sir John's young superintendent arrives and urges that he go to South Africa to protect his holdings against the marauding Zulu tribes.

And Sir John brutally compels his wife to accompany him. A great friendship springs up between the superintendent, the wife and a young orphan lad. Her husband shows his brutality when he shoots a Zulu bearing a white flag, and the savage tribes lay siege to the British caravan which they outnumber ten to one.

Here's where the thrills are inserted and at the climax there is a promise of future happiness for two persons and a little orphan boy.

This is described as a tremendous production encompassing all the big melodramatic thrills and many tense moments with an appealing thread of romance throughout the entire picture.

SUGGESTIONS

This is a picture that will stand up if you will only extensively exploit it after you have booked it. Blanche Sweet's name should appear prominent in all your efforts as she has appeared in many big screen offerings even before and after her appearance in "The Birth of a Nation." And display her photographs and cuts wherever possible as they are certain to attract. Mention her latest great screen success, "The Unpardonable Sin." Show as many of the grouped Zulus as possible through the photos and cuts and if you are fond of special lobby displays you might try and arrange a Zulu setting or something suggestive of it. Describe this as a thrilling melodramatic romance adapted from the famous Adelphi melodrama.

CATCH LINES

She married for money a man she hated and knew that he also hated her.

One wealthy Britisher weds a girl so that she could not testify against him.

Wherever there was great danger is exactly where he wanted his wife to be.

A brute in civilian clothes kills a savage bearing the white flag which the Zulu thought was civilization's emblem.

"ERSTWHILE SUSAN"

(REALART)

Human Characterizations Make This Interesting

THIS is not drama. Rather is it an intimate view of portions of the life of a young girl, with some sidesteps in acquaintanceship with several most unique characters.

For all of that the picture with the exception of a few sequences which have to do with the well-known situation of having the leading lady become the hero's secretary and letting it be known that upon her talents depend his race for the Governship, is a a most delightful story, so human and likeable that you actually resent the attempt to complicate the course of true love and to retard the evolution of "Julia O'Grady" (Barnabetta's Dutch instead of Irish), however, into the "Governor's Lady."

Constance Binney has vindicated herself with those who knew her as the ingenue of "39 East" and thought she was an excellent type in an actor proof role.

The feature has some great scenic shots of rural scenes and is faultlessly directed. It should make Miss Binney known to picture fans as a real star and entertain every audience which desires characterization before action.— Length, 5 reels.— *J. S. DICKERSON.*

THE CAST

Barnabetta ..... Constance Binney
David Jordan ..... Jere Austin
Barrett ..... Alfred Hickman
Juliet Miller (Erstwhile Susan) ..... Mary Alden
Jacob Dreary ..... Bradley Barker
Emanuel Dreary ..... George Renavent
Abel Buchter ..... Leslie Hunt
Barnaby Dreary ..... Anders Randolph

Directed by John S. Robertson.
Adapted from the novel "Barnabetta" by Helen R. Martin.

PRESS NOTICE-STORY

Constance Binney, star of the Rachael Crowthers play which recently closed a long run on Broadway, makes her debut in pictures, at least as a star in "Erstwhile Susan," an adaptation of Helen R. Martin's celebrated novel of life among the Pennsylvania Dutch and will be introduced to ——— theatre patrons beginning ———.

Miss Binney is described as one of the most beautiful actresses ever presented on the screen and has made a great hit in "Erstwhile Susan," which incidentlly was one of Mrs. Fiske's most successful stage plays, as "Barnabetta Dreary," whose evolution from almost slavery in the Pennsylvania home to that of the wife of the governor of a great state forms the major portion of the photoplay. She has been given a great supporting cast in her first picture, a Realart production, Jere Austin well known to all fans having the leading role, with Anders Randolph and Mary Alden appearing in two great character roles.

"Erstwhile Susan" was directed by John S. Robertson, who has kept the play human throughout and utilized much of the dialogue of the novel in humorous subtitles written in Pennsylvania Dutch dialect. We believe that this is one of the most pleasing pictures which has been played at the ——— in a long time. It has all the elements which go to make the successful photoplay. Good comedy, heart interest and great characterizations.

PROGRAM READER

"Barnabetta" was the daughter of a thrifty but cantankerous old Pennsylvania Dutchman. All her life she had slaved for the "men folks" and then a wonderful thing came into her life, a stepmother. She thought she wouldn't like her new mother but through her opportunity was presented for an education through which came a gradual evolution of mind and body until from the little country drudge, emerges a woman whom the governor chooses for his wife. It is an interesting, heart interest study in characterization which has been presented in this first vehicle for a new star, Constance Binney, who leaped to instant favor in the Broadway play, "39 East," and who now appears in Realart pictures in a new rogram which promises to lead all others.

Miss Binney is a beauty and possesses remarkable histrionic ability. She is ably supported in "Erstwhile Susan" by Jere Austin and other well-known players.

SUGGESTIONS

We would concentrate on the fact that Miss Binney the star of this picture comes to the screen fresh from her Broadway play, Rachael Crowthers' "39 East," and that she promises to leap into instant favor as a photoplay player, since she possesses great beauty and screen personality.

We would then give the novel from which the picture was adapted, "Barnabetta," some attention, promising some great characterizations illuminated by the use of excellent titles. In connection with the talk concerning the fame of the book, we would also mention that Mrs. Fiske was starred in a dramatic version of it and made a great hit. Give Jere Austin a share of your billing since many people have come to know and like him as leading man. Giving the new Realart Corporation some mention will be worth while as they have three very good pictures on the market and others which are to be worthy are on the way.

CATCH LINES

She was a Dutch "Julia O'Grady" and became the "governor's lady."

A story of the evolution of a little Pennsylvania Dutch girl who had slaved for her "men folks" who is at last given an opportunity to improve herself.

"A FIGHTING COLLEEN"
(VITAGRAPH)

An Entertaining Comedy Drama

"A FIGHTING Colleen" brings Bessie Love in a typical Irish Colleen role which she interprets in a charming and convincing manner.

This photoplay is set in the tenement district of the Metropolis where poverty is the lot of the young girl who until her mother's death is a vender of newspapers on the street corners and engaging in many fights to protect her territory from the competition of newsboys.

When she administers a sound thrashing to one youth he thereafter becomes her ardent champion. As the District Attorney is a candidate for the office of Mayor he is interested in discovering evidences of graft against the administration in power and the girl assists him.

While this is not heavy or melodramatic it has a light romance angle, pathos occasionally, and altogether is an entertaining comedy drama with a human appeal.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, average puller and generally pleasing; Elite, average puller and quite pleasing; Family, good puller and very pleasing; labor, big puller and entirely pleasing.—Length, 5 reels.—*TOM HAMLIN.*

THE CAST

Alannah Malone.....Bessie Love
Mother Malone.....Ann Schaefer
Jimmy Meehan.....Charles Spere
Stanton Colby.....Jay Marley
Mortimer Wall.....George Kunkel
Maggie O'Higgins.....Beulah Clark

Story and Scenario by Gerald C. Duffy.
Directed by David Smith.

PRESS NOTICE-STORY

Philanthrophy is shown as the first refuge of the hypocritical politician in Vitagraph's newest picture, "The Fighting Colleen," starring Bessie Love, which comes to the ———— theatre for a ———— days' engagement beginning ————.

She is the little Irish girl who sells papers on the street corners to help her widowed mother eke out an existence in the big metropolis. And she has to fight with other news venders to maintain the territory she has preempted as her exclusive selling location.

When she wips one boy he thereafter becomes her ardent champion. Her mother just naturally wore herself into the grave trying to keep the tenements clean. These same tenements were owned by a Mayor who liked to hear himself called a philanthropist.

The District Attorney announced himself as a candidate for Mayor and proceeded to get evidence of graft against the city administration. The little Irish Colleen assisted him as she realized that the Mayor who posed as a charity giver was really a slave driver and grafter and hypocrite.

In the meantime she had become a waitress in a restaurant and her newsboy friend was employed at the same cafe and their little romance thrived. But there arose several misunderstandings.

The boy thought that the District Attorney was trying to win his girl from him. He did not know the identity of the visitor but always called him by the number of his automobile tag. When the political campaign is over with the District Attorney victorious the young folks find that they have been very important cogs in the big reform.

PROGRAM READER

She did not want him poaching on her reservation and administered a sound thrashing to the interloper.

But he took the whipping with good grace and told her he liked it.

After that he became her ardent champion. She couldn't lose him.

And after a while she was glad to avail herself of his friendship.

She felt that she had just cause to beat him up in this unladylike manner.

For many years this little Irish girl had been selling newspapers in this one particular corner and he entered competition with her.

The boy and girl soon found themselves very important cogs in the great political fight carried on by the District Attorney.

He wanted to oust the present Mayor whom he suspicioned as a grafter and a hypocrite. And then—

Well, all this is entertainingly described and portrayed in "A Fighting Colleen," the Vitagraph picture that will be shown in this theatre next week. Bessie Love is the star and it is a comedy drama with a great human appeal.

CATCH LINES

She was a fightin', tearin' colleen and aggressively demonstrates woman's rights — to sell newspapers undisturbed.

One boy had to be mercilessly whipped by a girl before he found that he loved her.

Charity began at home with one Mayor and the girl saw that he was defeated so that he could stay at home with the third of the three graces.

A girl and boy, both of lowly birth, were important cogs in the whirlwind political of the big metropolis.

Youth becomes embroiled in tenement politics, fights and romance and the outcome is a reformed city.

"WHAT'S YOUR HUSBAND DOING"
(INCE PARAMOUNT ARTCRAFT)

Captivating Farce Registers High Class

AFTER successfully blazing the trail with their initial Thomas H. Ince offering, "Twenty-three and A Half Hours Leave," these two youthful co-stars breeze along another captivating farce which amusingly scores.

The theme treats on a question generally supposed to be occupying the mind of nearly every married woman: "What is the husband actually doing when he is away from the wife all day in constant contact with lady clients and charming stenographers?" Some imaginative wives fondly believe that every other woman is trying to vamp their husbands.

Such are the thoughts of three young wives in "What's Your Husband Doing?" And the three husbands under suspicion, although innocent, are unconsciously bolstering the web of circumstantial evidence against themselves. There is not only a vein of humor throughout but an artery of laughter which dominates many of the situations.

It is pure and unadulterated farce with an irresistibly funny finale and will afford high class and amusing entertainment to all classes.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, big puller and very pleasing; Elite, strong puller and highly pleasing; Family, good puller and entirely pleasing; Labor, good puller and generally pleasing.— Length, 5 reels.— Released November 23.— *TOM HAMLIN.*

THE CAST

John P. Widgast.....Douglas MacLean
Beatrice Ridley.....Doris May
Charles Pidgeon.....Walter Hiers
Robert Ridley.....William Buckley
Helen Widgast.....Norris Johnson
Gwendolyn Pidgeon.....Alice Elliott
Sylvia Pennywise.....Alice Wilson

Produced by Thomas H. Ince.
Story by George V. Hobart.
Scenario by E. Cecil Smith.
Directed by Lloyd Ingraham.
Photography by Charles Stumar.

PRESS NOTICE-STORY

George V. Hobart is the author of the rollicking farce, "What's Your Husband Doing?" which comes to the ———— theatre for a ———— days' run beginning ————.

Douglas MacLean and Doris May, the new co-stars sponsored by Thomas H. Ince, are said to have registered so heavily in their first offering, "23½ Hours Leave" that they won their way to permanent stardom and "What's Your Husband Doing?" fully equals their initial offering according to Paramount-Artcraft.

This farce concerns three youthful married couples and one actress. The three women, each of whom notices something suspicious in her husband's actions, believes that some other woman is trying to "vamp" him.

Beatrice Ridley is a very young wife with only one wedding anniversary to her credit. Possessing a devoted husband, a beautiful home, and a comfortable income, she should have been a very happy girl, but as she was young, and devoid of worldly wisdom, she spent her ample leisure in conjuring romance about her perfectly innocent husband in which he always figures as the gay Lothario.

Widgast and Pidgeon are divorce attorneys and their wives are also in the same frame of mind as Beatrice Ridley is about her husband. "Honeysuckle Inn" is the scene of action in one part of the story, and it is here that they happen to be one night; the three husbands and the three wives.

But they were not paired off according to Hoyle, although every one was innocent of any wrong intent. And then the police raided the place. How they are arrested and how one husband as the judge and other as prosecuting attorney have to examine and pass judgment on their own wives affords screamingly funny entertainment, according to all reports.

SUGGESTIONS

You will logically find five big angles presenting themselves for exploitation possibilities after you have booked this picture. First it is the stars, Douglas McLean and Doris May, who firmly established themselves in "23½ Hours Leave." Second it is the producer, Thomas H. Ince. Third it is the well-advertised brand of Paramount-Artcraft. Fourth it is a George V. Hobart story, and he has the big reputation for success in farces. Fifth it is the title, "What's Your Husband Doing?" which by clever catch lines can be made a catching word of mouth greeting on the streets and in the offices and stores. If you cannot get them in with the angles so easily presenting themselves, and every one is a puller, your public must be sightless and dumb.

CATCH LINES

"What's your husband doing, Mrs. Brown?" asked Mrs. Smith. "What's yours?" retorted Mrs. Brown.

Does your husband pose as a tired business man with no zest for participating in your social affairs?

Mrs. Housewife.— "What do you suppose your husband finds to do away from you all day?"

Mrs. Rastus Washington.— "Is yoh man so bizzy at de shop dat he caint come home and embrace yoh durin' de day?"

"THE ILLUSTRIOUS PRINCE"

(ROBERTSON-COLE)

High Class Drama Should Completely Satisfy

A HIGH class drama possessing the international angle and set among the nobility in London. A typical Sessue Hayakawa story with racial prejudice again interfering with romance at the finale.

Produced with all the rich mountings essential to correct artistic atmosphere and favored with skilful direction. A very well balanced and capable cast interprets the roles and the star holds sympathy throughout, although he is on a vengeful mission.

Lighting effects and photography very hazy in many scenes, but this will undoubtedly escape the observation of the big majority.

One tragedy soon followed by another tightened the suspense element and verges slightly on the melodramatics. This picture should thoroughly interest and completely satisfy all admirers of Hayakawa and please all lovers of high-class drama of the heavier sort.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, good puller and very pleasing; Elite, good puller and very pleasing; Family, good puller and wholly pleasing; Labor, good puller and generally pleasing.—Length, 5 reels.—Released November 2.—*TOM HAMLIN.*

THE CAST

Prince Maiyo ..... Sessue Hayakawa
Penelope Morse ..... Mabel Ballin
Duke of Devenham ..... Harry Lonsdale
The Duchess ..... Beverly Traverse
Sir Charles Somerfield ..... Robert Lawler
Count De la Mar ..... Bertram Grassby
Soto ..... Toyo Fujita
Inspector Jacks ..... Edward Peil

Story by E. Phillips Oppenheim.
Produced by Haworth.
Direction by William Worthington.

PRESS NOTICE-STORY

E. Phillips Oppenheim's story, "The Illustrious Prince," has been filmed and will appear at the ———— theatre for a ———— days' run beginning ————.

Sessue Hayakawa is the star in this Haworth Production and according to Robertson-Cole, the distributers, the noted Japanese star registers in one of the best roles of many seasons.

The Japanese Prince was a welcome and striking figure in the most aristocratic London society. He watched closely the actions of that adventurer and cosmopolitan roue the Count De la Mar. This Count is paying too much attention to the Duchess of Devenham, wife of the Prince's most intimate friend.

And the Oriental Prince has a mission. He is seeking a certain unscrupulous man who had brought his illustrious father to his death and had dishonored his family twenty years before.

Finally he had abundant proof that Count De la Mar is the man he is seeking. It is then that the Count had almost persuaded the Duchess to elope with him. The next morning the Count's body is found.

Scotland Yard suspicions three men apparently: The Duke, the Prince, and some mysterious third party. Not only is there mystery in this picture but also suspense and romance.

For the Prince finds himself deeply in love with the pretty American girl who was visiting London. And she found herself loving the Japanese Prince also. But then there was the racial prejudice to combat.

The solution furnishes a thrilling climax to this great drama it is said. The plot has so many angles that this is not only described as a charming romance but also a sensational mystery-drama.

PROGRAM READER

Who killed De la Mar?
This is the question worrying Scotland Yard.
They even suspicioned their own Duke of Devenham.
And then they suspected the Japanese nobleman.
But there was a mysterious third man.
The solution furnishes a thrilling climax to a great drama, rich in suspense and involved plot.

"The Illustrious Prince" is the title of the picture which embraces the above situations, and Sessue Hayakawa, the noted Japanese actor, is the star.

E. Phillips Oppenheim wrote the story and the screen production will be shown in this theatre next week.

A very pretty romance in London high life is prominent in the picture.

The charming young American visitor falls in love with the Oriental nobleman and he in turn apparently loves her to distraction.

And then there is the so-called racial prejudice.

This Robertson-Cole attraction produced by the Haworth Company is described as one of the best productions released in a long list of successes.

SUGGESTIONS

When you have booked this picture there are two strong exploitation angles that will immediately occur to you to emphasize and center upon. The first is Sessue Hayakawa, the star, and the second is E. Phillips Oppenheim, the author. And as this is a high-class production set in aristocratic environments you should send announcements to your best people if you have a mailing list of this class compiled. And as many persons are interested apparently in mystery stories you should also prominently mention that this is a story of mystery, love, intrigue, and with a powerful suspensive element. Any sort of an Oriental setting for your stage, foyer or lobby would be very appropriate as the picture shows the London home of the Japanese nobleman furnished in this manner.

"SOLDIERS OF FORTUNE"

(REALART)

Sure Fire at Box Office and as Entertainment

MOST people will know that this is a story of a revolution in the land of "chili-con-carni and fat ladies wearing mantillas" and expect the melodramatic rush of events which characterized Mr. Davis' novel and which in the screen production have been faithfully visualized.

This is a director's picture since, after the characters are introduced, individualities with the exception of Wallace Beery as the revolutionary general are largely lost in the handling of large bodies of men who make up the comic opera army of the South American country, and the big mob scenes. It is in these scenes that the picture rises above the average feature of its kind since they have all been more than well handled and carry conviction. All the sure fire audience stuff is contained in this production. The Americans bravely fighting against great odds and Uncle Sam's war ship with its company of "leather necks" coming to the rescue in the nick of time to say nothing of the use of the aeroplane to save the President's wife.

Pauline Stark has the best role among the feminine parts.—Length, 7 reels.—*J. S. DICKERSON.*

THE CAST

Robert Clay ..... Norman Kerry
Hope Langham ..... Pauline Stark
Alice Langham ..... Anna Q. Nilsson
Mr. Langham ..... Melbourne McDowell
Mendoza ..... Wallace Beery
President Alvarez ..... Wilfred Lucas
Madame Alvarez ..... Herald Lindsay
Reginald King ..... Warde Crane
Teddy Langham ..... Frank Wally
McWilliams ..... Fred Kohler
Captain Stuart ..... Philo McCullough
Burke ..... Ogden Crane

Directed by Allan Dwan.
Adapted from the novel by Richard Harding Davis.

PRESS NOTICE-STORY

Richard Harding Davis' famous novel, "Soldiers of Fortune," will be the photoplay attraction at the ———— theatre beginning ————.

Most people will know that this is a story of a revolution in a South American republic where dramatic action of the most thrilling sort is of paramount importance.

Allan Dwan, who has a great reputation for staging stories of this sort, directed and has turned out a production, the first one on the new Realart program which will make him famous. "Soldiers of Fortune" is just the kind of a picture which American audiences like and will thrill and please you every foot of its seven reels.

Norman Kerry plays the role of Robert Clay, the hero of the story, and Pauline Starke is Hope Langham, while the lovable big bashful "McWilliams" is in the hands of Fred Kohler. Wallace Beery is the villainous rebel general. The plot involves the fortunes of several American soldiers of fortune who are operating a mine in South America and become involved in a revolution. The heart interest is supplied in the romance of Robert Clay and Hope Langham.

SUGGESTIONS

The fact that this is Richard Harding Davis' most popular novel is the thing to play up in advertising this feature. You can promise your patrons just the sort of a production that they like and we would advise that you bill it as a picture with no attempt to more than mention the players since there is no big star at the head of the cast and that individualities are lost sight of in the stirring action depicted.

You will of course say that it is a special production, staged in a spectacular manner by Mr. Dwan, and you can compare the battle scenes with the best that have ever been produced.

We believe that this is a picture on which a lot of big paper should be used, and that your advertising should be rather extravagant since it is melodrama and that is the way to advertise melodramatic pictures.

PROGRAM READER

We will present "Soldiers of Fortune," an adaptation of Richard Harding Davis' greatest novel, at this theatre beginning ————.

This is a special feature that has cost a great deal of money since no expense has been spared in staging it and is notable from every angle. It marks the entry of Realart pictures into the field and quite lives up to the promises of this firm to make great photoplays. The film is classed as a "production" since there is no featured player, although the big cast is composed of well-known actors, principal among which are Norman Kerry, Wallace Beery and Pauline Stark. The feature was directed by Allan Dwan who is famous for his handling of big scenes. In "Soldiers of Fortune" he has produced a feature which compares favorably with any spectacle of its kind ever released.

Many thousand people are used in the battle and mob scenes and each sequence holds attention and presents action of thrilling character.

Scenically the picture is wonderful. It is an ideal picture play, sure to please every lover of good entertainment.

CATCH LINES

Richard Harding Davis' most famous story visualized in its entirety.

A thrilling tale of American soldiers of fortune who are forced to take sides in a South American revolution.

"THE GAY OLD DOG"

(HENLEY-PATHE)

One of the Most Human Pictures Ever Shown

HOBART Henley may now enter the circle of master directors, his work with Mrs. Sidney Drew's adaptation of Edna Ferber's very human story, "The Gay Old Dog," entitling him to such recognition. Here is an achievement which would have been spoiled had Mr. Henley incorporated the usual dramatic elements. But action and suspense are not needed here, because it is a study of life and the director has kept faithfully to the script by visualizing its humanities — humanities which are conveyed through remarkably realistic characterization and a close application to detail.

Wonderfully simple and human is this story. Indeed its simplicity and humanity make it one of the finest contributions to the screen. Founded upon the idea that a promise to a dying relative should be broken as lightly as it is seriously made, it presents a man who forfeits every right to happiness because of his dead mother's selfish request. He grows old and wealthy and his attempt to find a zest in life is extremely pathetic.

It is a picture with a powerful THOUGHT and Mr. Henley conveys it to you with exquisite expression. You may wonder how it can possibly entertain without dramatic ingredients but then if you stop and think you will observe that its values lie in its keynote of sympathy, its wealth of pathos and its realistic attitudes. It presents LIFE. There is the answer. It is a true observation, a fact noticed not only by its intense heart appeal but by its shafts of humor. There is a tear behind every smile and a smile behind every tear. John Cumberland gives a perfect portrayal in the title role. Length, five reels.— *LAURENCE REID.*

THE CAST

Jimmy Dodd, "The Gay Old Dog" ..... John Cumberland
Mrs. Dodd, his mother ..... Mary Chambers
Eva, Carrie, Stella (his sisters) ..... Emily Lorraine, Inez Marcel, Frances Neilson
Emily Harrison ..... Gertrude Robinson
Ethel Hastings ..... Nell Tracy

By Edna Ferber.
Scenario by Mrs. Sidney Drew.
Directed by Hobart Henley.
Photographed by William L. Crolly.

PRESS NOTICE-STORY

"The Gay Old Dog," which comes to the ———— theatre beginning ———— is one of the most human pictures ever produced. An adaptation of Edna Ferber's story which appeared in the Metropolitan Magazine, it reaches the screen with wonderful expression. Praise must be given Mrs. Sidney Drew, the scenarist, Hobart Henley, the director, and John Cumberland, who interprets the story in the stellar role. The latter plays the part of a man who promises his dying mother he will not get married until his sisters are provided for. They are extremely selfish and do not appreciate their brother's generosity and noble character. And since they are not prepossessing, marriage does not come to them until they are well along in years.

Naturally Jimmy Dodd has grown old too and has been forced to give up romance. He attempts to find a belated zest in life, but his efforts are pitiful. A lonely old man, a wealthy man, he is unable to buy happiness. One day he sees his former sweetheart's boy marching away to war and the thought comes to him that the boy might have been his boy. So he returns to his rose colored room — a room which has grown suddenly drab. And the years drag by monotonously. Such is life as revealed here. You will recognize these people. They are everywhere. There is a big thought in this picture. The theme is based upon the idea that the dead have no right to control the destinies of the living. It is human and simple and sympathetic and charming and occasionally pathetic. Mr. Cumberland acquits himself magnificently in the title role. He invests the part with dignity, authority and humor. It is a picture without a weakness.

SUGGESTIONS

You can go the limit on superlatives here and you won't go wrong. Surely here is a picture which is entitled to the highest praise. But treat it in a dignified way. It is too big — it contains too great a thought to be exploited in a sensational manner. Emphasize its tremendous theme, which is simplicity itself when you analyze it. Bring out the sorrow, the pathos, the quiet humor, the sympathy, the charm. Play up the author and announce that she is one of the most human writers in present-day literature. And don't neglect the director. He has accomplished wonders here. Bring out that he is human too. Play up the star, and mention that he is one of the most successful actors on screen and stage This picture should be a gold mine.

CATCH LINES

And so he grew old and found no joy in life. His sisters were to be provided for. And they were too selfish to allow him to find romance. You will pity him; you will love him. See "The Gay Old Dog."

You will see life when "The Gay Old Dog" comes to the ————. A remarkable picture of a man who grows old and forfeits happiness so that others may find it. A wonderful picture.

"UNDER SUSPICION"

(UNIVERSAL)

Will Pleasantly Entertain Generally

THE "mistaken identity" idea is utilized in this quite entertaining romantic comedy drama and it is bolstered up by good direction and is very well cast, although none of the so-called "big names" can be found in the list.

When the pretty country girl comes into money and desires to locate in the big city with her spinster friend they lease the splendidly furnished bachelor apartments of an absentee.

There are a few thrills injected and some dramatic situations also but as a rule this picture runs along in the lighter vein. Burwell Hamrick as "Jimmy the Newsboy," is a clever and very likable little chap. In the denouement the burglars are captured and the hero and heroine discover each other's real identity.

Photography and sets are also very good and all in all this is a picture that will very pleasantly entertain generally.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, good puller and very pleasing; Elite, good puller and very pleasing; Family, good puller and entirely pleasing; Labor, good puller and generally pleasing.— Length, 6 reels.— Released November 23.— *TOM HAMLIN.*

THE CAST

Betty ..... Ora Carew
Jerome Kent ..... Forest Stanley
Greggs ..... Frank MacQuarrie
Eliza ..... Blanche Rose
Frank Berseford ..... Charles Clary
Tom Trotter ..... Frank Thompson
Jimmy ..... Burwell Hamrick
Uncle George ..... Andeen Waldron
Aunt Isabella ..... Cora Drew

Story by Mildred Considine.
Scenario by Doris Schroeder.
Directed by William Dowlan.

PRESS NOTICE-STORY

"Under Suspicion" is the Universal attraction scheduled for a —— days' run at the ———— theatre beginning ————.

Ora Carew has the role of the pretty, small-town girl who falls heir to considerable money and is thus able to indulge in her long-cherished ambition of living in a big city.

With a spinster friend they lease the splendidly furnished bachelor apartments of a young man who is away for a long visit. They rented from the absentee's butler who posed as the young owner. When the young man returns unexpectedly the girl thinks he is a burglar.

It seems that this was a case of love at first sight, and in trying to "reform" him she offers the youth a position as her chauffeur, which he accepts readily in order to be near her.

When two real crooks become very active in their vicinity it seems that invariably he would be suspicioned, but the girl never gave him up as hopeless. And then clever little Burwell Hamrick enters the story as "Jimmy the Newsboy." He knows who the real crooks are, but is sent to the country before he is able to inform his benefactors.

There are quite a few thrills and several very dramatic moments in this romantic comedy drama, and when the two real burglars are finally captured the little newsboy appears and aids the young lovers in successfully establishing their real identities to one another.

PROGRAM READER

But he was such a handsome burglar that she just couldn't bear to have him arrested for breaking into her house.

So she engaged him as her chauffeur.

And gasoline around thirty cents a gallon.

But the girl was very determined that this youthful burglar must be reformed, and even when her closest friends began to complain about losing valuable pieces of jewelry she kept the young man in her employ.

How could she know that the young man was innocent? And no one had ever told her that he was the real owner of the splendid apartments she and her spinster friend were occupying.

There are quite a few thrills injected in this comedy drama. And there are many dramatic moments in the romance. But all's well that ends well.

And a little child (Jimmy the Newsboy) led them.

"Under Suspicion" is the Universal attraction coming to this theatre next week, where the above story is most entertainingly pictured.

SUGGESTIONS

After you book this picture your best bet is the title. "Under Suspicion" is a striking title. However, one line should invariably accompany the title wherever it is displayed. And that is a descriptive line about as follows: "A modern comedy-drama of romance and thrills." Otherwise the average person may assume that it is a dramatic mystery story. Don't fail to announce that it is a Universal attraction, so that you may enjoy the pulling power that the brand may bring. And Ora Carew's name as the star should be used where she is well enough known. The material from the "Press Notice-Story," "Program Reader" and "Catch Lines" on this page should help you for long descriptive quarter-sheets, placards and throw-aways.

CATCH LINES

Where one young lady loves the burglar she caught robbing her.

Chauffeurs are not all burglars, but she hired a burglar as her chauffeur in order to reform him.

Suspicion always pointed towards her chauffeur whenever a burglary occurred, which was quite often.

"GIRL FROM OUTSIDE"

(GOLDWYN)

Pleasing Picture With Many Comedy Touches

THIS is a mighty good picture. If we had had any doubts on this score, they would have been dispelled by witnessing a Capitol Theatre audience which had received New Way-Lourn's revue in critical silence give the feature, at its finis, an enthusiastic round of applause.

"The Girl From Outside," is largely comedy for all that it has a serious basic plot. This will sound like a paradox until it is explained that the plot isn't given a great deal of attention, most of the sequences having to do with the lives of five crooks, all unique characters, and a young girl who have found their way to Alaska.

We do not know how much of this feature is Beach and how much is continuity writer but the result is a fine example of making an entertaining picture from a commonplace plot. The five crooks who call themselves "The Wags," same being their own ironic nick name for scalawags, are likeable personages. You condone their sins when they steal everything in sight to make the innocent and scatter-brained heroine happy.

Good titles help in bringing out the comedy. The acting is excellent but no role stands out except that of "The Kid," played by Cullen Landis.—Length, 7 reels.—*J. S. DICKERSON.*

THE CAST

June Campbell ..... Clara Horton
The Curley Kid ..... Cullen Landis
Spencer ..... Sydney Ainsworth
Harry Hope ..... Hallam Cooley
The Magpie ..... Colin Kenny
Mike ..... Walter McNamara
The Swede ..... Ernest Spencer
Jim Denton ..... Wilton Taylor
Chow ..... Louie Cheung
The Marshal ..... Bert Sprotte
Mamie ..... Billie Bennett

By Rex Beach.
Directed by Reginald Barker.
Photographed by Oliver T. Marsh and Percy Hilburn.

PRESS NOTICE-STORY

The latest Rex Beach story to be produced by Goldwyn is "The Girl From Outside," another Alaskan subject, which however is quite different from those that patrons of the theatre have seen heretofore. "The Girl From Outside" comes to the ———— theatre for a ———— days' engagement beginning ————, and is stated to be a fitting mate for the other Beach productions, among which "The Barrier" and "Laughing Bill Hyde" will be well remembered. Unlike these two, however, this picture is largely comedy and is promised to entertain every one.

There is no featured player in the production, but Cullen Landis, one of the cleverest juveniles of the screen, has the role of "The Curley Kid" and gives it wonderful coloring. As are most of the Beach pictures, "The Girl From Outside" is rich in the atmosphere of Alaska with many fine types secured to play the roles of Mr. Beach's best book. You will like his "Five Wags," meaning the five crooks, who have so much to do with the story as it is told on the screen. Of course there are some big scenes, smacking of melodrama, but in the main you will find the greatest entertainment in wondering what the "Wags" will do next to provide comfort and happiness for the golden haired, innocent and scatterbrained heroine, whom fate has left stranded in this wild country which for the most part respects neither virtue or goodness.

SUGGESTIONS

You will of course herald this as another Rex Beach picture, naming the other pictures you have played from this author's pen. We would also lay stress on the fact that this contains a lot of comedy of the very best sort. There is one scene where the "Wags" steal the only cow in Nome in order to get milk for the heroine which is exceedingly rich in humor. It is worth playing in your selling talk.

Tell your people that this is a faithful portrayal of the lives of the residents of Alaska in 1900, all the characters being of the type which drifted to this far northern port, most of them to escape punishment for some crime or for some other as necessary reason. If you want to advertise a star, select Cullen Landis who had a fairly good part in "Almost a Husband." Landis plays "The Curley Kid," a very good role.

CATCH LINES

"They called themsevles 'The Wags,' which was their own nickname for scalawags."

"Rex Beach at his best in a colorful story of Alaska."
"Honor Among Thieves would be a good title for this latest Rex Beach story."

"Stranded and broke and alone in the land of long shadows, her salvation came from a gang of crooks, scalawags, or as they termed themselves, 'The Wags.'"

"Better than 'Barrier,' more comedy than 'Too Fat To Fight,' more heart interest than 'Laughing Bill Hyde,' sums up the latest Rex Beach picture."

"SCARLET DAYS"

(GRIFFITH PARAMOUNT ARTCRAFT)

Splendid Melodrama of Olden Golden West

FOR a distinct novelty in transporting your patrons away from prevailing society dramas and foreign locale pictures this production will prove a refreshing diversion.

A tale of the olden West during the famous gold rush days of '49 is a familiar story but it never loses interest when properly presented, no matter how many times the theme has been used.

D. W. Griffith has rendered a splendid production and the cast is well chosen with perfect types, although Richard Barthelmess and George Fawcett bear the only names familiar to the fans.

It is as full of thrills as any of the modern melodramatic pictures of the West, but these same stirring incidents somehow or other seem more realistic than the general run of productions portray. There is tragedy also, and a heart interest attached to the mother-love displayed by the woman of the notorious dance hall toward her daughter whom she supports in the East in ignorance of her mother's vice.

Pathos and comedy are interspersed judiciously and the many tense moments compel the keenest interest. Two pretty romances are born of this chaos and provide the happy ending. A splendid melodrama of the olden golden West.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, big puller and very pleasing; Elite, strong puller and generally pleasing; Family, big puller and generally pleasing; Labor, big puller and exceptionally pleasing.—Length, 5 reels.—Released November 30.—*TOM HAMLIN.*

THE CAST

Alvarez ..... Richard Barthelmess
Chiquita ..... Clarine Seymour
Rosy Nell ..... Eugenie Besserer
Her Daughter ..... Carol Dempster
John Randolph ..... Ralph Graves
King Bagley ..... Walter Long
The Sheriff ..... George Fawcett
The Aunt ..... Kate Bruce
Spasm Sal ..... Rhea Haines
Randolph's partner ..... Adolph Lestina
The Marshal ..... Herbert Sutch
Alvarez' Man ..... J. Wesley Warner

Scenario by S. E. V. Taylor.
Directed by D. W. Griffith.
Photographed by G. W. Bitzer.

PRESS NOTICE-STORY

D. W. Griffith's latest production, "Scarlet Days," is scheduled for a ———— days' engagement at the ———— theatre beginning ————.

This is a tale of the old West during the famous gold rush days of '49, and is described as a powerful and stirring melodrama containing a strong heart appeal and with tragedy, romance, comedy and pathos that will compel the keenest attention of every spectator.

Rosy Nell is a dance-hall girl and secretly supports her daughter in the East. But the girl is innocently unaware of her mother's calling and plans a surprise visit. A chivalrous dashing bandit and two miners, one from Virginia, met the girl as she stepped off the stage in the Western mining town and plan to keep her in ignorance of her mother's life in the dance hall nearby.

They do this gallantly out of a profound respect for her innocence and then they break the news to the mother. Just then the mother was being robbed of her savings and in fighting to prevent the robbery her assailant drops dead of heart failure and the mother is accused of the murder.

The proprietor of the dance hall agrees to permit the mother to visit her daughter in the miner's cabin and spend three days with her, and these are the three happiest days of the mother's hard life. Then the proprietor covets the daughter for himself and tells her the true facts about her mother.

And the attack of this villain and his horde against the miner's cabin is said to afford great thrills, and the young bandit sends one of the miners off to the sheriff offering to give himself up for his past deeds if he will only come with a posse and rescue some women from the attacks of the dance hall crowd.

Two charming romances are born of this chaos, and truth and right finally conquers in this tale of the golden west.

SUGGESTIONS

Of course there is not room enough to enter into a long dissertation anent proper exploitation for this picture. After you book it the strong advertising possibilities will immediately occur to you. D. W. Griffith's name and the fact that he "personally" directed it is enough for most people who know that "The Birth of a Nation," "Intolerace," "Hearts of the World" and "Broken Blossoms" were produced by him. Bill it as a "Western Melodrama of the Olden Golden Days." Mention Richard Barthelmess and George Fawcett.

CATCH LINES

One pair of innocent blue eyes impelled a dashing bandit to eschew his dangerous ways and a new love was born.

In days of old when Forty-Niners were bold and one spark of virtue promoted chaos.

Where a mother living amid vice was found by her pure and innocent daughter and taken to arms.

"IT PAYS TO ADVERTISE"

(PARAMOUNT-ARTCRAFT)

Breezy Comedy Offers Good Entertainment

PARAMOUNT-Artcraft scored a 10 strike when it went to the stage and brought back "It Pays to Advertise." Adapted to the screen it fits Bryant Washburn's genial personality as if it was written with him in mind. Those in charge have not attempted to enlarge upon the original but have kept its comedy points intact. And there are enough of these to sustain it through five reels of brisk and spontaneous action. Its likeness, in our recollection, has never been done on the screen, so that besides its amusing high lights it carries an appealing freshness. Of course the spendthrift son who is kicked out into the world by his indulgent father and made to shift for himself is a familiar figure, but his methods of making his own mark are original, indeed. He is not aware that his father is behind him in his venture and that he looks approvingly upon his marriage with his own secretary. So the soap king finds that he has a competitor to be reckoned with — a competitor who believes in capitalizing his business through advertising. Wherever the old man turns he finds his son's product. The comedy points are scored chiefly through the stunts which are employed to advertise the soap. The young man has started on a "shoestring," but even his resourcefulness cannot save him from disaster until father comes to the rescue. There are no lapses in this comedy. Mr. Washburn scores his points in his familiar way. He is one light comedian who has an admirable restraint. Lois Wilson is personable as the girl and Frank Currier is capital as the father. Make no mistake about it; this picture is a winner.— Length, 5 reels.— *LAURENCE REID.*

THE CAST

Rodney Martin ..... Bryant Washburn
Mary Grayson ..... Lois Wilson
Cyrus Martin ..... Frank Currier
Ambrose Peale ..... Walter Hiers
House Manager ..... Clarence Geldart
Countess de Beaurien ..... Julia Faye
McChesney ..... Guy Oliver

By Roi Cooper Megrue and Walter Hackett.
Scenario by Elmer Harris.
Directed by Donald Crisp.
Photographed by C. Edgar Schoenbaum.

PRESS NOTICE-STORY

"It Pays to Advertise," the popular stage success, has been adapted to the screen with remarkable skill so that its clever comedy remains intact. It will appear at the ———— theatre beginning ———— with Bryant Washburn. The play was written by Roi Cooper Megrue and Walter Hackett, two of the best known authors of the day. The story centers around the pampered son of a millionaire, who, when he reurns home from college, refuses to go to work in one of his father's soap factories, reasoning that his father already has more money than they can both spend. The senior Martin resorts to strategy and promises a fat bonus to his secretary if she will, by her wiles, persuade Rodney to go to work. The result is he falls in love with the girl and she reciprocates his affection.

The father informs Rodney that he will have to go to work to provide for a stenographer wife, but when she tears up the proffered check the old man is so angry he orders the boy from the house. Rodney sets himself up in business and starts advertising a trademark so extensively that he soon creates a demand. Of course he employs Mary. He buys his product from one of his father's factories and puts it in an elaborate wrapper, trusting to his advertising to sell the goods. The father is about to offer Rodney fifty thousand for the name when he accidentally gets wise and refuses. Then comes a man from Marshall Field with an offer for the name, and father, reconsidering, makes a deal with Rodney. Thus the boy has made good and wins the girl of his heart. Mr. Washburn's genial personality finds expression here and he is ably assisted by a capable cast.

PROGRAM READER

It certainly pays to advertise. You are on the road to success when you have faith in capitalizing your business along advertising lines. Here is Rodney Martin for example. He was a shiftless young man who believed in the theory that fathers are only needed to sign checks. Then he opened his eyes when father would have no more to do with him. So he advertised his personality and a certain soap. He adopted a slogan and used it for a product which he didn't have. And he made a success of himself. So much so that father offered to buy him out rather than have such a successful competitor. A truly American story because it depicts the American resourcefulness and originality. You will see a clever comedy when "It Pays to Advertise" comes to this theatre next ———— with Bryant Washburn.

SUGGESTIONS

There are any number of good advertising possibilities in this feature. Based upon a well known slogan you can advertise it just the way the hero advertises his product. Bring out the selling value of the title. Link up with some nationally advertised product that your druggist or grocer sells and get the interest of the reader. Tell that the play is an adaptation of the play of the same name, and bring out that it scored a big success upon the stage. Use catch lines. They would be an excellent angle. Advertise your house, your music, your pictures. Advertise your showmanship. The hero had confidence in his product; you can have confidence in yourself. So play up the advertising angle toward your own business. Tell that the comedy offers rich adventure and romance, and that it is highly original. And announce that Mr. Washburn has the best role of his career.

"LURE OF AMBITION"

(FOX)

Feeble Entertainment From Old-Fashioned Theme

"LURE of Ambition" has the earmarks of Bertha M. Clay and Laura Jean Libbey written all over it. Indeed Theda Bara's newest contribution goes back to a time when these authors were read considerably below stairs. You will see a daughter of Poverty Row so charm a member of the British nobility that he will offer her marriage only to break his promise once she is in his clutches. You will see her expressing deep indignation and, at the same time, pleasure in the knowledge that through him she can become the Duchess of Rutledge, since he is his lordship's secretary.

To be the first lady of English society is her ambition.

This story would be more truthful had there been some authority and observation behind it. The sponsors have not been faithful to English customs or traditions. In the earlier reels the director has been unduly realistic in his representation of poverty. It is a made-to-order picture with the star interpreting her "vampish" role after a fashion. You cannot call it an example of present-day picture standards. Yet it will attract a great many people if for no other reason than it will while away an hour of their evening. In its favor is a faint note of suspense, a bit of conflict, and commendable acting by the cast. The offering would hit a higher mark if the scissors were applied to certain details since they only succeed in emphasizing the crudities.— Length, 5 reels.— *LAURENCE REID.*

THE CAST

Olga Dolan ..... Theda Bara
Duke of Rutledge ..... Thurlow Bergen
Hon. Cyril Ralston ..... William B. Davidson
Sylvester Dolan ..... Dan Mason
The Duchess ..... Ida Waterman
Lady Constance Bromley ..... Amelia Gardner
Miguel Lopez ..... Robert Paton Gibbs
Muriel Ralston ..... Dorothy Drake
Minnie Dolan ..... Peggy Parr
Dan Hickes ..... Tammany Young

By Julia Burnham and Edmund Lawrence.
Directed by Edmund Lawrence.
Photographed by H. Alderson Leach.

PRESS NOTICE-STORY

Theda Bara, the Fox star, will come to the ———— theatre next ———— in her latest photoplay entitled "Lure of Ambition," This is a story of a poverty-stricken girl who has an ambition for wealth and society and awards Miss Bara the opportunity to display her emotional capabilities. While on duty at the switchboard of a hotel, Olga Dolan meets Cyril Ralston, a member of the British nobility. Under his promise to marry her she consents to live with him although she soon leaves him when she discovers that he has no intention of keeping his word. She is surprised later, when as his mother's secretary, to discover him under the same roof. So she decides to use him as a means of breaking into English society. He introduces her to the Duke of Rutledge whom she is ambitious of marrying and when Lady Constance dismisses her she makes her way to the Duke's home and finds employment as his secretary.

There is only one obstacle which prevents her from becoming the Duchess and that is the fact that the real Duchess is alive. The latter is incurably insane and when her nerves are strained to the breaking point through a fit of jealousy, she dies. Thus Olga realizes her ambition. She becomes the Duchess of Rutledge. The picture carries a wealth of dramatic highlights and is capably interpreted by the star and her players. Edmund Lawrence directed the film from a story of Julia Burnham and himself. "Lure of Ambition" is adequately staged.

SUGGESTIONS

There is no use telling you how to advertise a Bara picture. She is her own best drawing card. Whatever she appears in is well calculated to interest the filmgoer because she has always capitalized her personality. But in advertising her here it would be well to explain that she does not appear as a vampire. Simply state that she appears as a normal girl who is guided by the same impulses, the same moods as the girl in the street or the girl who patronizes your theatre. Don't emphasize the plot because it is nothing original and it might keep people away. But you can bring out that it offers a worthy theme. Everyone is ambitious to get ahead and ambition is the motive behind the idea. Tell of the star's past successes. Mention the members of her company.

CATCH LINES

Ambition is the guiding force in everyone's life. Sometimes it takes the form of a craving for wealth—sometimes it drives one into society. Sometimes it ruins the person who does not use it with discretion. What was Theda Bara's ambition? Did it bring her success?

She was Olga Dolan, a product of Poverty Row. But that didn't prevent her from being ambitious. She could rise from the depths. Follow her adventures in "Lure of Ambition."

Olga Dolan became the Duchess of Rutledge because she was ambitious to rise from her drab environment. What happened? See Theda Bara in "Lure of Ambition."

"A MISFIT EARL"

(BETZWOOD GOLDWYN)

Louis Bennison Scores in a Humorous Story

LOUIS Bennison's infectious humor and his inimitable style are factors which make his latest picture a decidedly amusing offering. Although he has a conventional story here, you forget its obviousness in his rich characterization. We have never seen him fail to keep an audience in an uproar. "A Misfit Earl" takes him out of the West again and puts him down among the nobility of England. He is the lost heir of the house of Dunhaven and after the Earl's death he naturally inherits the estate. Now the subject matter of this tale is exceedingly simple and it has been done time and again in pictures. Yet it takes on added freshness because of the star's manner of interpretation. It is all a joke to him. He finds life below stairs with the servants much more entertaining than in the close confinement of the drawing-room.

There is one weakness in the Bennison offerings and that is the sponsors rely too heavily upon the star. The story can usually look out for itself while the characterization is unduly emphasized. This procedure tends to make the action drag a trifle. Because it becomes monotonous. Yet "A Misfit Earl" would be a frail thing, indeed, if the Bennison personality was subordinated. The interest is derived in watching him score his points. He pokes gentle fun at himself in his new disguise and accepts everything for its comical value.

The picture is fortified with remarkable clever captions, which of course emphasize the humorous characterization. It is a fast moving comedy which entertains from inception to conclusion. Book it for your patrons; a good time will be enjoyed by all. Length, 5 reels.— *LAURENCE REID.*

THE CAST

Jim Dunn ..... Louis Bennison
Sam ..... Samuel Ross
The Earl of Dunhaven ..... Charles Brandt
John Grahame ..... Neil Moran
Lady Caroline Croxton ..... Ida Waterman
Phyllis Barton ..... Claire Adams
Hon. Guy Wyndham ..... Herbert Standing
Alysse Byecroft ..... Barbara Allen

By Wilson Bayley.
Directed by Ira M. Lowry.
Photographed by Davide Calcagni.

PRESS NOTICE-STORY

The inimitable Louis Bennison comes to the ———— theatre next ———— in his latest comedy-drama entitled "A Misfit Earl." The star has a manner all his own and his original style makes him conspicuous among cowboy stars. Being endowed with a strong sense of humor he never fails to bring it out in rich expression. This time he is plain Jim Dunn, a Wyoming ranchman, who inherits the title of the Earl of Dunhaven. His father had been disinherited for marrying an American girl, and when the grandfather dies Jim promptly journeys to England where he finds a group of conspirators ready to fight him for the estate.

The aristocratic life appeals to his sense of humor and he finds keen enjoyment in hobnobbing with the servants to the discomfiture of his relatives. He accepts everything for its comical value, but after a time the idleness begins to pall. So he leaves the conspirators to journey back to the open country of Wyoming. And a fair English girl accompanies him. The picture unfolds a rich amount of comedy, which is expressed in an original manner. The star's unique methods bring out the amusing incidents to their full value. The story was written by Wilson Bayley and produced under the direction of Ira M. Lowry. Mr. Bennison has a capable corps of assistants.

PROGRAM READER

Jim Dunn, a Wyoming ranchman, journeyed to England one day to become the Earl of Dunhaven. His father had been disinherited for marrying an American girl, and when the grandfather died the obstacles were removed and the cowboy inherited the title. Think of it — Jim Dunn an English Earl! Better to call him a misfit Earl, since he didn't have the least conception what the title meant. He liked plain, common people about him, did Jim. That's why he preferred the company of his servants to his scheming relatives. He could find happiness in the kitchen or the butler's pantry. The aristocrats called him an impostor. But he showed them with his resourceful right arm — and left that they had guessed wrong. How he took care of himself, how he sickened of society life, how he found romance are events which are amusingly depicted in "A Misfit Earl" which comes to this theatre next ———— with Louis Bennison as the star. It is a rare comedy. Don't miss it.

SUGGESTIONS

All advertising that you do on this feature should emphasize the fact that Louis Bennison is here again with his happy-go-lucky, appealing personality. He is a different kind of cowboy star. He is a comedian. So bring out that his inimitable humor may be appreciated in "A Misfit Earl." Emphasize his other pictures and tell that his newest contribution keeps to the same high average. The story, which presents an American cowboy inheriting an English title, is nothing original, but you might hint at it and relate some of the interesting passages because this sort of stuff always seems to carry a great popular appeal. You can promise a fast moving comedy and one that is rich in amusing incidents. You won't have any disappointed patrons because the picture is just that. Play up the catch line angle in outlining the action. Be sure to emphasize the humor of the role. But feature the star in all your advertising.

"THE THUNDERBOLT"

(FIRST NATIONAL)

Powerful Strokes in This Vital Drama

KATHERINE MacDONALD, capitalized as the "American Beauty," has certainly made an auspicious start as a First National star in "The Thunderbolt,' an original creation by J. Grubb Alexander. Her repressive attitudes are wonderfully appropriate for the role she is called upon to interpret, since it is her duty to maintain a family pride. And how better can that virtue be emphasized than through the employment of an admirable reserve? The idea is founded upon a feud, but since the contending parties have outgrown the use of firearms, the conflict takes on an originality which is as dramatic as it is daring in conception.

The husband and the wife are the last of their race and it is his object to avenge his father's death by compelling her name to die with her. And so the conflict takes form. She is equally determined to conquer. Here is where the unusual development enters. The husband has been marked at birth by lightning so that whenever a thunderstorm occurs he is temporarily insane and has no knowledge of what he is doing. A masterful figure when in his right mind he becomes pitifully weak during a storm. The mother instinct will not be denied. And a child comes to bring her the first happiness she has ever known — and with the boy comes a regeneration of the father. Four years of aloofness — four years of studied indifference pass by before he admits defeat.

The action is repetitious toward the finale which tends to make it anti-climatic, but there is no denying its dramatic sweep. You feel the intensity of the scenes because they are rich in suspensive values. The picture reaches its strongest moments during the storms. You catch the struggling of the man's soul as it attempts to find expression. You somehow feel his humanity beneath his brutal mask. Thomas Meighan makes this figure ring absolutely true. He plays with remarkable depth and sincerity. Colin Campbell's direction is praiseworthy in every department. Length, 6 reels.— *LAURENCE REID.*

THE CAST

Ruth Pomeroy ..... Katherine MacDonald
Allan Pomeroy ..... Spottiswood Aitken
Bruce Corbin ..... Thomas Meighan
Spencer Vail ..... Forrest Stanley
Mother of Bruce Corbin ..... Ada Gleason
Father of Bruce Corbin ..... Doc Cannon
Tom Pomeroy ..... Jim Gordon
Son of Tom Pomeroy ..... Antrim Short
Mammy Cleo ..... Mrs. L. C. Harris
The Butler ..... Jim Plackwell
The Lawyer ..... Robert Laidlaw
Son of Ruth Pomeroy and Bruce Corbin ..... Master Breezy Reeves, Jr.

Scenario by J. Grubb Alexander.
Directed by Colin Campbell.

PRESS NOTICE-STORY

"The Thunderbolt" is the interesting sounding title of the new First National photoplay starring Katherine MacDonald, "The American Beauty" with Thomas Meighan the "wonderman" of "The Miracle Man" in a role which really entitles him to co-starring privileges, comes to the ———— theatre for a ———— day engagement beginning ————.

Besides being a splendid acting vehicle for both the principal players, the feature is said to be the strongest and most original story to reach the screen in a long time.

A man marries a girl that he may make sure that she shall never bear child and thereby extinguish her family, she being the last.

His desire is fostered by the fact that there has been a feud of long standing existing between the two families and since killing in quarrels of this kind have gone out of fashion, he chooses this method of "getting" the last of this ancient enemy. To tell you more of the plot of this highly original picture would be to injure your enjoyment of it. Suffice to say that it is intensely interesting with beautiful Miss MacDonald and Mr. Meighan as the best roles of their career.

PROGRAM READER

In presenting Katherine MacDonald's latest picture "The Thunderbolt" we take pleasure in announcing to those who do not know her that she is acknowledged to be the most beautiful woman appearing on the screen and also a most capable actress. In her support is Thomas Meighan, famous for his great portrayal in "The Miracle Man" and a prime favorite with all audiences. While Miss MacDonald is starred, Mr. Meighan has really the best role of the two. "The Thunderbolt" is a highly original story — one of the few that appear nowadays. The appearance of this picture at this theatre in the near future we will guarantee to be a rare dramatic treat.

CATCH LINES

"The American Beauty" and "The Wonder Man" will appear in ———— "Story, star and support make the ————."

"A Little Child Shall Lead Them" still holds good.

The rifle in settling feuds was passé. The last of the Corbins found another way to end the enmity between his family and the Pomeroys.

"THE BANDBOX"

(HODKINSON)

Picture is Burdened With Too Much Mystery

THE fact that Louis Joseph Vance is an entertaining author and can always be relied upon to interest the reader will undoubtedly attract his public when it sees his story, "The Bandbox," visualized on the screen. That same public is liable to be disappointed for the story interest is a negligible factor. In emphasizing its dominant note of mystery the sponsors have relegated the romantic element to the background — this element only showing its pretty head in the concluding footage. Thus it presents the appearance of being forced.

Those in charge have certainly kept the spectator guessing, but in accomplishing this end they have apparently forgotten that no mystery can maintain its suspense unless there is some tangible thread to work upon. The fault lies in a disjointed continuity, there being no sequence in the arrangement of scenes and situations.

Were the picture re-edited and certain irrelevant scenes and titles eliminated it would present a first rate entertainment. The idea is there all right but it doesn't come to the surface because the mystery is over-emphasized. Doris Kenyon fulfils the demands of her role in a satisfactory manner, although she is more at home in romantic expressions. The acting honors, however, go to Walter McEwen, who gives a capital performance in a dual role. It is good to see this capable character actor in a part worthy of his ability. Length, 6 reels.—*LAURENCE REID.*

THE CAST

Eleanor Searle ..... Doris Kenyon
Benjamin Staff ..... Alexander Gaden
Arbuthnot Ismay. ..... Walter McEwen
W. H. Iff ..... Walter McEwen
Alison Landis ..... Gretchen Hartman
Arthur Arkroyd ..... Edward Keppler
Mrs. Clover ..... Maggie Weston
Ephraim Clover ..... Logan Paul
Marie ..... Lorraine Harding

By Louis Joseph Vance.
Scenario by Roy Somerville.
Directed by R. William Neill.
Photographed by Ned Van Buren and Edward Wynard.

PRESS NOTICE-STORY

"The Bandbox," an adaptation of Louis Joseph Vance's story of the same name, will be seen at the ———— theatre beginning ———— with charming Doris Kenyon as the star. This is a Hodkinson production, and it presents a story of mystery, love and adventure. As Eleanor Searle, a young singer, enmeshed in the machinations of a band of international crooks, Miss Kenyon acquits herself splendidly. On the steamer returning to America are Alison Landis, an actress, who tricks her fiance, Benjamin Staff, into carrying a bandbox containing the Cadogan collar, a valuable necklace, and William H. Iff, a mysterious person who shares Staff's cabin. Before the steamer reaches shore Eleanor is confronted by her father, a crook known as Arbuthnot Ismay, who so closely resembles Iff that the latter is made to suffer for the other's misdeeds.

Previous to meeting her father the girl has some words with Staff concerning a bandbox she carries, the exact replica of the one in his cabin. At the pier there is an exchange of bandboxes, Eleanor, unknowingly, making off with the one that contains the necklace. So she is pursued by Ismay, whose footsteps in turn are dogged by Iff. The latter is really her father, and his object is to turn the impostor over to the authorities. It happens that Ismay steals the necklace and spirits Eleanor away to his island "roost." Iff learns of the abduction, and with the aid of Staff, who has grown to love the girl, rushes to the rescue. A battle ensues and the crook is killed. And happiness comes. The picture is strong with suspense and fast moving action, and it is punctuated with a pretty romance. Miss Kenyon is supported by the capable Walter McEwen and others.

CATCH LINES

See "The Bandbox" — it presents a fascinating mystery, a pleasant romance, and a stirring adventure. And pretty Doris Kenyon is the star.

The valuable Codogan collar was missing. Who had it? Who smuggled it past the custom officers? Surely it couldn't be Eleanor who was guilty! See Doris Kenyon in "The Bandbox."

What became of the valuable necklace? You will find out in one of the most fascinating stories ever written. See "The Bandbox" on the screen.

SUGGESTIONS

In advertising this feature it would be well to concentrate upon two names — the name of the author and what he stands for in the literary world, and the name of the star and what she stands for in the celluloid world. Bring out the titles of Vance's other stories. Touch upon his ability to write entertainingly. Mention his works. Bring out Miss Kenyon's position on the screen as one of its leading lights. Tell that she is now appearing on Broadway in a leading role in the play "The Girl in the Limousine." Run stills of her because she is remarkably pretty. Use catch lines and emphasize the mystery. Don't by any means give away the plot. That would spoil the suspense, and a mystery tale must keep the reader in the dark. Co-operate with your bookstore and get the merchant to run a sale of "The Bandbox." Ask your patrons to solve the mystery. If you can get a leading milliner to display a number of bandboxes in the window it would be a good advertisement.

"THE POISON PEN"

(WORLD)

Novel Characterization in Elvidge's Latest

THERE may be those who will say that June Elvidge's latest World picture, "The Poison Pen," strains credulity in that it is far removed from life, but if they read the papers carefully they will take notice that the idea crops out every blue moon. It has taken Edwin August to realize upon its dramatic value and he has succeeded in turning out a photoplay that is interesting because of its novelty and its unique characterization. The idea is more apropos of small town life because the writer of poison pen letters knows the natives and is able to rattle the skeletons in their closets.

The interest is centered in the protagonist rather than in the plot material and naturally it sends out a reasonable measure of suspense since the spectator is kept in the dark throughout the greater part of the play concerning the identity of the letter writer. But even when you discover that the star is the responsible party, Mr. August continues his suspense by developing a cure for her dual personality. Only here does he tax credulity, though it must be admitted that his development is the logical way. A surgeon is called in and by using hypnotic suggestion and violet rays and what not, the heroine is cured of her evil personality. It was during her sleepwalking moments that her evil nature asserted itself and she didn't spare her parents nor herself.

"The Poison Pen" will be accepted because it is different despite its unpleasant theme. Mr. August might have dispensed with certain superfluous characters since they only appear ridiculous. The picture is quite entertaining; it presents Miss Elvidge at the peak of her talent and Earle Metcalfe as a capable assistant. And it has dramatic value. Don't forget that. Length, 5 reels.—*LAURENCE REID.*

THE CAST

Allayne Filbert ..... June Elvidge
David Alden ..... Earl Metcalfe
Bishop Filbert ..... Joseph Smiley
Mrs. Filbert ..... Marion Barney
Marion Stanley ..... Jeanne Loew
Sims ..... George Bunny
Johnson ..... Irving Brooks
Dr. McKenna ..... John M. Sainpolis
Granville Walters ..... J. Arthur Young
Dorgan ..... Henry West
Morton Wells ..... Charles Mackay
Mrs. Wells ..... Marguerite Gale
Boy ..... Dan Comfort

By Edwin August.
Directed by Edwin August.

PRESS NOTICE-STORY

June Elvidge, the World star, will appear at the ———— theatre on ———— of ———— week in her newest photoplay entitled "The Poison Pen." This is an original story written by Edwin August and it presents an idea which is exceedingly novel. The writer who wields a poison pen is ever with us, though we are never sure of his or her identity because the letters are signed "Anonymous." Miss Elvidge is given opportunity here to display her emotional capabilities and she takes full advantage of them. Her role is that of Allayne Filbert, who, during her sleep, is transformed from a sweet and unaffected girl to a creature whose debased mentality finds pleasure in writing scurrilous attacks on prominent men and women as well as herself.

Her dual personality is not discovered until private detectives catch her in one of her sleep-walking moments. So the identity of the poison pen writer being established, her fiance offers to bring a specialist to cure her of her evil nature. The latter succeeds in banishing the base influence from Allayne's mind. It is a terrifying moment, however, for her parents and fiance when the two personalities battle for supremacy and the evil nature seems to dominate. Gradually the girl's better side wins and happiness is found for all concerned. The picture carries a strong measure of suspense and the action is spontaneous throughout. Miss Elvidge is rendered able assistance by a large group of players. Earl Metcalfe gives a satisfactory performance in the opposite role.

SUGGESTIONS

Feature this picture as something different from the ordinary run of photoplays. It would be a good angle to emphasize the theme and bring out the idea behind it. Every community has suffered from poison pen writers who hide their cowardice behind the word "Anonymous." Play up the fact that these writers have an uncanny sense of reaching the secrets of the heart. Bring out that June Elvidge appears in her greatest role and acquits herself splendidly. Just give the merest outline of the plot, but don't give away the identity of the letter-writer. The picture carries a good value of suspense which would be negligible if the plot was given. Use a teaser campaign and shroud the tale in mystery. Mention that Earl Metcalfe appears in support.

CATCH LINES

Who wrote these poison pen letters? They had the whole neighborhood terrified. No one but the meanest coward could stoop to such a practice. Then it was discovered that—. See June Elvidge in "The Poison Pen."

She had a dual personality and the evil influence continually battled with the good for supremacy. Which conquered? See "The Poison Pen."

ARDEI

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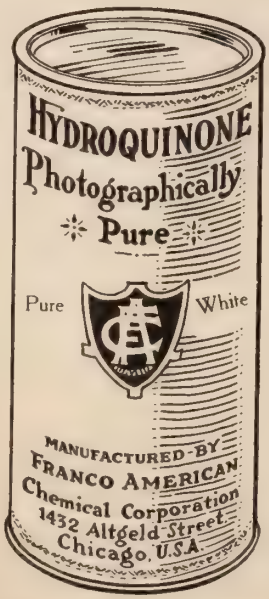

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"I had never used your Simplex but---"

This sentence or its equivalent invariably appears among the scores of voluntary testimonials sent us each week by new and enthusiastic Simplex users telling of Simplex satisfaction.

Since most of our output is used in the replacing of other makes of machine the difference in construction and workmanship is so striking that men involuntarily feel that they must write us of the unbelievable difference that they find in the Simplex after their experience with others.

And strange to say---everyone of these men firmly believe that they have the best Simplex that we ever turned out which speaks volumes for our policy of making every Simplex as good as the one before it.

And so popular has the Simplex become that other machines are borrowing its features and even copying as closely as possible its general appearance, which leads us to remark that---

"Imitation is the sincerest kind of flattery"

THE PRECISION MACHINE CO. INC.
317 East 34th St-- New York

After screening our prints of "In Old Kentucky," Mr. Louis B. Mayer sent this telegram:

"I have just seen the first prints of "In Old Kentucky" with special tones which you made for us for exclusive First National releases. The work is artistically and photographically perfect. It meets with the genuine approval of Miss Anita Stewart and myself and for this reason I want you to make the prints of "The Inferior Sex", the next Mildred Harris Chaplin picture."

About "In Old Kentucky," sufficient to say: directed by Marshall Neilan, starring Miss Anita Stewart, a First National Attraction, Rothacker Prints.

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.

There are reasons—
Come and see them

NOVEMBER 29, 1919

Motion Picture News

Reg. U. S. Patent Office

Dominates the Field

Real Facts

¶ Two pages of straight-from-the-shoulder discussion of trade papers and picture advertising appear on Pages 3906 and 3907 under the heading "Why The News Covers the Field."

Every line of these two pages should be read by the men who place the advertising and the men who pay for it. They treat of fundamental facts—points that should guide the spending of every advertising dollar.

You can Cover the Field With The News

Vol. XX No. 23. Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y. under the Act of March 3, 1879

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This Dare-devil Star and his Director Broke every serial Record with

"THE GREAT GAMBLE"

IT PROVED A GOLD MINE
FOR EVERY EXHIBITOR
WHO SHOWED IT.
THEY'VE SMASHED THEIR
OWN RECORD WITH THE
GREATEST SERIAL THRILLER
EVER PRODUCED

FIFTEEN
EPISODES

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"THE WHIRLWIND"

THE STATE RIGHTS MEN WITH AN, EYE FOR BUSINESS ARE WIRING FOR TERRITORY. DONT BE TOO LATE

ALL GOOD PICTURES CORPORATION

A. ALPERSTEIN GENERAL MANAGER

815 LONGACRE B'L'D'G. N.Y.C.

JESSE L. LASKY *presents*

Everywoman

By
(Arrangement with Henry W. Savage)

with

Violet Heming
Theodore Roberts
& Wanda Hawley

BY WALTER BROWNE
SCENARIO BY
WILL M. RITCHEY
DIRECTED BY

George Melford

A Paramount-Artcraft Picture

A Feast of Beauty

LIKE A KALEIDOSCOPE of colorful and ever-changing charm —the charm of fair women, of sumptuous settings, of exquisite gowns embellishing a story that touches the heart chords, searches human depths and reaches the heights of human aspiration—a love story without an equal.

Already famous, "Everywoman" as a screen entertainment offers unlimited possibilities for exploitation.

It is the beauty picture supreme!

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY 1st Vice Pres. CECIL B. DE MILLE Director General
NEW YORK.

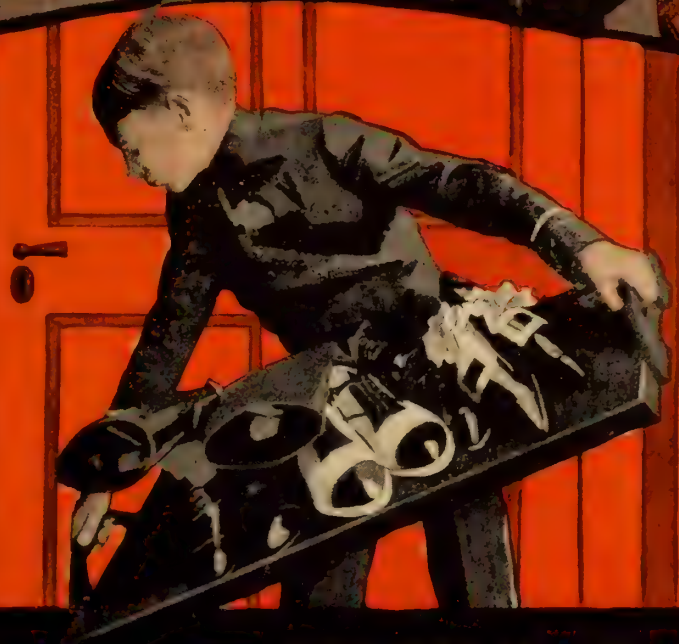
ARTCRAFT PICTURES

Every-woman

JESSE L. LASKY *presents*

CECIL B. DeMILLE'S

PRODUCTION



"MALE AND FEMALE"

Founded on J.M. Barrie's famous play "The ADMIRABLE CRICHTON" Adapted for the screen by Jeanie Macpherson

A Paramount-Artcraft Picture

Jesse L. Lasky presents

CECIL B. DeMILLE'S PRODUCTION

"MALE AND FEMALE"

FOUNDED ON J. M. BARRIE'S FAMOUS PLAY
"THE ADMIRABLE CRICHTON"
ADAPTED FOR THE SCREEN BY JEANIE MACPHERSON

A Paramount-Artcraft Picture

"I believe the people know what is artistic and what is not; what is convincing and what is not. So if by chance one of my photoplays should fail I would blame myself entirely."—Cecil B. De Mille.

NOT A CHANCE OF FAILURE, MR. DE MILLE!

"Male and Female" is the greatest picture you ever made.

And that's saying *something!*

FAMOUS PLAYERS-LASKY CORPORATION

THOMAS H. INCE *presents*

DOROTHY DALTON

in

"L'Apache"

A

Paramount-Artcraft Picture

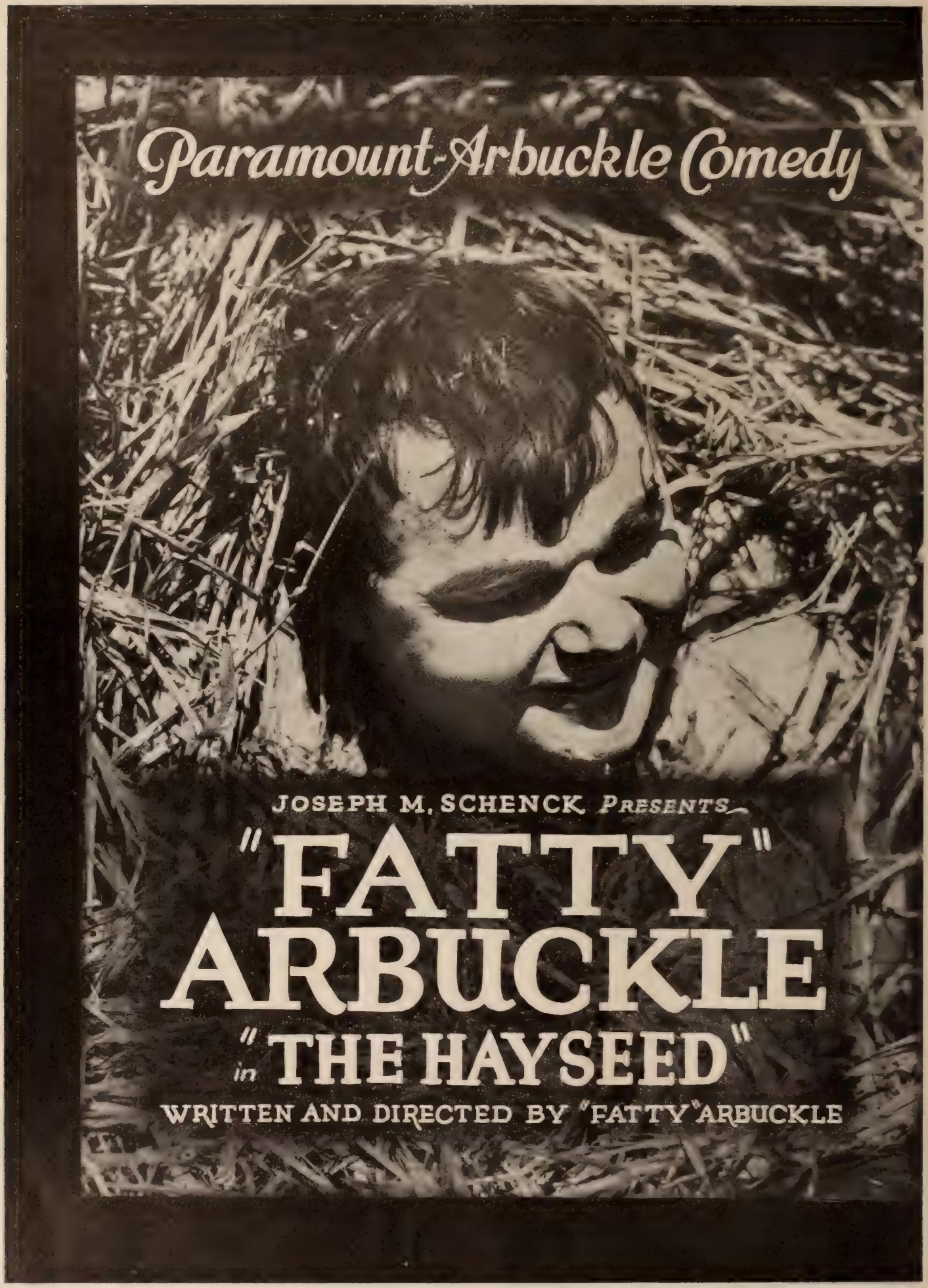
By Adele Buffington
Scenario by R. Ceci Smith
Directed by Joseph De Grasse
A Thomas H. Ince Production

AS VIVID as a midnight fire, as alluring as a ripe peach; vital, glowing, ardent, heart-piercing—such is Dorothy Dalton in "L'Apache."

The crash of two fiery forces of life brought together in a story of intense and absorbing interest.

FAMOUS PLAYERS-LASKY CORPORATION

ARTCRAFT PICTURES


Paramount-Arbuckle Comedy
JOSEPH M. SCHENCK PRESENTS
"FATTY" ARBUCKLE
in "THE HAYSEED"
WRITTEN AND DIRECTED BY "FATTY" ARBUCKLE

TRY THIS ON YOUR BOX-OFFICE

'I LIKE him for his foolish smile that doth the foolish heart beguile. I like him—well, 'cause I've a hunch he'd be so awfly nice to punch. I like the man because he's lazy; I like him 'cause he knows he's crazy. I like the way he'd up and hurl a guy who dared insult a girl. I like him, well, because, godluvim, there is so terribly much of him!"

So sings Mae Tinee. And as for "The Hayseed': "Here are more laughs for his admirers. 'The Hayseed' is quite up to the standard with Arbuckle in his element"—*Exhibitor's Herald.*

Fatty Arbuckle makes poor programs good; good programs better and better programs best.

Take him home and try him on your box-office.

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

Jesse L. Lasky
PRESENTS

Bryant WASHBURN

in

"It Pays to Advertise"

By Roi Cooper Megrue and Walter Hackett
Scenario by Elmer Harris
DIRECTED by DONALD CRISP

A Paramount-Artcraft Picture

By Roi Cooper Megrue and Walter Hackett

No Doubt About It

IT PAYS to advertise "It Pays to Advertise." It pays to book it for a run, too.

For it's a joyful story that's full of laughs and a consistently amusing plot, and it's the kind that warms the heart and sends see-ers out of the theatre ready to recommend.

Take a tip from the big advertisers. It pays.

Directed by Donald Crisp
Scenario by Elmer Harris

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Producer
NEW YORK

ARTCRAFT PICTURES

Despite all the efforts of producers, not more than once a year do you get such a powerful combination of star, story, title, author and director as the immediately forthcoming

Robert Brunton
presentation of

J. Warren KERRIGAN

And His Own Company in

The Lord Loves the Irish

Directed with force by Ernest C. Warde

From the story that means box-office luck

by **MONTE M. KATTERJOHN**

Author of "The Flame of the Yukon," "Carmen of the Klondike," "Alaska" and a hundred other great successes of the screen.

Ready for pre-release engagements throughout America early in December and worth all the exploitation you can give it.

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W.W. HODKINSON CORPORATION

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Distributing through PATHÉ Exchange, Incorporated

Arthur F. Beck
presents

LEAH BAIRD

in

The Capitol

From the notable stage success by

AUGUSTUS THOMAS

Directed by George Irving

Third in the series of screened versions of the foremost American playwright's successes, *"The Capitol" has the* basic strength and dramatic punch of *"As A Man Thinks."*

The drama of *a woman's fight for her honor and her husband.* The story of a fugitive wife who returned to right the wrongs she had done and to trap a crafty plotter.

Produced in Washington, D. C. at the seat of government, where ambition brought a beautiful girl to the brink of disaster.

First prints are now being shipped to the branches for advance screenings or to be available for pre-release engagements.

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527 Fifth Avenue, New York City
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LOUIS B. MAYER
presents

ANITA STEWART

IN
The Film of 1,000 Thrills

"IN OLD KENTUCKY"

From The Beloved American Classic
by CHAS. T. DAZEY - Directed By MARSHALL NEILAN

Surpassingly Magnificent

The Real Successor To
"THE BIRTH OF A NATION"

FIRST NATIONAL EXHIBITORS CIRCUIT

ANITA STEWART - "IN OLD KENTUCKY"

A SPECIAL FOR ROAD SHOW EXPLOITATION

"SOLDIERS OF FORTUNE"

an

ALLAN DWAN Production

THE moment you think of Richard Harding Davis you think of "Soldiers of Fortune"-- because "Soldiers of Fortune" was HIS BEST. And it was that because it merged romance and thrills and the Great Outdoors. These still are the prize ingredients of *photo-drama-that-gets-over.* ALLAN DWAN KNEW! That is why he selected this "meatiest" of Davis novels. He instantly visualized the effect of these raids, rescues, and reckless riding in assortment with a smashing love theme, full of twists. *With* Norman Kerry as "Clay" and Anna Q. Nilsson as "Alice Langham." Well, that's the story, that's the producer, those are the principals -- backed by a typical Dwan cast and hundreds of dauntless men and flying horses -- and YOURS is the house to show it in if you believe in S. R. O. signs.

REALART PICTURES CORPORATION

ARTHUR S. KANE, *Pres.*

469 FIFTH AVENUE, NEW YORK

PRESENTED BY MAYFLOWER PHOTOPLAY CORPORATION

REALART PICTURES

MARY MILES MINTER in

Not *one* book, but *four* books!

The best features of the most famous works of L. M. MONTGOMERY, combined in *one* scenario to insure for MARY MILES MINTER the greatest play of her career!

Each story was good enough to be published and sold separately. The four stories scored four distinct successes. But no *one* of them -- no *two* of them -- no *three* of them were big enough for the sort of plays that Realart had promised to MARY MILES MINTER exhibitors.

REALART PICTURES

ANNE OF GREEN GABLES

Nor did Realart stop there!

This best material available was placed in the hands of FRANCES MARION, who has written successful scenarios for Douglas Fairbanks, Marguerite Clark and other well known players.

And then script and star were entrusted to DIRECTOR WILLIAM DESMOND TAYLOR, whose record with Famous Players-Lasky and other producers is one of inspiring successes.

Realart has done its part to make your theatre block look like the town square on band concert night. *It's up to you!*

REALART PICTURES

THE MYSTERY OF THE YELLOW ROOM

An Emile Chautard Production

Everybody's an Amateur Sleuth--
CASH IN ON IT!

HERE'S a chance for all the star mystery solvers of Yourtown! Bring them in (the nifty posters and publicity stuff will do it) to scan this Mayflower and tell what's *so* mystifying about the Yellow Room. Here's a chance for all of 'em--to be led into making a wrong solution! They will be mystified! *Realart Defies Anyone to Solve "The Mystery of the Yellow Room" Until the Director Gives the Snap Away at the End of the Picture.* Paralyze those amateur sleuths by upsetting their pretty theories with this Special. Make the town talk! It means thousands of dollars worth of *gratis* publicity, the finest in the world.

SEE THAT REALART EXCHANGE TO-DAY!

REALART PICTURES

SELECT SP PICTURES

WHY THE CAPITOL BOOKED

GUY EMPEY

Supported by
FLORENCE EVELYN MARTIN
in

"THE UNDERCURRENT"

A WILFRID NORTH PRODUCTION

SELECT SP PICTURES

IT'S THE PUNCH PICTURE

A Powerful Drama With a Theme as Engrossing as The Mystery of Life Itself.

Action! ACTION!! ACTION!!!

GUY EMPEY
in
"THE UN

SELECT SP PICTURES

DERCURRENT"

A WILFRID NORTH PRODUCTION

SELECT SP PICTURES

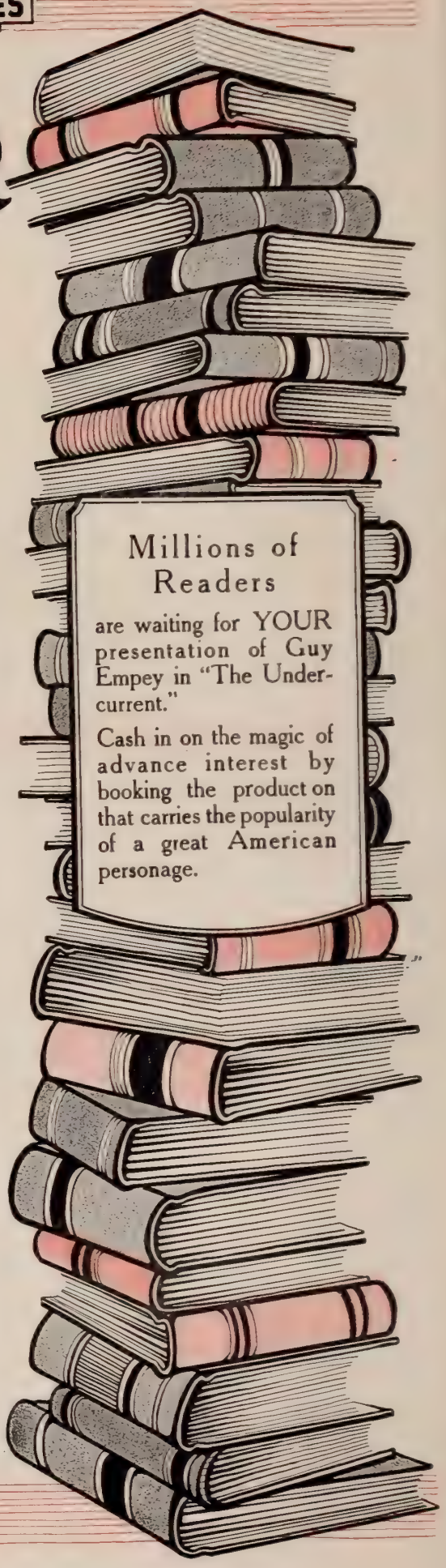
HERE'S YOUR LINK-UP

Booksellers—department stores—public news-stands—libraries and scores of institutions are ready to lend their whole-hearted cooperation in the exploitation of Guy Empey in "The Undercurrent." The printed works of Guy Empey have found their way into millions of American homes and these same millions will rally to rugged romance.

The new national weekly magazine published by Mr. Empey is enjoying a tre mendous sale in every nook and corner of the universe. Painted bulletins, half-sheet stands, heralds and novelty posters are blazing a trail that leads straight to your box-office.

Supplementing the active cooperation of book stores and other merchants is the personal sevice extended by the Select exploitation experts in each Select branch throughout the country.

"The Undercurrent" is loaded with money-making possibilities for the alert showmen. Follow the lead of New York's Capitol and increase your own capital for an extended run that will clean up—BIG


Millions of Readers
are waiting for YOUR presentation of Guy Empey in "The Undercurrent."
Cash in on the magic of advance interest by booking the product on that carries the popularity of a great American personage.

SELECT PICTURES CORPORATION

LEWIS J. SELZNICK, President

TOM TERRISS

begs to announce that the following recent sucesses were produced under his sole personal supervision and direction

The Lion and the Mouse
The Third Degree
The Climbers

and

The Vengeance of Durand

(Now playing at the Broadway Theatre, New York City)

and that he is at present engaged upon the production of

The Fortune Hunter

CHAINS AND CHICANERY

There is absolutely no reason for selling your theatre while the best films in the market are being made by independent producers.

There is a panicky feeling evident among theatre owners today, but bear in mind that a panic can be started by a mouse.

The cause for the unrest, when you analyze the situation, is of mouse-like importance. The only danger lies in the panic itself.

Sit tight and look the thing squarely in the eye. Here is what confronts us.

Big distributor interests are seeking to tie up your theatres. WHY?

Because their product is of uneven quality and they dare not try to sell it exclusively on a basis of merit.

How are they trying to tie up your theatres?

By forcing you to sign long-term and exclusive contracts.

If you sign these contracts, you shut your house to all the splendid offerings of the independent producers and are compelled to play a program of uncertain quality in competition with the biggest attractions of the screen. You've got no chance to win.

If you don't sign the contract, these would-be monopolists offer to buy a controlling interest in your theatre. If you sell, they run your business. Again you've got no chance to win.

If you don't sign the contract and won't sell out, what then? They try to frighten you with threats of building a house next door to yours, if need be.

Suppose they build. Let them run their programs while you have the pick of the whole independent field and you'll close them up.

Theatre men, if you will only think a moment, you'll realize that it is a monumental bluff that is being shown. These distributor-interests can't control the theatre situation unless they can control productions. Thank Heaven, producers are getting freer every day and the dominant factor in the rental business today is not the old line monopoly, but the independent producers.

I repeat—a panic can be started by a mouse. Forget the mouse; it can do no harm unless you let it throw you into a panic.

There is a remedy for the whole situation—a sure curb to any attempt at monopoly.

Refuse to sign any contract that ties your hands so that you cannot at all times go into the open market and buy what and where you please.

Don't be frightened into selling the control of your theatre.

That's all. There are more than enough good films made to supply every theatre's needs, and these films can be rented freely and fairly. No distributor has a monopoly of good films and you can get all that you want in quality and quantity.

United Artists Corporation is now booking the DOUGLAS FAIRBANKS' releases, "HIS MAJESTY, THE AMERICAN" and "WHEN THE CLOUDS ROLL BY" and D.W. GRIFFITH'S "BROKEN BLOSSOMS" on a single picture basis. The MARY PICKFORD PICTURES and the CHARLIE CHAPLIN PICTURES that are to come to us later on will be booked the same way, each picture on its own merits.

There are many other independent producers making films of splendid quality. As long as this supply is at your command, you have nothing to fear.

Any distributor who insists on a long term contract for product that you know nothing about is imposing on you. You don't need such a contract when the market has plenty of film of superior quality, that the independent producers are not afraid to let you have on a single picture basis.

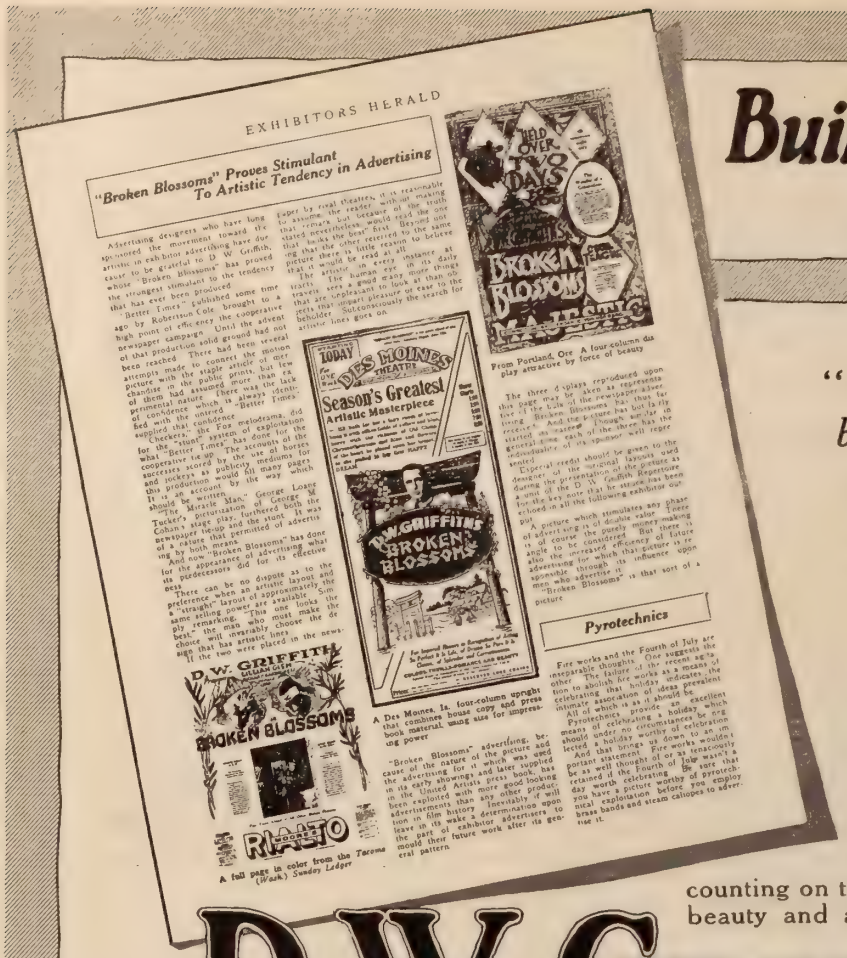
Remember, to control the theatres you must be able to control productions. Look the field over; check-up the product of all distributors and see if any one company controls all the worth-while product.

Monopoly? Control?

IT CAN'T BE DONE!

Hiram Abrams.

United Artists Corporation


EXHIBITORS HERALD

"Broken Blossoms" Proves Stimulant To Artistic Tendency in Advertising

HELD OVER TWO DAYS

BROKEN BLOSSOMS

MAJESTIC

TODAY DES MOINES THEATER

Season's Greatest Artistic Masterpiece

D.W. GRIFFITH'S BROKEN BLOSSOMS

D. W. GRIFFITH LILLIAN GISH

BROKEN BLOSSOMS

MAJESTIC

Pyrotechnics

A full page in color from the Tacoma (Wash.) Sunday Ledger

Building Business For You

"'Broken Blossoms' . . . has been exploited with more good-looking advertisements than any other production in film history," says

Exhibitors Herald

in its issue of November 22d.

Because the showmen of America realize its remark- able exploitation and presentation possibilities, and counting on the responsiveness of human nature to beauty and art and real drama, they are giving to

D.W. GRIFFITH'S "BROKEN BLOSSOMS"

a tremendous advertising campaign that is carrying the fame of this superb creation into every corner of the country. Since last Spring the newspapers of the nation have carried this advertising in ever-increasing volume and today finds the exhibitor-campaign at its height.

The theatres that book "BROKEN BLOSSOMS" now, will get all the cumulative force of this advertising. Every run of the picture has built business for you, business that is waiting today for your run of the film.

This Coupon Will Bring You Full Information

Write your name and address on the coupon on this page and mail it at once to your nearest United Artists Corporation Branch Office—(see list of Branch Offices on opposite page.) Full information will at once be sent you regarding the rental of D. W. GRIFFITH'S greatest creation, "BROKEN BLOSSOMS."

Fill in your name and address. Cut out this coupon and mail today

UNITED ARTISTS CORPORATION,

Gentlemen—Please send me by return mail full information regarding the rental of D. W. GRIFFITH'S greatest production, "BROKEN BLOSSOMS."

Theatre Name .....

Manager .....

Street .....

City .....

State .....

N-2B

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH

DOUGLAS FAIRBANKS

On Your Screen

DOUGLAS FAIRBANKS on *your* screen means big money in *your* box-office.

Whether you play first run or fifth run, DOUGLAS FAIRBANKS draws big business always, and big business is what your theatre is being run for.

Bear in mind that first runs only skim the surface of your possibilities.

Many theatres that have always played first runs exclusively are now playing occasional second runs on big pictures to enormous success.

As a business proposition, an opportunity to make money, why not find out today the terms on which you can rent DOUGLAS FAIRBANKS' new picture,

"WHEN THE CLOUDS ROLL BY"

Perhaps first run is still open for you. If it is already booked, you can still make big money with a later run. But book it now so that you can get your share of the profit the picture holds for every house that runs it.

By reason of its single picture booking policy, United Artists Corporation is able to deal directly and freely with every theatre, everywhere, *your* house included.

Our hands are not tied. If you are likewise free, mail the coupon below, today, and get the facts on a money making picture.

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH

Cut out the coupon on this page, fill in your complete address, and mail today to your nearest United Artists Corporation Branch Office—see list below—for full information on Douglas Fairbanks' new picture, "When the Clouds Roll By."

Atlanta, Ga. . 111 Walton Street	Los Angeles, Cal. 643 South Olive Street
Boston, Mass. . 41-43 Winchester Street	Minneapolis, Minn. 402 Film Exchange Bldg.
Chicago, Ill. . 17 North Wabash Ave.	New York, N. Y. . 729 Seventh Avenue
Cleveland, Ohio 2143 Prospect Avenue	Philadelphia, Pa. . 1319 Vine Street
Dallas, Texas . 1930 Main Street	Pittsburgh, Pa. . 414 Ferry Street
Denver, Colo. . 617 19th Street	San Francisco, Cal. 100 Golden Gate Ave.
Detroit, Mich. . 605 Joseph Mack Bldg.	Seattle, Wash. 1200 Fourth Avenue
Kansas City, Mo. 922 Oak Street	Toronto, Canada . 123 Bay Street
Washington, D. C. 801 Mather Building	

Cut out this coupon, fill in your name and address and mail today

UNITED ARTISTS CORPORATION,
Gentlemen:—Please send by return mail full information regarding the rental of DOUGLAS FAIRBANKS' new picture, "WHEN THE CLOUDS ROLL BY."

Theatre Name .....

Manager .....

Street .....

City ..... *State* .....

N-2C

Harry Garson Presents

The FIRST BIG SPECIAL PRODUCTION
of the Series to be released by

EQUITY PICTURES CORPORATION

HOUSE PETERS

The Brilliant Star of a Thousand Emotions
Supported by a Brilliant Cast in

"SILK HUSBANDS AND CALICO WIVES"

EQUITY PICTURES CORPORATION

H·K· Somborn, President — J I. Schnitzer, Treasurer

Harry Garson presents

Clara Kimball YOUNG

in "Eyes of Youth"

Directed by Albert Parker

THE wonderful Kohinoor Diamond needs no description, nor does a Raphael painting, nor any other work of fine art dexterously wrought by the master's hand.

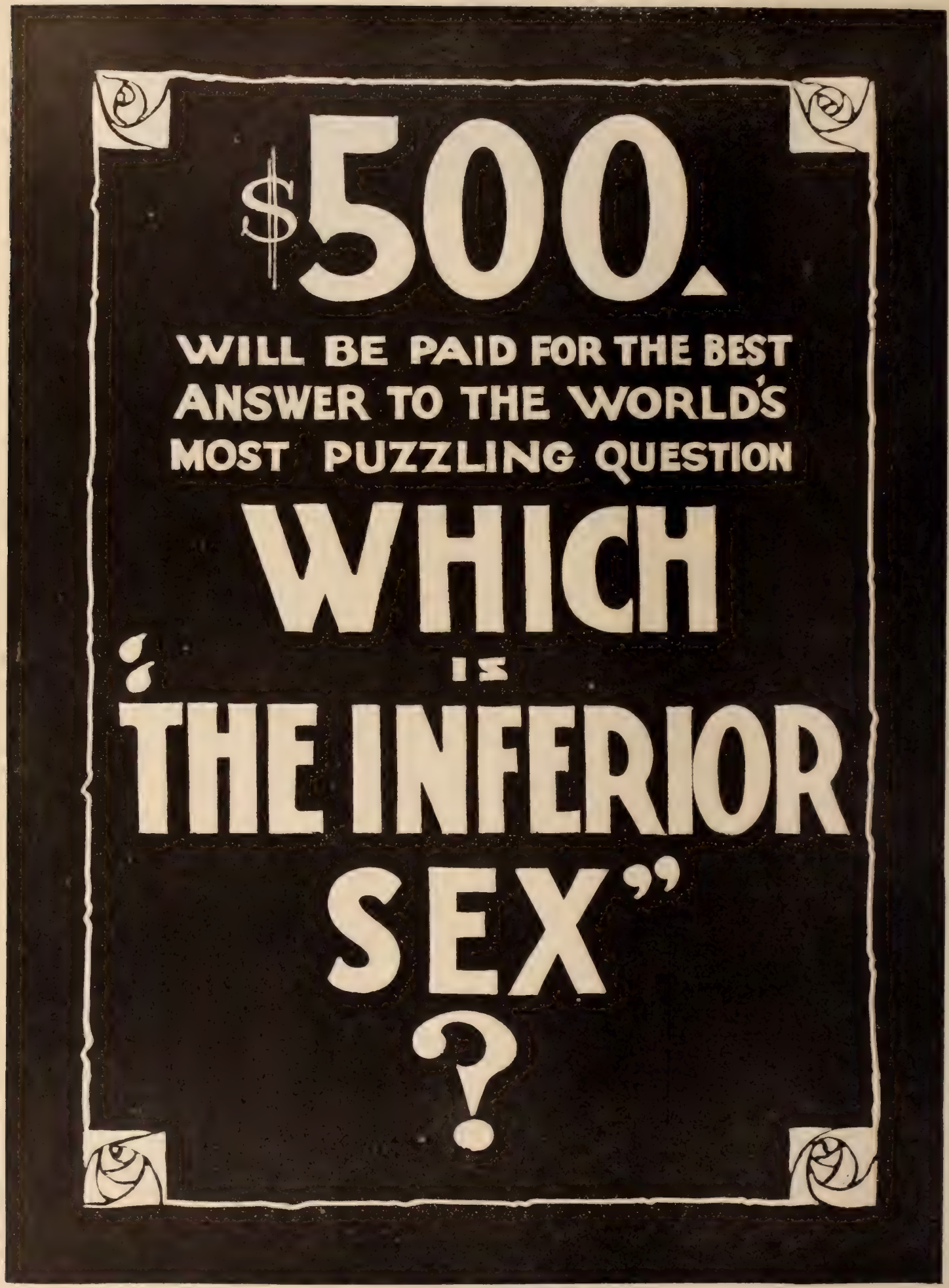
Similarly, Clara Kimball Young in "Eyes Of Youth" requires no description, for among the big pictures of today "Eyes Of Youth" stands out brilliantly as a gem in a wonderous setting.

The discriminating have pronounced it "Something bigger, Something finer" among cinema accomplishments.

Engagements for presentation, therefore, should be made along those lines. Elaborate advertising accessories have been prepared. Communication with any Equity Franchise Holder will bring further details.

EQUITY PICTURES CORPORATION

H.K. Somborn, President — Joe. Schnitzer, Treasurer


$500.
WILL BE PAID FOR THE BEST ANSWER TO THE WORLD'S MOST PUZZLING QUESTION
WHICH
IS
"THE INFERIOR SEX"
?

Samuel Goldwyn
Presents
GERALDINE FARRAR
in
FLAME of THE DESERT
by Charles Logue
with Lou Tellegen
A Reginald Barker Production

GERALDINE FARRAR

in her Greatest GOLDWYN Triumph

FLAME OF THE DESERT

Egypt! And Revolution!

Cairo and the Desert of Sahara for a setting!

Turbanned rebels! Long waving lines of horsemen limned against the moonlight of a desert night.

And through the glamor of it all, a daughter of the nobility, swept over the fateful barriers of religion and race by the impassioned love-making of an Egyptian—a Christian woman in love with a follower of Mahomet!—and that woman the talented, the beautiful, the magnetic Geraldine Farrar!

GOLDWYN PICTURES
CORPORATION
Samuel Goldwyn, *President*

BOOK THIS PICTURE!

A Powerful Spectacle of the Orient

A Reginald Barker Production

No such photoplay has ever before been created in the motion picture drama.

And no two players were ever more perfectly cast for a drama of the emotions than Geraldine Farrar and Lou Tellegen.

It is Geraldine Farrar's supreme triumph, and it seems almost a desecration to step down from that triumph to a discussion of its money-making possibilities for the exhibitor.

We speak with reserve when we say that the country at large will flock to see Flame of the Desert —and the wonderful Geraldine Farrar!

GOLDWYN PICTURES
CORPORATION
Samuel Goldwyn, *President*

FLAME *of* THE DESERT

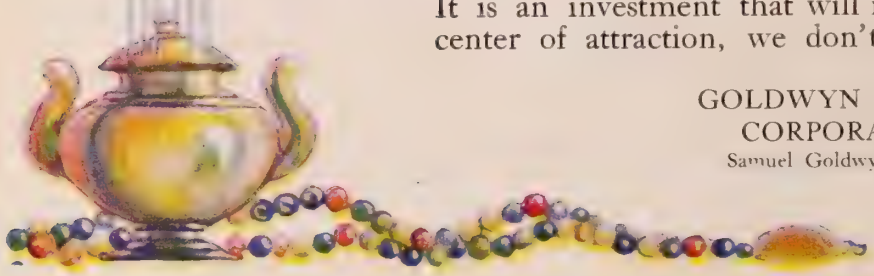
It will jam your theatre to capacity—and more:

It has all the vital elements of sweeping success—a powerful dramatic story, a daring and original motive, the appeal of miraculously realistic settings, the flawless beauty of Goldwyn photography, and the magnetism of one of the world's most famous personalities—one of the film's most brilliant stars.

Book this picture now—it means money in your pocket and a prestige for your theatre that will live in the public mind long after Flame of the Desert has passed on.

It is an investment that will make your theatre the storm center of attraction, we don't care what else is in town!

GOLDWYN PICTURES
CORPORATION
Samuel Goldwyn, *President*



Goldwyn Bray Pictograph

Happy Hooligan, Krazy Kat, the Shennanigan Kids, Judge Rumhauser, Jerry on the Job, and other famous *Hearst-International* Comics are now on the screen in the

GOLDWYN-BRAY RELEASES

Exhibitors in America can get the liveliest "short reel features" in the realm of screen productions.

The Bray Pictograph is a Scientific American with a dash of Judge and Life—and plenty of Punch.

Produced by
BRAY PICTURES CORP.

Distributed by
GOLDWYN

WE'VE GOT TO
For Goldwyn

ON December first a Goldwyn advertisement will appear in *three hundred and eighty six newspapers.*

—a big advertisement—

And there will be one each succeeding week.

Every advertisement will advertise a Goldwyn Picture that is actually being shown. Not only that—*but Goldwyn will advertise Goldwyn exhibitors.*

Thus the Goldwyn advertising will directly benefit the exhibitor, and bring the crowds to the individual theatre to see a particular picture.

Goldwyn has retained us to prepare this campaign. We are the people who for years have aided in the conception of the advertising of Colgate & Co., Eastman Kodak Co., General Electric Co., Studebaker Corporation, etc., etc.

FRANK SEAMAN INCORPORATED
Advertising and Merchandising
470 Fourth Avenue
New York City

MAKE GOOD!
Pays the Bills

Read the list. This is but a part of it. There's not room to publish it all. And remember this is simply the first shot in the Goldwyn campaign.

Boston Post
Boston Herald & Traveler
Boston American
Boston Globe
Baltimore News
Baltimore Sun
Baltimore Star & American
Detroit News
Detroit Free Press
Detroit Journal
Los Angeles Times
Los Angeles Herald
Los Angeles Examiner
Los Angeles Express
New York City Journal
New York City Globe
New York City Mail
New York City Sun
New York City World
New York City Times
Chicago Tribune
Chicago News
Chicago American
Chicago Herald-Examiner
Philadelphia Inquirer
Philadelphia Public Ledger
Philadelphia Record
Philadelphia North American
San Francisco Call Post
San Francisco Bulletin
San Francisco Examiner
San Francisco Chronicle
Jacksonville Times Union
Jacksonville Metropolis
Birmingham News
Birmingham Ledger
Atlanta Journal
Atlanta Georgian
Atlanta Constitution
Buffalo News
Buffalo Courier & Enquirer
Buffalo Times
Rochester Times-Union
Rochester Democrat & Chronicle
Syracuse Journal
Syracuse Post Standard
Syracuse Herald
Davenport Times
Davenport Democrat & Leader
Dubuque Telegraph
Dubuque Herald
Clinton Advertiser
Clinton Herald
Keokuk Gate City
Galesburg Republican Register
Galesburg Mail
Joliet Herald News
Rockford Register Gazette
Rockford Star
Springfield State Register
Springfield State Journal
Decatur Review
Decatur Herald

Lafayette Journal
Lafayette Courier
Ft. Wayne News & Sentinel
Ft. Wayne Journal Gazette
South Bend Tribune
South Bend News Times
Milwaukee Journal
Milwaukee News
Peoria Star
Peoria Journal-Transcript
Bloomington Pantagraph
Cincinnati Post
Cincinnati Times Star
Cincinnati Enquirer
Dayton Journal Herald
Dayton News
Springfield News
Springfield Sun
Indianapolis News
Indianapolis Star
Louisville Times
Louisville Herald
Louisville Post
Cleveland Press
Cleveland Plaindealer
Columbus Dispatch
Columbus Citizen
Canton Repository
Canton News
Youngstown Vindicator
Youngstown Telegram
Toledo News-Bee
Toledo Blade
Akron Beacon-Journal
Akron Times
Denver Post
Denver Rocky Mountain News
Colorado Springs Gazette
Colorado Springs Telegraph
Pueblo Star Journal
Pueblo Chieftain
Albuquerque Journal
Santa Fe New Mexican
Fall River Herald
Fall River News
Lowell Sun
Lowell Courier Citizen
Springfield Union
Springfield Republican
Springfield News
Worcester Post
Worcester Telegram
Worcester Gazette
Manchester Union-Leader
Providence Bulletin
Providence Tribune
Portland Express
Portland Press
Omaha News
Omaha World Herald
Omaha Bee
Des Moines Capital
Des Moines Register

Des Moines Tribune
Sioux City Journal
Sioux City Tribune
Lincoln State Journal
Lincoln Star
Seattle Times
Seattle Post Intelligencer
Seattle Star
Spokane Spokesman Review
Spokane Chronicle
Portland Oregonian
Portland Oregon-Journal
Portland Telegram
Washington Star
Washington Post
Washington Times
Wilkes-Barre Times Leader
Wilkes-Barre Record
Trenton Times
Pittsburgh Press
Pittsburgh Chronicle-Telegraph
Pittsburgh Post
Pittsburgh Sun
Duluth Herald
Duluth News Tribune
Dallas News
Dallas Times Herald
Brooklyn Standard Union
Brooklyn Eagle
Albany Times-Union
Albany Knickerbocker Press
St. Louis Globe Democrat
St. Louis Post-Dispatch
St. Louis Star
Memphis Commercial Appeal
Memphis News-Scimitar
Lansing State Journal
Grand Rapids Press
Kansas City Times-Star
Kansas City Post
New Orleans Times-Picayune
New Orleans Item
Shreveport Times
Jackson News
Jackson Clarion Ledger
Salt Lake City Tribune
Salt Lake City Deseret News
Salt Lake City Telegram
Ogden Standard
Ogden Examiner
Boise Capital News
Boise Idaho Statesman
Missoula Missoulian Sentinel
Helena Independent
Helena Record-Herald
Great Falls Tribune
Butte Post
Butte Miner
Billings Gazette
Twin Falls News
Twin Falls Times

FRANK SEAMAN INCORPORATED
Advertising and Merchandising
470 Fourth Avenue
New York City

WHY ALWAYS BLAME THE WOMAN?

Why blame her for using her natural weapons—beauty and charm—to wrest from the world the reward of wealth and position for which men battle with all the strength at their command?

A PLAY THAT WILL SHAME SOME MEN AND DELIGHT ALL WOMEN

Katherine MacDonald's record-breaking success in "The Thunderbolt" means tremendous business for "THE BEAUTY MARKET"

From the story, "The Bleeders", by Margery Land May.
Produced by the Katherine MacDonald Pictures Corporation
Directed by Colin Campbell
By arrangements with
Attractions Distributing Corporation, B. P. Fineman, President

Katherine MacDonald, as Beauty, finds Love and Jealousy

KATHERINE MacDONALD

The American Beauty

Portrays the woman's side in this
age-old but unfair contest in

"THE BEAUTY MARKET"

A DRAMA OF SOCIETY FOR PEOPLE WHO THINK

An early December release

A "First National"

Attraction

impeding her triumphant march to waiting Wealth

Cut No. 9 in Press Sheet

"You can't kiss my gal, you with your gal's stockings and curly hair."

Cut No. 4 in Press Sheet

"Cross that line if you dare," cries the little mountain girl to the city land-grabbers."

Cut No. 15 in Press Sheet

"Cowards, I dare you to fight," challenges the new pupil when her lunch basket is upset.

We Know And You Know

that Mary Pickford's name alone will pack your theatre but if you want to break house records tell your patrons that this is Mary Pickford in a new characterization as a little mountain girl —in a picture filled with laughable situations, tender heart touching incidents of childhood's joys and sorrows, and stirring scenes of the old feudal days with a beautiful love story of the loyalty of a little clansgirl to her rough mountaineer sweetheart.

A "First National"

Attraction

Cut No. 10 in Press Sheet

"I'll shoot if you move another step," and the feudist's daughter makes good her threat.

Cut No. 7 in Press Sheet

"You dare to pull my hair. I ain't afraid of any boy in this town."

Cut No. 12 in Press Sheet

"I'll tear your pretty dress to piece if you make fun of my clothes."

What "Daddy Long Legs" Did, What "The Hoodlum" Did, "Heart O' the Hills" Will Do!

The Mary Pickford Company

presents

MARY PICKFORD

in "Heart O' the Hills"

From the famous novel by
John Fox, Jr.

Adapted by Bernard McConville
Directed by S. A. Franklin
Photographed by Charles Rosher

HER THIRD PICTURE FOR FIRST NATIONAL
FROM HER OWN STUDIOS

The public will see in ROMANY "Where Love Runs Wild" scenery that is not hackneyed. New locale was secured by going to Scotland and here in this picturesque country, a screen drama has been unfolded that is entirely different in its subject matter than anything the screen has ever seen. This is not a foreign picture that has been re-edited and re-cut for American consumption. It is an American picture that was made in Scotland because we did not have the scenery nor the atmosphere in the United States that would faithfully carry out the author's story. Griffith did the same thing with "Hearts of the World." Herbert Brenon is doing the same thing in England and France today.

Because it is different from all other pictures ever made, makes ROMANY "Where Love Runs Wild" the one big bet that it is.

A BLACKTON PRODUCTION

A "look-up" drama with a story telling how the sunshine of a new day broke in upon two darkened lives—

DAWN

with Sylvia Breamer and Robert Gordon

Directed by J. Stuart Blackton

From the successful novel by Eleanor H. Porter

Pathé Distributors

Pathé
Distribuidora

PEARL WHITE
in
The BLACK SECRET

A Pathé serial adapted from Robert W. Chambers' famous novel, "In Secret"

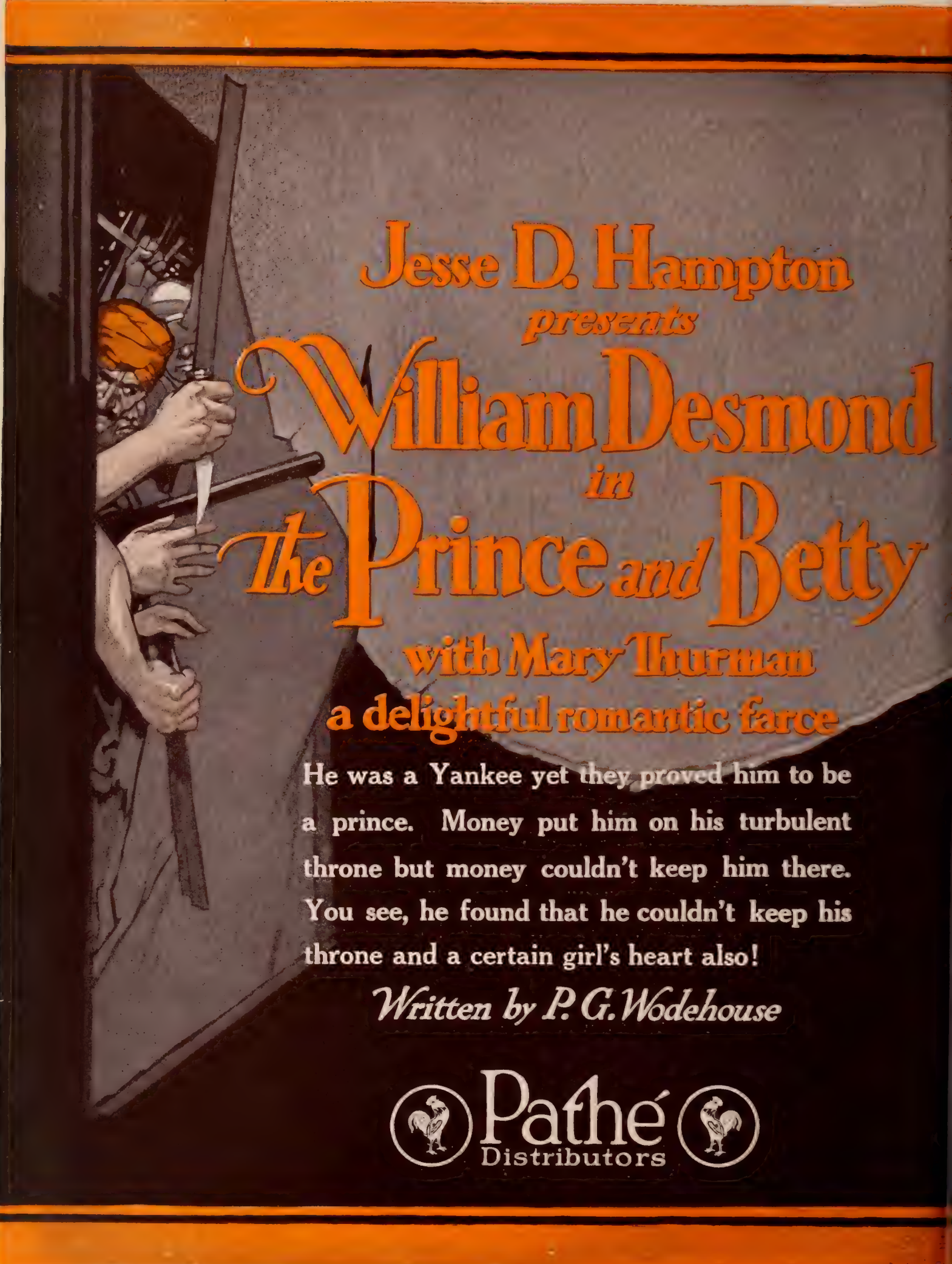
It is estimated that at least twenty million persons have seen each episode of each Pathé serial starring Pearl White.

That means that exhibitors showing them have made barrels of money with them.

How much of it has gone to you? Have you been missing the certain profits that these serials bring? If you have, don't you think it's a good time now to book the best one of them all?

Produced and directed by George B. Seitz
Scenarios by Bertram Millhauser

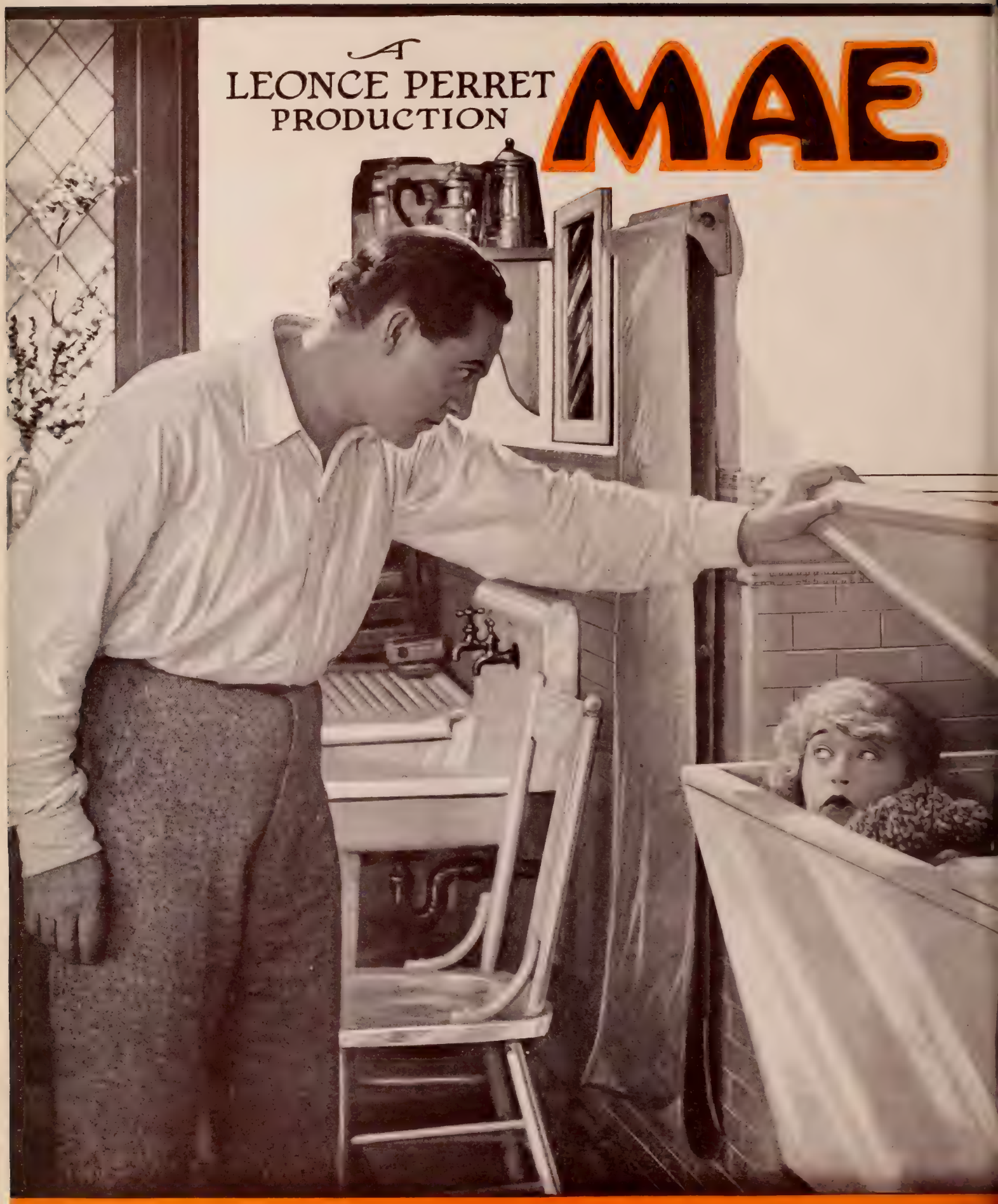
Pathé Distributors


Jesse D. Hampton
presents
William Desmond
in
The Prince and Betty
with Mary Thurman
a delightful romantic farce
He was a Yankee yet they proved him to be a prince. Money put him on his turbulent throne but money couldn't keep him there. You see, he found that he couldn't keep his throne and a certain girl's heart also!
Written by P. G. Wodehouse
Pathé
Distributors

Pathé
Distributors

A LEONCE PERRET PRODUCTION

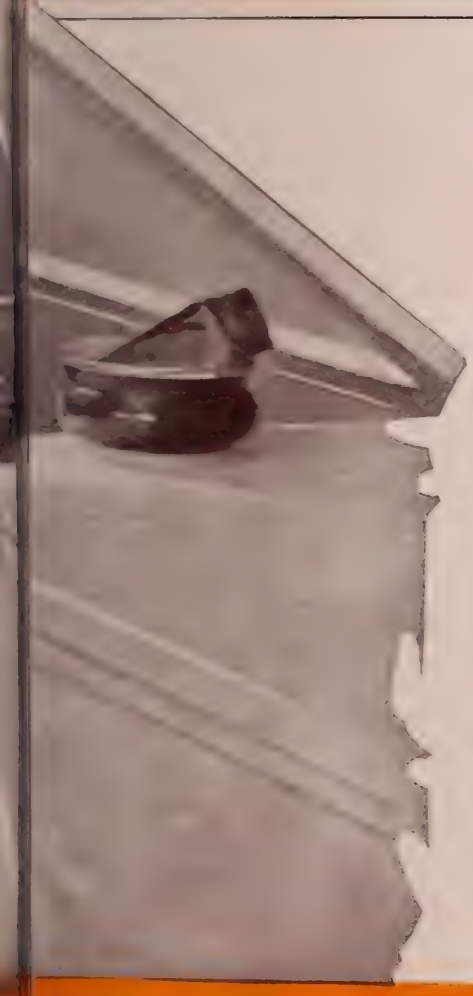
MAE



Pathé Distributors

MURRAY in THE ABC OF LOVE

Produced by ACME PICTURES Inc.



Directed by LEONCE PERRET

Slave to the pots and pans of the kitchen of a country inn she escaped to a life of wealth and ease. Love made it possible. But did her lowly origin make it impossible for her to keep that love, once she gained it?

Pathé Distributors

ROLIN COMEDIES

People laugh reminiscently when they hear those words. Four years of remarkable one reel comedies bearing the name have taught everyone their amusement value; have taught the hard-to-laugh how-to-laugh. Now presenting "that funny little fellow with the big moustache"

SNUB POLLARD

In one reel comedies of 100% laugh power

One a Week

Produced by Hal E. Roach

Pathé Distributors

PROCLAMATION

N this, the season when the year's blessings are recognized, and a time is set aside for the giving of thanks, the week beginning Monday, November twenty fourth and ending Sunday November thirtieth is designated as an especial thanksgiving week for the exhibitors of Fox Entertainments throughout the world.

Though wars and calamities have engulfed the world, the exhibitors of Fox Entertainments have been conspicuously spared and their blessings have been continued even in greater measure than in normal times.

Therefore, in a spirit of supreme thankfulness and deep gratitude we welcome you to a full and complete observance of each and every day of this Thanksgiving Week.

Throw wide the doors of your theatres and invite your public to share with you in the celebration of each of the seven days.

In the name of prosperity and of success we herewith affix our hand and seal.

William Fox
President

FOX FILM CORPORATION

CLARK-CORNELIUS Corporation, distributers of motion pictures, announce the opening of a general brokerage business.

The independent producer is offered the services of a staff of specialists in motion picture distribution—domestic and foreign.

In connection therewith there will be maintained a state rights department. Rights have been acquired to a series of five reel features and one reel comedies which are now available to territorial buyers.

William J. Clark

President

CLARK-CORNELIUS
CORPORATION
1600 Broadway, New York

TWENTY single reel comedies, hilariously funny, and originally clever, starring the engaging Miss Billie Rhodes, petite star of feature productions are offered to state right buyers on a series basis.

These pictures are certain money makers in every territory—they meet the tremendous demand of the independent market for short length subjects.

Other series including five reel features and single reel comedies will shortly be available to independent buyers.

Address Inquiries to Territorial Rights Department
CLARK-CORNELIUS CORPORATION
1600 Broadway New York City

Allen Holubar Productions

Author and Producer of

"The Heart of Humanity"

and

"The Right to Happiness"

Acknowledged Successes and Box Office Attractions
Starring

MISS DOROTHY PHILLIPS

America's Foremost Emotional Actress

MR. HOLUBAR'S CREATIONS

Will Contain

ARTISTIC PERFECT PRODUCTION

Plus

TREMENDOUS HUMAN THEMES

Title of Next Production To Be Announced Soon

"Let 'er Buck!"

Exclusive
Motion
Picture

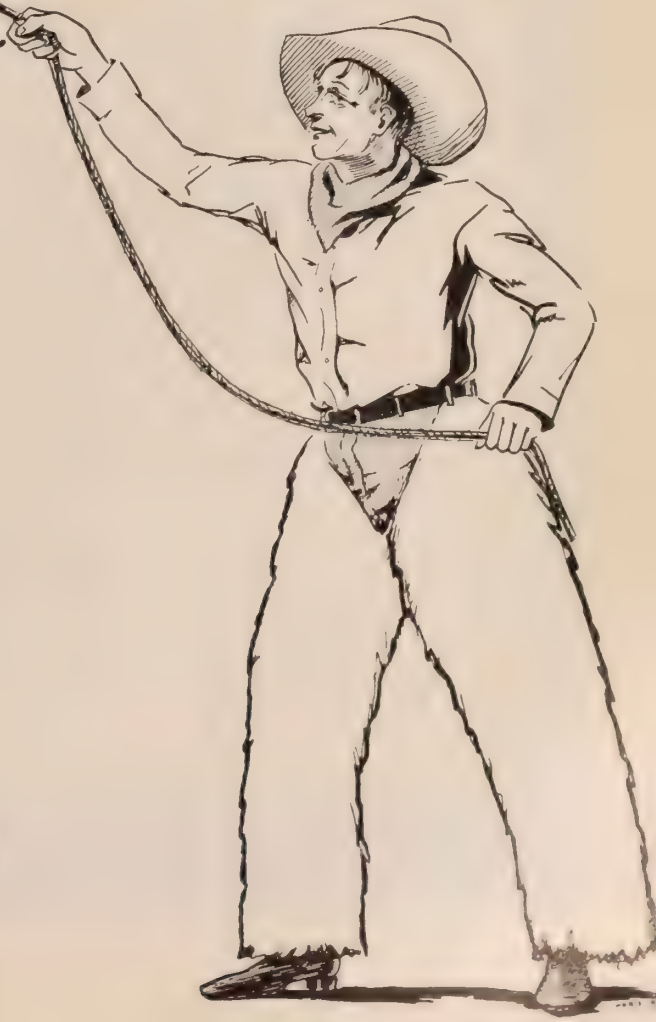
1919

2 Reels

Pendleton, Oregon.

Round-Up

The Epic Drama of the West



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presents

CORINNE GRIFFITH

in

"The Tower of Jewels"

By Lucien Hubbard

Directed by Tom Terriss

Edited by

Mr. and Mrs. George Randolph Chester

Corinne Griffith has been called the most beautiful star on the screen. Her beauty fairly *sparkles* in "The Tower of Jewels."

Here is a picture which opens wide the portals of a hidden realm—the realm of de luxe crime.

It reveals to ordinary mortals an amazing vision of those creatures who employ vast intelligence to the pursuit of burglary.

Corinne Griffith
as the star of
"The Tower of Jewels"
has the role of a bewitching maid whose charms are the instrument of the outlaw, but whose heart is as pure gold.

The scenes of
"The Tower of Jewels"
are laid in both the upper world and the underworld.

It's a *jewel* of a picture.

Louis B. MAYER *Presents* THE STAR CHARMING

MILDRED HARRIS CHAPLIN

A Louis B. Mayer-Made Picture

MARRIED LIFE DULLS ROMANCE

Unless you know the secret of happiness told by

MILDRED HARRIS CHAPLIN

In The Tradition-Shattering Super Production

"THE INFERIOR SEX"

Directed by Jos. W. Henabery

Mrs. Chaplin's wonderful ability to portray human emotion - to sway to tears and laughter - is brought into play in this wonder-creation from Maxine Elliott's triumphant Stage Success

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A THOMAS H. INCE PRODUCTION

Directed by CHARLES MILLER

Released November 23d

Great heart confined by the tawdry splendor of a dance-hall girl's dress.

Love, fierce passions, thrills, all drama of the purest sort.

Dorothy Dalton in a marvelous role in a marvelous picture — her best.

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A re-created Triangle play, supervised by the master director of all time.

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WHAT names with which to conjure! What fond recollections they bring.

Keystone comedies have made the whole world laugh.

There never was a time when the world was hungering — yes, starving — for laughs, as it is today.

These comedies, re-created for the present day, have never been excelled.

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It is a society drama with the star in a role similar to his famous characterization of "Alias Jimmy Valentine."

Discriminating exhibitors who are carefully selecting the best for their patrons when they see this picture will understand why it is called:

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THE NEW WONDER

ANN LITTLE
JACK HOXIE

PRODUCED BY
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STORY BY
JOE BRANDT

DIRECTION
PAUL HURST

NOW BOOKING AT
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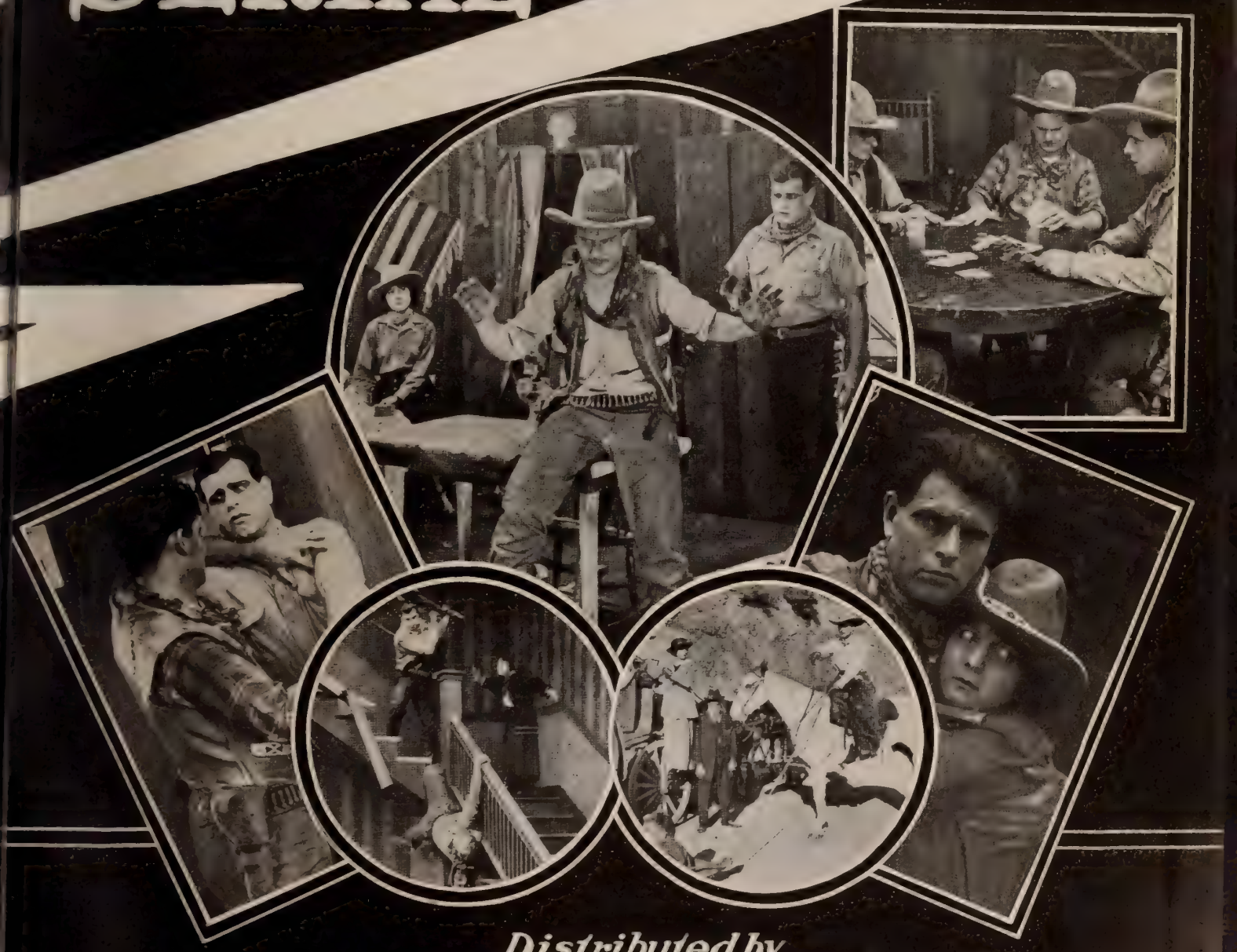
BRYCE"

SERIAL



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W.E. SHALLENBERGER President

220 West 42 St.- New York

"LIGHTNING

THE GREATEST

FEATURING

ANN LITTLE AND JACK HOXIE

DIRECTED BY

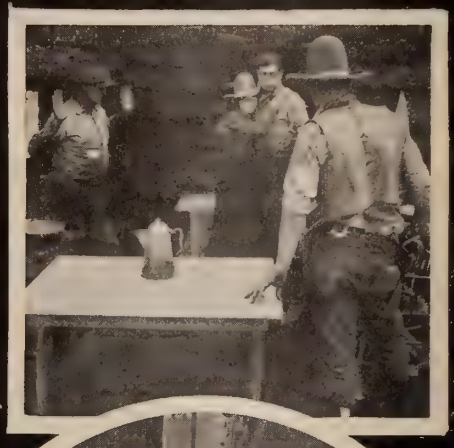
PAUL HURST

STORY BY

JOE BRANDT

PRODUCED BY

NATIONAL FILM CORP OF AMERICA INC.



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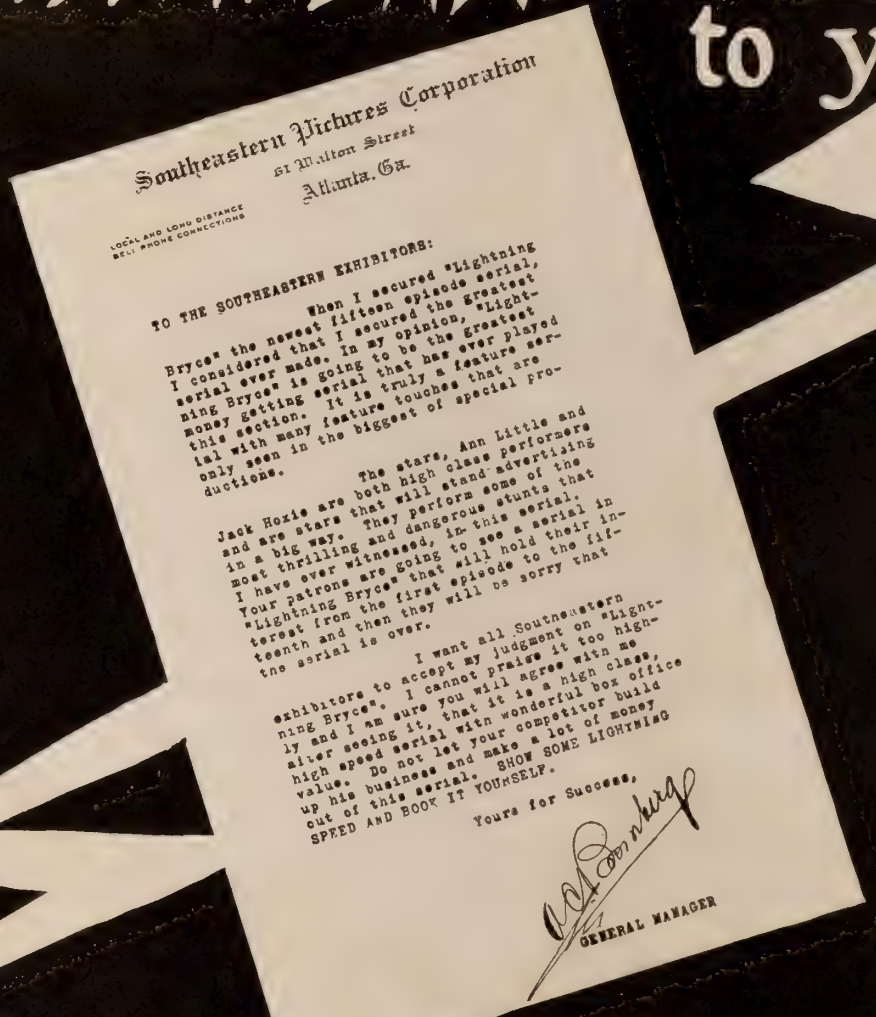
"LIGHTNING BRYCE" is coming to you!



Southeastern Pictures Corporation
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When I secured "Lightning Bryce the newest fifteen episode serial, I considered that I secured the greatest serial ever made. In my opinion, "Lightning Bryce" is going to be the greatest money getting serial that has ever played this section. It is truly a feature serial with many feature touches that are only seen in the biggest of special productions.

The stars, Ann Little and Jack Hoxie are both high class performers and are stars that will stand advertising in a big way. They perform some of the most thrilling and dangerous stunts that I have ever witnessed, in this serial. Your patrons are going to see a serial, "Lightning Bryce" that will hold their interest from the first episode to the fifteenth and then they will be sorry that the serial is over.

I want all Southeastern exhibitors to accept my judgment on "Lightning Bryce". I cannot praise it too highly and I am sure you will agree with me after seeing it, that it is a high class, high speed serial with wonderful box office value. Do not let your competitor build up his business and make a lot of money out of this serial. SHOW SOME LIGHTNING SPEED AND BOOK IT YOURSELF.

Yours for Success,

GENERAL MANAGER

NOW BOOKING ALL OVER THE SOUTH

WRITE — WIRE — PHONE

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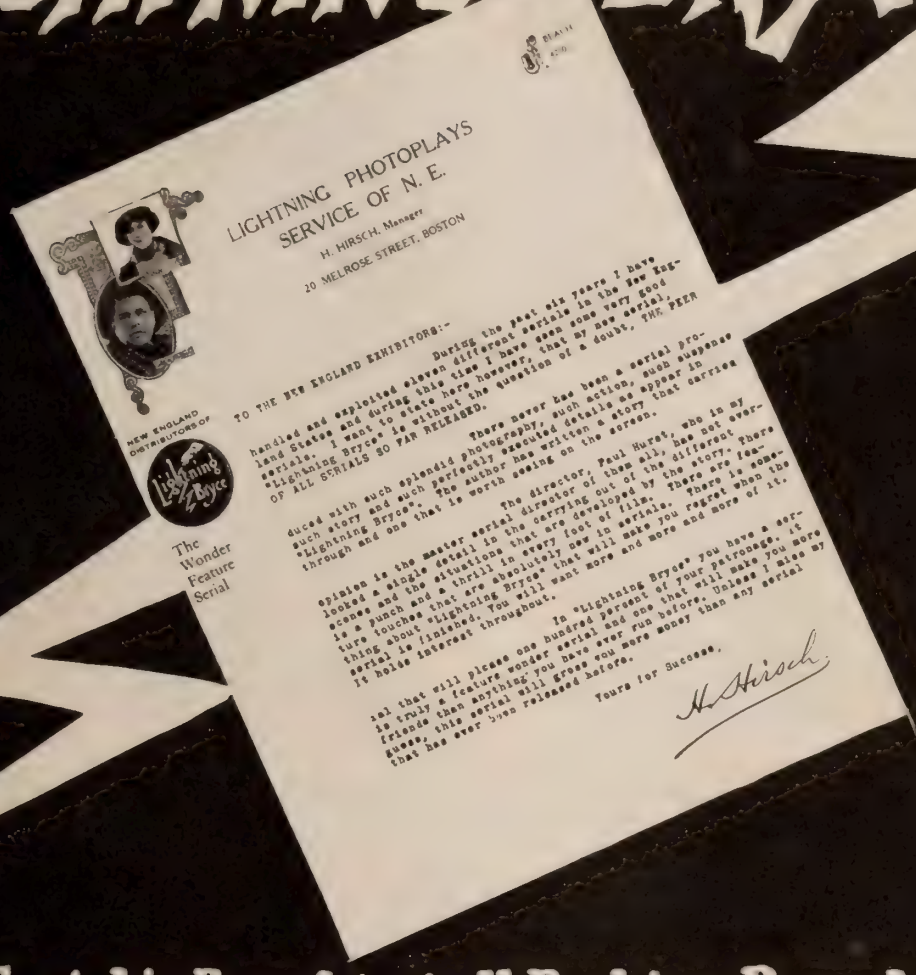
New England Exhibitors Attention!

Read what this Expert Thinks of

"LIGHTNING BRYCE"



LIGHTNING PHOTOPLAYS
SERVICE OF N. E.
H. HIRSCH, Manager
20 MELROSE STREET, BOSTON

TO THE NEW ENGLAND EXHIBITORS:-

During the past six years I have handled and exploited eleven different serials in the New England States and during this time I have seen some very good serials. I want to state here however, that my new serial, "Lightning Bryce" is without the question of a doubt, THE PEER OF ALL SERIALS SO FAR RELEASED.

duced with such splendid photography, such action, such suspense such story and such perfectly executed details as appear in "Lightning Bryce". There never has been a serial produced with the author has written a story that carries through and one that is worth seeing on the screen.

opinion is the master serial director, Paul Hurst, who in my looked a single detail in the carrying out of them all, has not overscenes and the situations that are developed by the different is a punch and a thrill in every foot of film. There ture touches that are absolutely new in serials. There are feathing about "Lightning Bryce" that will make you regret when the serial is finished. You will want more and more of it. It holds interest throughout.

ial that will please one hundred percent of your patronage. It is truly a feature wonder serial and one that will make you more friends than anything you have ever run before. Unless I miss my guess, this serial will prove you more money than any serial that has ever been released before.

Yours for Success.

H. Hirsch

NEW ENGLAND DISTRIBUTORS OF Lightning Bryce The Wonder Feature Serial

This Serial is Breaking all Booking Records all over New England and it is going to break all house Records

TO SEE IT SCREENED, IS TO BOOK IT!

LIGHTNING PHOTOPLAYS SERVICE OF N.E.

H. HIRSCH, *MANAGER*

20 MELROSE ST. BOSTON, MASS.

"LIGHTNING BRYCE"

The greatest serial ever made

NOW BOOKING

for

GREATER NEW YORK AND NORTHERN NEW JERSEY

INTERSTATE FILMS Inc.

729 SEVENTH AVE.

JULIUS SINGER. MGR. NEW YORK CITY

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445 South Warren St. SYRACUSE, N.Y.

"LIGHTNING BRYCE" is coming to Eastern Penn. and So. New Jersey exhibitors!

Now Booking Big all over the territory

Write-Wire-Phone Your Open Dates

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1321 VINE STREET
PHILADELPHIA, PA

ROBT. LYNCH
MANAGER

G. E. SCHWARTZ
IN CHARGE OF SERIAL

Western Penn and West Virginia Exhibitors are booking Solid!

"LIGHTNING BRYCE"

IS GOING INTO HOUSES THAT NEVER PLAYED SERIALS BEFORE

GET IN TOUCH WITH US AT ONCE AND ASK TO HAVE THIS GREATEST OF ALL SERIALS SCREENED.

DIAMOND FILM EXCHANGE

JACK GRIER, *MANAGER*

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Breaking All Box-Office Records!

William Russell *in*

SIX FEET FOUR

Theatres the country over have broken all previous box-office recoras with "Six Feet Four". Exhibitors should rejoice at an opportunity to book this picture at a flat price rather than on a percentage basis, the way such unusual attractions are frequently booked. Note the crowd gathered before the Strand at Denver, as pictured below. You can pack ***YOUR*** *theatre with this sensational production. See the American Film Company representative at your nearest Pathe Exchange TODAY!*

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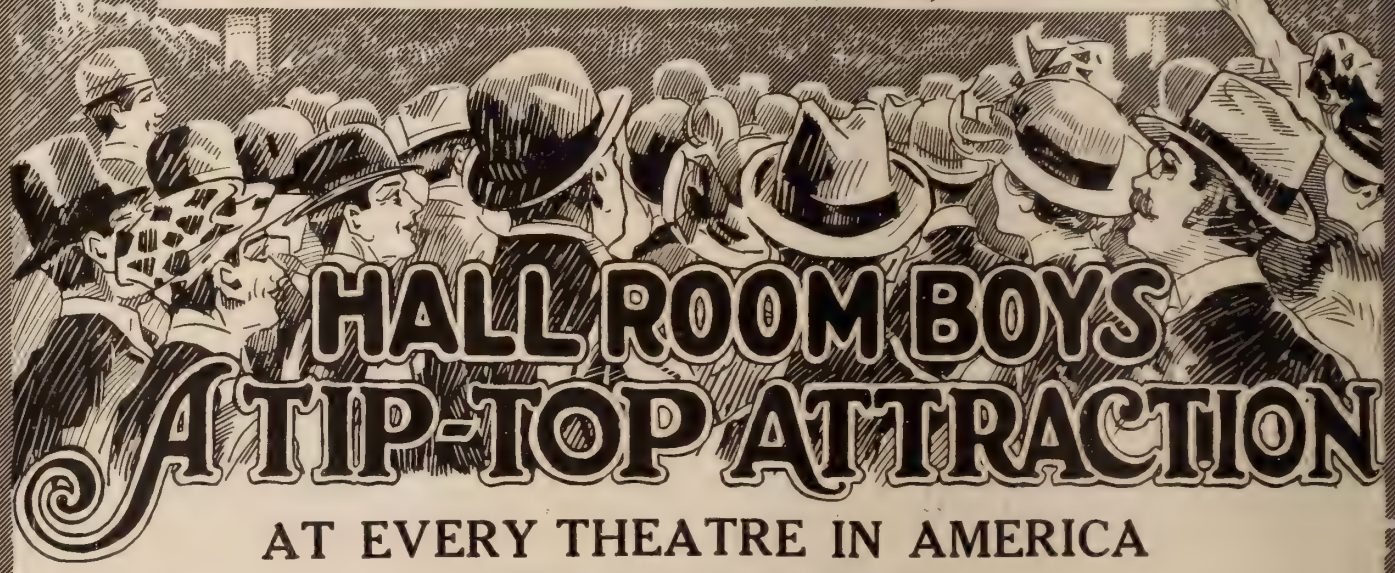
MANAGEMENT STRAND THEATRE

The HALL ROOM BOYS' COMEDIES



HALL ROOM BOYS A TIP-TOP ATTRACTION

AT EVERY THEATRE IN AMERICA

WHERE THEY HAVE BEEN SHOWN

HALL ROOM BOYS COMEDIES

HAVE MORE THAN MADE GOOD EVERYWHERE

DON'T HESITATE —— **DON'T DICKER**

BOOK THEM TO-DAY AT

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SMASHES ALL RECORDS

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P. R. Gardiner
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First Release
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LILLIAN BIRON and the **Gayety Girls**

Under direction of **CRAIG HUTCHINSON**

34 States Sold. Arrangements for other territory pending

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presents
The season's mighty
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"The Confession"

A
Tremendous Dramatic Sensation
Played by an
All Star Cast Including
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Brilliant Star of
The Birth of a Nation

The story
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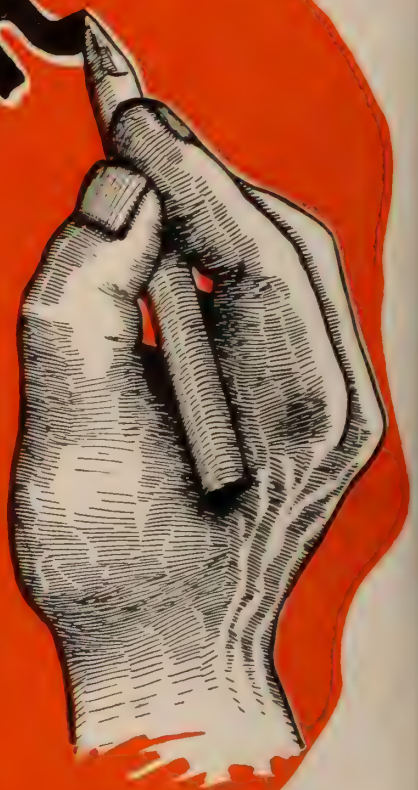
Picturized From
HAL REID'S
Big Legitimate Stage Play
Directed by ~ Bertram Bracken
Produced by the
NATIONAL FILM CORPORATION
of America
Executive Offices ~ 1600 B'way New York

A Sensation in BOSTON!

"The Confession"



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"It is superlative entertainment which plays upon all the finer emotions with a story that grips the attention. Photography is especially fine.

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"Laughter chased tears and tense expectation held a large audience fascinated at the first public performance of "The Confession"—the film version of Hal Reid's love lyric of sublime faith on trial. Only a veteran playwright could have written such a drama as "The Confession". Only with the last scene does the tremendous tension relax."

The Boston Evening Record said:—

"Plenty of action amid beautiful scenes, in the Canadian Northwest. All in all "The Confession" carries with it a beautiful love story and more."

The Boston Herald said:—

"The Confession" can without hesitation be placed alongside "The Birth of a Nation", "Broken Blossoms" and other film masterpieces shown in this city in the last few years. It is a soul stirring picture with sentiment that rings true and a plot unique."

The Boston Daily Globe said:—

"The author has skillfully wrought into his tale a charming love story and a background on which humor and pathos of a telling sort are beautifully painted."

The Boston Traveller said:—

"Before a large and enthusiastic audience the motion picture drama—"The Confession" had its first presentation in Boston last night. At the hour of performance the box office was fairly stormed by crowds."

What more need we say?

A tremendous dramatic sensation played by an all star cast including Henry B. Walthall, brilliant star of "The Birth of a Nation."

Picturized from He Reid's big legitimat stage play — directe by Bertram Bracke

Presented by George H. Davis

Produced by the

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H. M. RUBEY, Pres. Executive Offices, 1600 BROADWAY, NEW YORK JOE BRANDT, Gen'l Rep

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AND

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AND

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the Athletic Juvenile of the Cinema

AS CO-STARS, SUPPORTED BY

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Miss Corene Uzzell and a Cast
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WILLIAM L. SHER

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"The Invisible Ray!"

Written by Mr. Guy McConnell and Directed by Mr. Harry Pollard

A Dynamic Serial in 15 Unparagoned Episodes of Mystery, Intrigue and Dramatic Sensationalism

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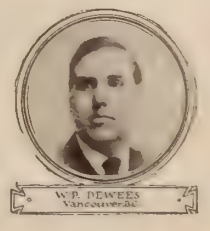
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Our Next Seven

Not hand picked, but presented in the order of delivery by our independent producers.

Anita Stewart, "In Old Kentucky"
Charles Chaplin, "A Day's Pleasure"
Katherine MacDonald, "The Beauty Market"
D. W. Griffith's, "The Greatest Question"
Norma Talmadge, "A Daughter of Two Worlds"
Marshall Neilan's "The River's End,"
By James Oliver Curwood
Constance Talmadge in her third production

And you can book one, two—all or a few—on an individual basis.

We promised to encourage the production of *money makers*, "bigger and better" pictures.

Did you ever know of such attractions being offered on a program?

This Next Seven—*and the next, and next* seven for that matter—

Don't you think they are pretty Fair evidence that the Circuit is making good its promises?

Never in the history of the industry has any one organization offered such a succession of *money-makers.*

A broad assertion—*but you know it is true!*

The Exhibitors Defense Committee advises you—

Don't be bluffed into selling your theatre.
We will make it worth twice what it is today.
Don't sign long term contracts for film service.

WAIT *until our plans are announced.*

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We Know—

What Charles Ray's plans will mean to the Circuit.

Marshall Neilan's ambitions to outdo his previous efforts.

the purpose of Joseph M. Schenck for bigger caliber pictures for Norma and Constance Talmadge.

the plans of Louis B. Mayer and Anita Stewart and Mildred Harris Chaplin; and they are ultra ambitious.

the money that Mr. Rork and Mr. Fineman propose to spend for stories and on productions, for Katherine MacDonald.

the success of "Back To God's Country" gives us great faith in the plans of Messrs. Curwood Carver and Shipman on James Oliver Curwood productions.

that King Vidor has the ability to give us productions second to none.

Henry Lehrman's first comedy for us promises a great future for him.

DAVID P. HOWELLS
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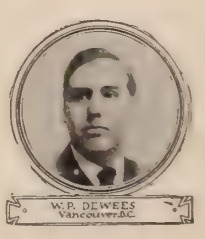
W. P. DEWEES
Vancouver, B.C.

LOUIS B. MAYER
Boston

New affiliations with stars and directors now being formed.

Make it safe for us to honestly and conscientiously promise a greater array of real special feature attractions for the future than we have had in the past — *and this statement is made with several of this season's biggest successes in mind.*

The Circuit is but two years old. An organization that has grown so rapidly must necessarily have made a few mistakes. We have profited by them and the experience so gained will enable us to avoid similar errors.

It is the combined sentiment of the Exhibitor-members of First National that in the future those theatres that play First National Attractions will add to the prestige with the public.

WAIT—

Don't Sell Your Theatre.

PHOTOPLAY MAGAZINE SCREEN SUPPLEMENT

In All the World—No Single Reel *Box Office Attraction* Like This!

Every month — informal close-ups of half a dozen, or more, of the better-known stars, at home, at work and at play. A mine of opportunity for live exhibitors — the one short subject that pulls business like a serial!

PHOTOPLAY MAGAZINE-SCREEN SUPPLEMENT

For Instance — in the New November Release

Gloria Swanson, Thomas Meigham, Theodore Roberts *and*
Lila Lee *Filming Cecil B. DeMille's "Male and Female"*
Mrs. Charlie Chaplin — *Rambling in Hollywood Gardens*
Pauline Frederick — *at Home*
Bessie Barriscale — *and Husband*
Eddie Polo — *making a Still Picture*

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 20, No. 23 November 29, 1919

Don't Be Buffaloed!

WE want to put forth a message to the exhibitor with all the emphasis we are capable of.

We want to back it with the utmost sincerity and with our complete belief in the solid future of this industry.

The message is: Don't be buffaloed!

Rumors, tricks, threats, suspicions are flying fast today.

Forget them.

Just remember that a business as big as this isn't run on pettiness. It is shaped, and therefore your part in it is shaped by big business laws — that's all.

It's a big, solid, permanent industry. And as the retailer in it, the man between pictures and the public you are the most substantial part of it. You've good solid ground under your feet. If you feel any shakiness it's in your head, not in your feet. It's only your imagination.

Just so long as you're a good showman and hold your public you have nothing to fear from any man.

But, you say, you can't hold your public without good pictures; and you are fearful of your future supply.

Nonsense.

Never before in the history of this business has the outlook been so promising.

You will get many good pictures from many sources.

And you always will.

No one concern will ever control the supply of good pictures. Corraling productions is as futile as getting a grip on quicksilver. It can't be done — that's all. It won't be done.

What you need right now is a little hindsight and a little foresight.

If you will look back you will find that every attempt to close and control this market has failed and that furthermore the exhibitors who bowed down before the menace of control got the worst of it.

If you will look ahead you will see the solid permanence of this business of making and showing pictures to meet a great public demand — and your own solid and permanent part in it as an independent factor, shopping freely for pictures for which in turn the public shops freely.

Don't mortgage that future. Don't let any present bugaboo fool you. Sit tight and smile.

Be independent — and you'll win.

* * *

What's the Answer?

WE have spoken before of the great new aggregation of picture palaces in this country. It is now estimated that $76,000,000 have been invested in these buildings within the past year, and since the armistice.

We have spoken of the huge responsibility placed upon pictures by this new order of picture theatre.

It is a huge responsibility — because of the huge investment, staggering overhead and large seating capacity of this new theatre aggregation.

We have thought, for instance, that these new theatres might offer a booking circuit to the operatic stars of New York at prices they could not refuse; and thus pictures would be supplemented with the art of the greatest vocalists in the world; and the world at large, through picture theatres, would, for the first time, hear the greatest singers.

Will pictures, alone, present pictures, meet this new responsibility; or will music help meet it; or will pictures, through some new development, of and in themselves, rise to the opportunity?

We like the last thought best. Whatever the new

(Continued on next page)

WM. A. JOHNSTON, *Pres. and Editor.*
ROBERT E. WELSH, *Managing Editor.*
HENRY F. SEWALL, *Vice-Pres.*
E. KENDALL GILLETT, *Sec. and Treas.*
FRED. J. BEECROFT, *Adv. Manager.*

Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Representative, L. H. Mason, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, 618 Wright and Collander Building (Hill at Fourth St.); 'Phone Pico 780. Subscriptions $2 a year, postpaid, in United States. Canada, $4. Foreign, $7. N. B.— No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book. Western Union registered cable address is "Picknews," New York.

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Editorially Speaking:

Don't Be Buffaloed

(Continued from preceding page)

development or supplement it must not and certainly it need not overshadow the picture and its art and amusement possibilities. We haven't sounded these possibilities.

At any rate here's food, big food, for our best imaginations.

Whoever answers it will stand highest in today's show world.

* * *

Why Not Percentage?

AN exhibitor, owning a chain of six theatres in Michigan, replies at length to our editorial — "Percentage is Coming." He is a University graduate, a director and officer in several other corporations, and he has spent six years in this business making a success of his group of modern theatres.

Such a business man's viewpoint is interesting.

"I would be glad" says he "to do business in this field as in others. But I can't. Film rentals are, most of them, arrived at by a species of poker game between exhibitor and film salesman. There's no stability.

"This Fall I was asked, in one town, $150 for a service for which I formerly paid $39. We finally compromised for $50.

"My film rentals run 18 per cent of my gross intake so, by your figures, I am paying considerably over the average.

"Why then am I asked a raise of 400 per cent? It makes me question for one thing the honesty of the film salesman, especially since I invariably find that I can always do better business by going direct to the exchange manager.

"I agree thoroughly with your statement that exhibitors who hold rental prices down too low are just as much to blame as distributors who put them too high. Theatres must have pictures and pictures must have theatres — each on a give-and-take, fair-and-above board, reasonable basis.

"But why am I asked a raise of 400 per cent."

We might reply at length to the above letter.

But one answer will suffice.

It is: Why not percentage?

* * *

Tomorrow's Task

THE motion picture played a leading role in the World War.

This is widely known and freely admitted. There is no call to debate here upon the fact nor to trace the effect of the pictures' world-wide campaign of enlightenment.

The question now, the all-important question, is: What is the picture to do for the after war situation?

If ever enlightenment was needed it is now.

The picture's opportunity is a great one, but no greater than its power.

The decision to use the power and certainly not to misuse it rests with the makers of pictures.

Radicalism — a menace greater to the world's security than even the issue of the war itself — has filled the world.

Radicalism rests upon ignorance. Perhaps it, in itself, cannot be untaught, but at least the body politic, the substantial citizen majority, can be taught to cast it away.

We want pictures that inculcate patriotism, good citizenship, industry, thrift and the ideals of good government. Above all, we don't want pictures that foster passion, prejudice, that inflame, that teach wrong doctrines.

The press isn't free from radicalism. The picture is. Let us guard it with all care. May it never carry a flash of the red flag. Let it, on the contrary, so express itself to the millions that no hand will want to, let alone dare to raise a single symbol of anarchy.

Much can be done, with no sacrifice of entertainment qualities, to reconstruct the world back into mental health and happiness. Much harm can be done by anyone who otherwise obeys a selfish and misguided impulse.

The American-made picture stands first today the world over. It can win new laurels as a spokesman of Americanism — as opposed to disorder, violence and bad government. No American will make a picture that expresses anything but Americanism.

Wm. A. Johnson

* * *

Longer Runs; Better Prices

A gradual trend toward preference for productions that will play for three, four and six days at advanced prices is apparent among exhibitors in Eastern Pennsylvania, according to W. J. Heenan, an exchange manager in Philadelphia.

"I have less trouble today booking attractions at $50 a day than I did a year ago in arguing exhibitors into paying $25 a day," he declares. "This is true particularly in the small towns in this territory. For instance, the first two Constance Talmadge productions released by First National proved, during their first run presentations in Philadelphia, that they were entitled to be called 'six day' pictures.

"It is for this class of attractions that exhibitors are most eager. I am getting $50 a day now, in scores of instances, from exhibitors who, a year ago, felt that $15 was the absolute maximum they could pay for a day's service."

Brunet Discusses Percentage Booking

PAUL BRUNET, vice-president and general manager of Pathe Exchange, Inc., has contributed a most interesting discussion of percentage booking following on the recent editorial by William A. Johnston. Mr. Brunet invites a general discussion of the subject by producers and exhibitors.

Motion Picture News is glad to extend its space for the publication of the views of those active in all branches of the business on the percentage subject.

Present developments in the distribution and booking of pictures are certain to make the subject of percentage booking one of the vital topics of the coming year.

Mr. Brunet's fair-minded and comprehensive contribution starts the discussion off in clean-cut fashion. Robert W. Priest, president of the Film Market, Inc., is another film man who has taken up the subject. His views will appear in next week's issue.

Mr. Brunet's letter follows:

PATHÉ EXCHANGE, INC. EXECUTIVE OFFICERS, 25 WEST 45TH STREET, NEW YORK — OFFICE OF VICE PRES. & GEN'L MANAGER.

November 18, 1919

WILLIAM A. JOHNSTON, ESQ., EDITOR AND PRESIDENT, MOTION PICTURE NEWS, INC., 729 SEVENTH AVENUE, NEW YORK CITY:

MY DEAR MR. JOHNSTON:

Your leading editorial, "PERCENTAGE IS COMING," in last week's NEW'S opens up a tremendous field for discussion, and I sincerely trust that a generous number of exhibitors and distributors will avail themselves of the use of your columns for the purpose of a symposium of opinions pro and con.

Speaking for Pathe Exchange, Inc., I can say that we heartily favor a system of percentage contracts, provided always that a mutually equitable arrangement can be arrived at as between exhibitor and distributor.

Such an arrangement cannot be decided upon hurriedly. There are a great many aspects to be considered. But considering the number of years that the percentage contract has been the standard form of arrangement with speaking stage road shows, and further considering that the said arrangement has worked in an eminently satisfactory manner, it seems reasonable to suppose that the percentage contract method could be successfully adapted for use with motion picture bookings.

Under a percentage contract plan each picture would rely upon its box office attractiveness — the public would set the value — just as in the case of stage plays. The present very arbitrary method of bargaining between the exhibitor and salesman, where the buyer and the seller each places what must necessarily be a purely hypothetic value upon the product, would be relegated to the discard, and an era of absolutely fair trading would be ushered in.

The division of gross receipts under a percentage contract plan would form the first stumbling block, for as a rule the theatre men have insisted upon their "nut" being first taken out of the receipts. It is for this reason that Pathe has hitherto discouraged percentage bookings excepting in cases where the exhibitor will agree to give our picture or pictures a clear share of the gross receipts without any deductions whatsoever. The picture's share of the box office takings must of necessity vary under different circumstances. In the biggest theatres where money is lavished upon expensive orchestras and singers, where big exploitation campaigns in newspapers and upon billboards are the rule, then the big feature picture may not be entitled to more than 15% of the gross receipts — on a $10,000 week's business this would mean $1,500 to the big feature and $8,500 to the theatre for the rest of the programme, rental, advertising, management, overhead expenses and profit. But if the big feature failed to draw the expected gross and only played at $5,000 on the week, its share would be only $750.

In first class neighborhood houses which rely almost wholly on the pictures to attract the crowds, and where the musical programme is a comparatively unimportant item, the big feature is of course entitled to a larger share of the gross receipts — say 20% — and in very small houses where the picture is everything it is entitled to 25% of the gross, clear of any deductions whatsoever.

The above figures are given more or less in a hypothetical sense. I would say they would apply only in the case of a very average feature but they serve to illustrate my point. A production of unusual box office merit which would naturally increase the exhibitor's business much above his normal receipts would be entitled to a much larger share of the gross receipts.

In addition to the actual sharing terms of percentage contracts, there are obviously other vexed questions which would have to be "ironed out" before a proper basis could be fixed upon. The chiefest of these are: Checking up the house at every performance. It is impracticable to travel managers to check up the house, and collect the picture's share nightly, as is done with road shows, but some method must be devised whereby the distributor can have assurance that he will receive a true and correct accounting of gross takings.

This matter of percentage is such an important question, and one which will have such far-reaching effects upon motion picture distribution in the future, that I would respectfully suggest for your consideration the idea of your opening up your columns with an invitation to exhibitors and distributors to contribute their opinions for the benefit of the industry as a whole. At the end of the symposium you can then summarize the question from both standpoints, and in your usual masterly manner outline a basis for percentage contract bookings which should serve as a guide to exhibitors and distributors alike.

I have not considered it necessary to comment upon the arguments advanced in your editorial, because it is so obvious that they are based upon common sense and a desire to be of mutual assistance to all concerned. As you rightly point out, there exists today a grave amount of inequality in the method of booking and renting motion picture product. The "one-man-town" exhibitor is forcing the exhibitor with competition to pay an unequal share of the production and distribution cost of many pictures. A sensible basis of percentage contract bookings would set right such situations, would give the actual "special" its due share of the money which it has attracted to the box office, and would pay to the mediocre picture a real and not a false and exaggerated and purely hypothetical value.

As a means of eliminating the unfit in pictures I can think of no quicker or better means than percentage bookings. Distributors of sterling product would have no need to fear percentage, nor should fair-minded exhibitors object to giving the box office attraction a proper share of the gross receipts which it is responsible for.

The road show which fails to attract worth while business is quickly called in from the road. Why should we in this industry continue to bolster up a system

(*Continued on page* 3896)

W. A. Johnston Editorial Brings Straight Talk From Harold Franklin

"PICTURES AND THEATERS," the editorial by William A. Johnston in last week's issue of Motion Picture News brought a speedy response from Harold Franklin, managing director of Shea's Hippodrome, Buffalo. The up-state theater man talks straight from the shoulder in his enthusiastic approval of the editorial and minces no words in discussing the big developments taking place in the industry at the present moment.

As we go to press words of praise for the editorial have also been received from other prominent exhibitors throughout the country. These letters will be published in next week's Motion Picture News.

Harold Franklin's communication reads as follows:

Mr. Wm. A. Johnston,
Motion Picture News,
New York, N. Y.

Dear Mr. Johnston:

YOUR editorial "Pictures and Theatres" hits a vital spot! It expresses what is in the mind of most exhibitors, and it is gratifying that your influential pen is directed towards a frank discussion on what is perhaps the most momentous situation in the history of the motion picture industry.

It is quite evident that a group of men are conspiring to secure control of the industry. That is their privilege if they can get away with it, but it is not to be expected that exhibitors who have had a great deal to do with the growth of our industry will stand idly by and let anyone take their business away from them.

If it is the plan of certain producers to monopolize the industry, by securing theatres, they can find comfort in the fact that history shows that even 'Nations' have met with disaster whenever selfishness exerted itself to an extreme.

We will never have a monopoly in the Motion Picture industry; not as long as cameras click, and directors and stars make pictures. Talent cannot be bartered or controlled the same as merchandise, and fortunately the principal factor of success in either the making of pictures or the operation of theatres are men and women of talent.

As soon as it is definitely shown that any producer, distributor, or exhibitor is trying to become the "Dictator" of the motion picture industry, the law of self preservation will assert itself. In fact already we have heard a rumble from the Coast where certain directors have declared themselves independent of any producer or distributor.

A monopoly would hit director and stars most, and they know it. Only by healthy open competition amongst producers can the star and director thrive. This can always be relied upon as a stabilizer of the industry.

Both directors and stars have finally realized that they don't need the producer or distributor to make good pictures and distribute them. No exhibitor need fear the future.

We all remember the sad end of the General Film Company, that at one time planned to dominate everything in the industry. History will repeat itself.

The motion picture industry has thrived through competition. Exhibitors and producers have prospered together. Both have had an equal share in its growth.

The future will see greater cooperation between exhibitors than in the past. In some instances interests will be merged and mutual benefit organizations will spring into being. One thing is certain, that if neccessary the independent exhibitors will have the power to form a cooperative organization that would stagger the "monopolists." It will be said, of course, that it can't be done — that exhibitors will never agree to agree. But necessity is the mother of invention. What an opportunity for a big cooperative exhibitors' organization run on square lines as an agency through which directors and stars could book!

Sincerely,
Harold Franklin

* * *

Brunet Discusses Booking

(*Continued from page* 3895).

which permits (as at present) totally unattractive photoplays to be foisted on exhibitor and public?

For all first run houses in key centres I am heartily in favor of a percentage booking basis. Let the public decided the value of a picture. When that value has been arrived at, it will be an easy task to place a fair price upon runs in the secondary metropolitan houses and the theatres in smaller towns.

But in this, as with all other evolutionary measures, we must proceed with caution, and "make haste slowly." I am looking forward with keen anticipation to reading the opinions of exhibitors and distributors upon this momentous question, and hope that the response to your editorial will be a generous one, representative of the entire industry.

Very truly yours,
PATHE EXCHANGE, INC.
Paul Brunet
Vice President & Gen'l Mgr.

ROYAL GUEST AT FOX THEATRE

THE William Fox Academy of Music was the scene of an historic occasion on Wednesday, November 19th, when his Royal Highness the Prince of Wales attended a motion-picture performance arranged especially in his honor by the William Fox Film Corporation. The large theatre was crowded to the doors by a great audience which grasped every opportunity to cheer and applaud the distinguished guest.

The Prince surrounded by a group of notables occupied the left-hand stage-box during the entertainment which followed immediately upon his arrival shortly after two o'clock. The orchestra of the theatre was occupied chiefly by troops in the uniform of the British Army. The rest of the house was taken possession of by a great crowd of civilians until almost every seat in the big theatre was occupied.

The program for the afternoon included a Mutt and Jeff picture, entitled "Sound Your A"; a Sunshine Comedy, entitled "The Yellow Dog Catcher," featuring Tom Kennedy; and a special edition of the Fox Screen "News" which showed the Prince's arrival in New York and his reception at the City Hall on the day before.

Peter Smith, Jr., Youngest Publicist

November 12 marked the arrival of Peter Smith, Jr., weight seven pounds, one ounce. The father, one of the best-known publicity men in the business and now connected with the Marshall Neilan enterprises, has been the recipient of congratulations from scores throughout the trade.

French Film Industry Ceases Marking Time

THE following picture of Motion Picture trade conditions in France, comes from the pen of Royal V. Rothermel, who has recently returned from abroad, where he had opportunity of studying the film situation thoroughly and at close hand

By Royale V. Rothermel

As I see it, after two years of intimate association with her people in every section of the country, mingling with them on their own ground and speaking their language, France, always accepted without question as France the artistic, is turning to the development of France the practical, France the commercial, and in line with this reawakening, for it is not new for her to be either practical or commercial, she has already turned an appraising eye on her cinema.

And no wonder. Fully conscious of the preeminent position she has ever held in the world of Art, she has been shocked as she promenades along her boulevards to see the predominance of American film in her theatres and with an honest appreciation for their surpassing value, realizes that she, France, the Queen of dramatic expression has allowed the commercial development in her own home of the greatest of all the media of expression, the motion picture, to fall into alien hands.

At first sight one might say it was the war. Certainly that had much to do with the overwhelming appearance of American film on the French market but there are reasons deeper and more fundamental than that to explain why the French producer never has been able to feel that sureness of a boundless market for a meritorious film that has always sustained the American in his investment. I should say, after very careful thought given to the subject, that there are two main factors responsible, the French motion picture theatre itself and French social custom.

In respect to their motion picture theatres, cinemas they call them, they are where we were in 1908. Their theatres, and there are not enough of them, are too small, badly lighted, badly designed, poorly ventilated and uncomfortable. Too often they have narrow, bare wooden seats with aisles set too close together and have one projector running film that we, because of its age, would relegate to the scrap heap. As a natural result, they cater in the main to transient business, never even influence a large proportion of their rightful trade and with it all charge prices that here in the States are only asked by the best houses. In all fairness, we must take into consideration that France has been deprived of the possibility of building, reconstructing or even renovating for over five years but then we are speaking of conditions as they are and with no thought of invidious criticism. I merely desire to point out a few of the reasons why American capital should feel attracted to this field and why American producers may look there for an increasing market for their product.

It seems that no concerted, sustained action has been taken by the theatres to attract to them the undeniably large potential element of the general public in whom our managers have demonstrated the possibility of forming the picture going habit. On the contrary, to an American at least, it seems that they have invented ways of discouraging the public. Instead of buying your ticket, going in and taking your seat, you pass through a multitude of hands it seems before you get a ticket written out for you, the conference over the seat between several judicial looking gentlemen behind a high judge's bench is over, your program is bought, tips dispensed and you finally get to an ordinary seat costing from 50 to 75 cents that has nothing in the way of comfort or beanty to recommend it.

While on the subject of prices, the French managers can not or will not take to the theory that it is far better to have a full house at 1 franc 50 than half a house at 2–50. Attracting the masses has certainly not reached the stage with them by a very great deal that it has with us and until it does the industry in France will continue to labor under difficulties. They also achieve a restricted patronage by running but one show a night, starting late and finishing late, with a long intermission in the middle and another at the very end of the show just before the American comedy is put on. They can in this way fortify themselves with the necessary vin rouge, triple sec or quinquina for the atrocious things those foux Americans do to themselves in their comedies. Vraiment. c'est epatant!

An automatic ticket vending machine with a rapid, clean entry to your seat is one of the details they have yet to learn. Indirect lighting sufficient to avoid the necessity of groping around in the dark, sitting in fat ladies' laps and standing on her husband's toes while hunting for the seat is another. A clear, sharp picture on a curtained screen; sloping main floors; (would you believe that almost without exception, the main floor is level?), fading from one reel to another with two machines, all are coming, they have got to. The wonder is that some of the practices that we have come to consider as essential as the very picture on the screen are known to so few of the houses in France.

It is not all to be laid at the door of the theatre manager however. It must be remembered that rapid, convenient transportation is just as necessary to the film industry as it is to any other, probably more so and France certainly does not know the pleasures brought to the doors of our rural and semi-rural populations by high speed, frequent interurban electrics, does not begin to know what cheap automobiles mean and never heard of street cars and subways running all night, not even in peace times in Paris.

Closely combined with this situation and also powerfully retarding the growth of the French cinema, is French social custom. The idea of a young man casually inviting a well brought up young girl to the theatre alone with him is unheard of. Their social custom places him under the necessity of inviting some member of her family to accompany them, the additional cost of which together with the well know tendency of three to make a crowd, effectually militates against the practice. Imagine what our fortunate theatre managers who often fancy themselves badly used would say, if they had to combat any such situation tending to keep the younger element from their theatres.

But is all this any reason to be discouraged over the future of the cinema in France? Not so's you could notice it on the screen! The theatres report a steady even rapid growth of patronage, the business is in a flourshing condition and will continue to remain so for as far ahead as anyone can see at the present time. There is not much fear of the theatres losing ground as long as they furnish the present excellent grade of music found even in the smallest house in the provinces.

Without a shadow of a doubt, the next five years will see great strides taken by either French or American capital, or both combined, to bring the cinema situation up to normal and in keeping with the progress made in other countries in the industry. Considering the inborn, passionate love of the French for the theatre, the studious thought they give to relaxation and the enjoyment of life as contrasted to our mad rushing somewhere, anywhere, no matter so long as we are moving, it is an indisputable fact that the motion picture is destined to find one of its fields of greatest growth in the hospitable soil of France

Distinguished Audience Sees "The Undercurrent"

SELDOM has a motion picture attracted to a theater an audience as distinguished as that which will on Saturday evening of this week attend the Capitol Theater, New York, to see "The Undercurrent," Guy Empey's special.

The audience will include the two hundred members of the International Commerce Commission who have been meeting in Washington, the consul general of Great Britain, France and Belgium, General Pershing, General Bullard, commanding the Department of the East, and Rear Admiral James H. Brennan.

McGill Coming East to Exploit Picture Production of Bible

S. E. Snyder, director of publicity, in a communication recently received, informs that J. A. McGill, who is the president of the Historical Film Company of America, is en route for New York, where, it is expected, he will engage in publicity work in behalf of the motion-picture "translation" of the Bible on the screen — a production which is being turned out by the organization of which he is the executive. It is announced that Mr. McGill will stay at the Hotel Astor during his sojourn in Gotham.

New Exhibitor-Owned Body Digging In

President Lee Ochs Already Far Ahead on Organization Details For Second National Exhibitors Circuit; Detailed Statement Explains His Plans

PLANS are going ahead rapidly for the active operation of the Second National Exhibitors Circuit, the newly formed exhibitor-owned organization of which Lee A. Ochs is President.

Mr. Ochs and Nathan Burkan, the attorney, have been engaged in outlining the many details that such a large organization entails and have been giving special consideration to the matter of franchises. As Mr. Ochs laid his plans well in advance, went over the ground carefully and inspected the various territories, it is now a case of selecting those applications that seem most desirable.

Although detailed announcement of the plans of Second National are not ready at this time to be given out it can be stated that arrangements are fast being completed not only for the granting of franchises but for the production of pictures.

Statement by Lee Ochs

Early in the week Mr. Ochs issued the following comprehensive statement of the reasons which instigated the formation of the Second National Exhibitors Circuit, and the accomplishments expected of the body:

"In inaugurating the cooperative idea as embodied in United Picture Theatres of America, Inc., and in carrying forward the work of organization and, later, my share of the administration of the company, I have been actuated solely by the earnest desire at all times to be of real help to exhibitors of this country. In this work I have served practically without remuneration of any kind and I have been glad indeed to do so.

"But the time has now come when, in justice to myself and my family, I must engage in an enterprise which will insure me a reasonable financial return from my endeavors. For this reason, and this reason alone, I have resigned as Vice-President of United and will immediately organize a company that has already been incorporated under the name of Second National Exhibitors' Circuit.

"In taking this step, I feel that I am in nowise injuring United. I shall strive always to further the interests of that organization in every possible way, for my belief to-day is even stronger than ever heretofore that the United plan is the best that can possibly be devised for the theatre owners of this country. Under the able administration of Mr. J. A. Berst, its president, United will continue its growth in strength and effectiveness.

"I was perhaps one of the first exhibitors in America to advocate the collective buying idea which United typifies. Several years ago, when National President of the Exhibitors League of America, I toured the United States, discussing with theatre owners ways and means of combating those conditions which enabled the film companies to exact rentals which were ruinous to the exhibitor. At a meeting of theatre men from the State of Washington, held about three years ago in Seattle, I strongly urged the formation of a company in which the buying power of exhibitors would be pooled and at many other gatherings in various parts of the country I also advocated the pooling of buying interests. Without exception the men to whom I talked approved the idea and pledged cooperation.

"Then was formed, in February, 1918, the best co-operative exhibitor owned organization that the theatre owners of America ever had, or probably ever will have — United Picture Theatres of America, Inc. I was its president. Shortly afterwards I laid the entire plan before Mr. J. A. Berst, a man capably familiar with every branch of the industry, who had been prominently identified with every big movement in the business since the inception of motion picture, a man whose honesty and integrity has never been questioned. Mr. Berst agreed with me that the time was ripe for a co-operative, exhibitor-owned organization and that the United plan was flawless. He was offered the presidency of United, accepted, and I became the company's vice-president.

"Since then I have worked tirelessly with Mr. Berst building up the organization to the important place it occupies to-day in the motion picture industry. It has been a long hard task.

"Had the exhibitors given United the same degree of support that it was entitled to, United, within a few months from its organization would have reached that stage which has required almost two years to achieve. But, as in all such broad co-operative movements, the exhibitors have moved slowly. That they have moved surely, however, its evidenced by United's present strength. It is the duty of every exhibitor to give to United the fullest possible support, so that the organization may rapidly double its present size and strength.

"My plans for the Second National are not the result of an over-night idea. I have carefully considered the matter from every angle and I am convinced there is not only room but the immediate need for another film company owned and controlled by small groups of exhibitors in the various exchange centers. On April 2nd, last, the Second National Exhibitors Circuit was incorporated. My intention at that time was to resign from United and immediately organize Second National but at the earnest request of Mr. Berst I deferred launching the new company and remained with United, even though it entailed a further financial hardship that I could ill afford.

"In leaving United, the work I have been doing will fall into capable hands, for the company's directorate is being enlarged and the exhibitors themselves will henceforth take a more active part than heretofore in United's management.

"This then leaves me free to carry out my own organization plans."

WIRE BRIEFS

Tarkington Baker General Manager at U-city

FIRE in the technical department of the Robert Brunton studio on November 16 caused a loss of $15,000.

Tarkington Baker succeeds Harry Klein as General Manager at Universal City. Mr. Klein has left for the East.

Walter E. Greene and B. Shulberg have arrived in Los Angeles presumably to perfect details of the recently organized producers combine.

Curwood Production Soon to be Begun in Spokane

Betty Blythe, leading woman; True Boardman, character lead, and David M. Hartford, director of James Oliver Curwood productions, have arrived in Spokane to begin work at the Playters studios in Minnehaha park on the first Curwood picture to be made in Spokane, "The Yellow Back." Several other members of the company arrived with them. Mr. Hartford directed "Back to God's Country" for Mr. Curwood, a picture that features Nell Shipman, now visiting in Spokane, with Wellington A. Playter, president of the studios, as heavy. H. B. Carver, business manager for Mr. Curwood, is expected in Spokane this week, and it is the intention to begin work on the new picture immediately.

Citizens Organize to Erect Their Own Motion-Picture Theatre

A novel proposition has been presented to the people of Kitchener, Ontario, for the building of a large moving picture theatre in that center. Mr. F. McCutcheon of the Star Theatre, Kitchener, is responsible for the plan which provides for a popular form of investment on the part of local citizens. The company which has been organized is depending entirely on local capital, and shares are being issued in the form of $10 certificates in the hope that every man and woman in the city will invest a small sum in the enterprise.

The proposed theatre, the site for which has already been secured, is to seat 1,700 persons, and will cost $150,000, according to estimates. A comparatively large sum of money has been subscribed, it is announced.

Robertson-Cole Announces Contests

Two Automobiles to be Given and Competitive Letter Writing Campaign Among Plans to Promote the Big Features That Will be Released

CONTESTS for two handsome automobiles and the starting of a competitive letter writing campaign for prizes totaling $500.00 are the latest announcements of the Robertson–Cole Company's plan to promote the big features about to be released. One of these machines will be given to the champion Robertson–Cole branch manager on the new Martin Johnson Pictures.

The salesmen will have an opportunity to prove their worth in another contest for an auto. This prize will be given to the salesman who secures the greatest number of bona-fide contracts for Robertson–Cole's "Adventure Scenics" up to midnight of December 1. These contests start immediately.

A Chance for the Fan

The third competitive plan is for the fan and will be nation-wide. In the big Gasnier production, "The Beloved Cheater," featuring Lew Cody, Robertson-Cole believe they have one of the most unusual films ever produced and to further exploit it are conducting this love-making letter campaign which will be waged in its favor.

The best love letter written to Lew Cody, care of Robertson-Cole, 1600 Broadway, New York City, will earn $150 in cash for the author. The second best missive will gain $100, while the third prize is a cash bonus of $75. The fourth prize will be $50, and the next best five love letter writers will be given $25 each. This plan is being announced to fans through national advertising mediums.

In keeping with the ever-changing program of the best exhibitors in the land for short subjects, Robertson-Cole in presenting Martin Johnson's stories of the great South Seas attains a new triumph for scenic beauty in photography and pictures that grip and at the same time educate. A publicity and advertising campaign in the trade papers besides the simultaneous publication of the story of Johnson's trip in over 300 daily newspapers in the United States should put "On The Borderland of Civilization" series over as one of the best.

In addition to all of the exploitation schemes adopted by Robertson-Cole for the Johnson series, it was decided to wage this prize contest rivalry to spur the branch managers to even greater success. In addition to putting this series over in a big manner, the contest will give officials of the Robertson-Cole Company a better insight into the individual worth of the men who are in charge of the various exchanges.

The prize for the branch manager will be a machine well worth driving and although announcement was made but this week, many already have commenced to campaign for contracts for the big Cannibal series.

Officials of the Robertson-Cole company have been at work several weeks planning for the two business office contests. To make it absolutely fair for the smallest as well as the largest exchange, territory has been mapped out on a percentage basis and each and every one will be treated in the same degree of fairness.

The business management of Robertson-Cole first planned the contest for branch managers only but upon second considera tion it was decided to ascertain just who was the best salesman employed at the various exchanges, and for this reason, it was decided to allow them to work on "Adventure Scenics" for prizes while the managers compete for the Johnson series and an automobile.

In offering for release "Adventure Scenics" Robertson-Cole display the opposite side of life from that which is shown in the stories of the great South Seas. When Jesse G. Sill of the Adventure Scenics Corporation returned from the forbidden river, he brought with him many thousand feet of film picturing the wildest yet grandest scenery in America. This has been whipped into shape by Robertson-Cole and from the prereviews, officials believe that all records for short subjects will be broken.

To further promote this great series, Robertson-Cole decided to allow the salesmen to compete among themselves for the big auto prize. This contest will be fast and furious for it will terminate on the night of December 31st. Branch managers will not be allowed to compete for the salesman prize. Announcement of the winner will be made about January 15th by officials of Robertson-Cole.

"The Beloved Cheater" will be the best exploited and the best advertised special in the country according to the plans of Robertson-Cole Company. In this picture, Lew Cody in the role of a high liver and high lover, wins added laurels to his screen career. The story is one of those society yarns where clothes, appearances and polished manners count for a lot. Gowns of the latest mode and beauty of settings make it especially attractive.

Robertson-Cole through its staff of publicity and advertising experts decided to interest the fan in this big production. Conferences were held and it was the unanimous opinion of the board that a love letter campaign would be the most effective.

Any girl in the United States is permitted to enter the contest. The only stipulation the Robertson-Cole Company make is that the letter be of the sincere type — one from a girl to her sweetheart. Judges for this big event will be announced later.

Besides the intensive trade paper campaign, especial fan matter will be sent broadcast on "The Beloved Cheater." One of the biggest fan magazine advertising campaigns will be used to exploit this latest Lew Cody success.

In announcing these three contests, Robertson-Cole believe they are breaking all motion picture contests by allowing every phase of the industry to take part in competition for the benefit of the exhibitor.

$10,000,000
Charters Recorded as Granted in Delaware

Associated First National Theatres, Inc., $10,400,000; T. L. Croteau, P. B. Drew, H. E. Knox, of Wilmington.

Associated First National Pictures, Inc., $6,000,000; T. L. Croteau, P. B. Drew, H. E. Knox, of Wilmington.

Rumor associated these incorporations with the First National Exhibitors Circuit but no confirmation could be had at the New York office of the concern.

Reports Kansas City, Kan., Censor Board to Be Having Trouble

According to a report in The Topeka Daily Capital, the Kansas City, Kan., censor board is having trouble, and Governor Allen has appointed Myron S. Collins, a Methodist minister, to pursue a quiet investigation of the difficulties. The board is reported to be made up of two unmarried women and two married women. They are Mrs. J. M. Miller of Council Grove, Chairman; Mrs. Grace Short of Kansas City; Miss Carrie Simpson of Paola, and Miss Hallie Tuecker of Kansas City, who is secretary. According to reports from Kansas City, Kan., where the board is now operating, the two married ladies do not entertain as liberal views as Miss Simpson, who is generally supported by the secretary, it is said when there are any discussions on proposed rejections. The outcome of Rev. Mr. Collins' investigation is now being awaited to clear up the situation.

Change of Managers is Announced For the Strand Theatre, Lowell

George F. Sellman, it is reported, has resigned as resident manager of the Strand Theatre, Lowell, one of a circuit of theatres which is under the general management of Thomas D. Soriero, and has been succeeded by William P. Fleming, who has been connected with general manager Soriero in different capacities for the last five years.

Mr. Sellman had been associated with Mr. Soriero as resident manager of the Strand Theatre for the last two yea s. Regarding the change of managers, Mr. Soriero says he exceedingly regrets the loss of Mr. Sellman, as he considered him one of his best managers. As manager of the Strand Theatre, Mr. Sellman put on a number of attractions, including the Fashion Shows.

Organization Rumor Confirmed

Ince Issues Statement Announcing New Association; George Loane Tucker's Name not Included

CONFIRMATION to the rumor that has been current in Los Angeles for the past two weeks concerning affiliations of several producers and directors, was given November 8th by Thomas H. Ince when statement was issued from his office at Culver City to the effect that Mr. Ince, Maurice Tourneur, Alan Dwan, Mack Sennett and Marshal Neilan had agreed to associate themselves in the motion picture business on the expiration of their present contracts.

Negotiations to bring about such an affiliation have been on for several weeks, and following the signing of an agreement by the five men, the announcement was issued from the Ince studio, simultaneously with the statement of co-operation from the other four well-known men involved. Nothing definite has been given out by the new affiliation members other than the fact that they have banded together to organize a distributing chain of offices which will not become effective until after the expiration of their present contracts about September, 1920.

The Ince statement says, "They do not consider it advisable at the present time to divulge the nature of their plans and method of distribution." The inference is made that they have a new plan which they feel confident will be unanimously indorsed by the eight exhibitors of this and foreign countries. The Ince statement concludes with the following:

"The object of this association will be quality rather than quantity of productions and the producers will confine themselves to super-productions of a type which they feel confident will meet with the approval of the public. They announce further that they will welcome and appreciate any suggestions that exhibitors care to offer between now and the beginning of their combined activities."

During the formation days when meetings were being held frequently by the men interested in the new amalgamation, many conflicting rumors were to be heard. For a time the name of George Loane Tucker was coupled with the other producing directors, but this was not included in the statement issued from the Ince plant. Other directors were also named in the rumors who are not to be identified with the organization, according to the later information.

It is hinted here that the formation of the directors brought B. P. Schulberg to the coast, and was also the cause of Walter Greene hurriedly leaving the East for the West.

Sunday Pictures Winning Out

Sydney Cohen of the N. Y. State Exhibitors League Reports Success; National Committee Needed

THE campaign to maintain the operation of motion-picture theatres after church hours on Sunday is making progress, according to a communication just received from Sydney S. Cohen, president of the Motion-Pictures Exhibitors' League, State of New York. The extent of this progress was evidenced by the favorable results of the recent elections wherever Sunday pictures had been made an issue, says Mr. Cohen.

Recommendation is also made in the report for a committee, national in scope, whose headquarters would be located in Washington. This committee, according to Mr. Cohen's suggestion, would co-ordinate the activities of the exhibitors all over the country in the campaign for the right to conduct motion-picture performances on Sunday after church hours. The report calls attention to the fact that the opposition forces have such an organization functioning in the national capital at the present time.

There are two ways pointed out in which the problem can be approached— through an appeal to the courts, and through an appeal to the law-makers. Speaking of the struggle that has been going on in the courts with regard to the Sunday opening of the picture-theatres, Mr. Cohen's report has the following to state:

"I want to call attention to the fact that the courts have within the last year or two shown a marked inclination to differentiate between the motion picture and the regular theatrical performances — always in favor of the pictures. In our own state of New York, the first breach in the ranks of the fanatics was made by the courts. The courts helped to sustain public sentiment and eventually the legislature was forced to follow the courts. Data and statistics we have collected show plainly that other states than New York tend to regard the blue laws as applied to motion pictures with disfavor and disapproval. There will be legislative sessions this year in various states, and we must fight for the rights of the people to have decent and wholesome recreation on Sunday after church hours."

Goldwyn Successfully Increases Its Foreign Business

Although the European market has not yet returned to pre-war conditions, it appears from reports submitted by Goldwyn that Goldwyn Pictures are offering strong competition for the product of the Italian studios.

"Never in the history of the distribution of American photoplays in Italy, declares Goldwyn, has so much advertising space been devoted to the output of an American company, and, according to Arthur Ziehm, who handles the foreign field for Goldwyn, this company is virtually the only 'outsider' to break into one of the most difficult, yet lucrative of markets."

Corinne Griffith's last picture this year will be "The Tower of Jewels," which will be released early next month. Her first picture for the coming year will be "Human Collateral."

Edna Shipman

Film Folk Attend Birthday Party Given to Edna Shipman

An informal surprise party was given to Edna Shipman at her residence at 253 West 100th street, New York City, on the fifteenth instant. It was in celebration of her eighteenth birthday and many prominent in the film industry and professionals of note were in evidence.

Among the invited guests were Sir John Cooper, Col. D. F. Pidgeon, Major J. H. Lyons, Mr. and Mrs. J. D. Williams, Mr. and Mrs. David P. Howells, Mr. and Mrs. Emil Wertheimer, Mr. and Mrs. C. S. Yearsley, Mr. and Mrs. Henry O. Schwalbe, Mr. and Mrs. Millard Johnson, Mr. and Mrs. Harry Cort, Watterson R. Rothacker, James Oliver Curwood, Agnes Egan Cobb, Faith Green, Lady MacKenzie, Mr. and Mrs. Raymond L. Ditmars, James Grainger, R. L. Giffin, Capt. Jos. D. Meade, Charles H. MacFadden, Albert Cormier, James Beecroft, Fred Beecroft, James Hoff, Marion Russell, Louello A. Parsons, Joseph Dannenberg, T. O. Eltonhead and Paul M. Sarazan and Ernest Shipman.

Telegrams of congratulations and a wealth of flowers and numerous presents were in evidence, one being a $25,000 life insurance policy from "Uncle Ernie."

Jack Stewart is Made District Manager by Triangle Corp.

Jack Stewart of Cincinnati, Ohio, who has been associated with the Triangle Distributing Corporation since its inception, has been appointed District Manager for that company for the Pittsburgh, Cleveland, Detroit and Cincinnati branches. Mr. Stewart was with Triangle in New Orleans before coming to Cincinnati twenty months ago to take charge of that office. Mr. Stewart took over his District Managerial duties this week and will make his headquarters in Cincinnati.

Screen's Power Shown in Elections

Statement from Motion Picture Exhibitors League of New York Points Out the Weight of Influence of Screen as Evidenced in the Recent Elections

THE Motion Picture Exhibitors League of New York, after closely scanning and weighing the results of the recent elections the trend of which will apparently favor the industry in so far as a lessening of restrictions may be looked for, has issued the following article.

In three at least of the populous cities of this State, the recent elections turned entirely on the question of letting the motion picture theatres open on Sunday.

Blue Laws Suffer Set-back

In Mt. Vernon the issue was forced by the Sabbatarians who lined up solidly for the maintenance and strict enforcement of those ancient blue laws. The campaign was conducted by the clergical forces with bitterness bordering on intolerance, while exhibitors of the city did no more than lend expression to the strenuously voiced demands of their patrons. The exhibitors mobilized the overwhelming sentiment in favor of motion-picture entertainment on Sundays, but the people were their own leaders. The laboring element was particularly conspicuous in the battle for the people's ancient rights, or recreation after church hours on Sunday. The Board of Aldermen obeying the clear mandate of the electorate has passed the ordinance permitting the motion-picture theatres to open on Sunday. The vote stood nine to one. In the municipal election of the City of Schenectady, the motion-picture issue overshadowed every other question in the campaign. Indeed, before the battle had been under way for one week, the Sunday question was the sole surviving issue.

The people of Schenectady had always been in favor of motion-picture entertainment on Sunday. Theatres there have been permitted to open, and their closing, due to the action of preachers, had been resented by the voters. This resentment grew when last September the Mayor vetoed an ordinance passed by the Board of Aldermen allowing the motion-picture theatres to open on Sunday. The vote stood nine to six in favor of the ordinance. People who were present at the hearing which preceded the aldermanic vote will never forget the intolerant and fanatical attitude of the ministers who denounced everyone opposed to them as un-American, revolutionary and Bolsheviki.

When the Mayor vetoed the ordinance, he accompanied the veto with a message substantially to the effect that the workingman ought to be satisfied to seek his recreation on weekdays after working hours and not on Sundays. This Mayor, Mr. Simon, had prior to his veto declared himself in favor of Sunday pictures but misjudging the political strength of the church element, he bowed to their dictation and obtained renomination on the Republican ticket. His opponent was a minister, Rev. Dr. Lunn, former member of Congress and ex-Mayor of Schenectady. He was swept into office on the Sunday-picture issue by a majority in excess of 2,000. An amusing manœuver was an attempt by Mayor Simon in the last stages of the campaign.

When he saw how strong the tide was running against him on the Sunday issue, he came out with a statement permitting free motion pictures. He saw his mistake too late as did Assemblyman Edgar R. Davis, Republican, who ran in the County of Schenectady and who was defeated by reason of his opposition to Sunday pictures. The election in Schenectady resulted in making one of the exhibitors there, Mr. J. Shay, a member of the Board of Aldermen. The motion-picture exhibitors in the City and County of Schenectady were greatly aided in their vigorous and aggressive campaign by the Motion Picture Exhibitors League of the State of New York.

Nor was New York State the only Commonwealth in which the power of the screen was emphatically demonstrated. A notable instance of the political power of the screen was furnished in Cleveland, Ohio. Mayor Davis, who ran on the Republican ticket for a third term, was strongly supported by the Cleveland Exhibitors Association who in their support of this candidate voiced the sentiments of a great majority of their patrons. A most vicious campaign consisting largely of mud-slinging was conducted against Mayor Davis. The unanimous support of the screen, however, completely nullified this method of campaigning and brought a strong response from the patrons of theatres who resented the methods employed by Mayor Davis' opposition.

The Motion Picture Exhibitors League of the State of New York believes the results of the election in the cities mentioned have more than a local significance and ought to be a source of encouragement and inspiration to exhibitors everywhere. The League will be glad to forward to exhibitors throughout the country valuable facts and figures on the question of Sunday opening.

EXCHANGEMEN MEET

Calgary Managers Hold Annual Banquet

THE Film Exchange Managers' Association of Calgary, Alberta, recently held its third annual meeting and banquet when George Kohn, Calgary manager of the Canadian Universal was elected president and Norman Smith, manager of the Calgary Pathe branch, was made vice-president. B. Ginsberg was appointed secretary of the organization. The eight local film exchanges were represented at the meeting which decided to secure official headquarters for the association.

Those present included:—N. Smith and J. Davidson of the Pathe; George Kohn, Canadian Universal; T. H. Davey and C. L. Stephenson, representing the Regal Films, Limited; I. H. Allen. Famous Players' Film Service; M. Rose, Fox Corporation; M. A. Milligan, Famous Lasky Film Service; M. Brown. Exhibitors' Distributing Corporation, B. Ginsberg and L. M. Fradkin.

Johnson and Hopkins Make Answer to Niebuhr Statement on Stock

The Johnson & Hopkins Company declare that the statement of Walter F. Niebuhr, president of the American Cinema Corporation, contained in the November 15th issue of the NEWS, is misleading. The statement referred to appeared under the following editorial introduction: "Walter F. Niebuhr, president of the American Cinema Corporation, seeks to correct any false impressions that may have been acquired with regards to a reported issue of stock belonging to that company." The more important paragraphs of the Johnson & Hopkins Co.'s letter follow:

"Mr. Niebuhr's statement refers to Johnson & Hopkins Co., which was appointed fiscal agent for the sale of 30,000 shares of American Cinema stock, as 'alleged' specialists in motion picture securities. This is Mr. Niebuhr's first error. We *are* specialists in motion picture securities, and the coloring given the statement by his use of the word alleged, is most embarrassing because of various motion picture security sales which we are conducting through brokers in various parts of the country.

"Mr. Niebuhr states that we printed advertisements in daily newspapers announcing that we had 'purchased 30,000 shares of American Cinema stock.' We made no such statement in any of our advertising. We were appointed fiscal agent and given an option on the sale of 30,000 shares of the stock as our advertisements read. Nothing regarding our having bought the stock was mentioned."

Distributor for Powers Film

Clair Hague, general manager of the Canadian Universal Film Company, Toronto, has been appointed Canadian distributor of the Powers Film and Camera Company of Rochester, N. Y. Hague has arranged for the sale of a comparatively large quantity of both negative and positive stock to Government and commercial moving-picture enterprises and cameramen.

Among the recent visitors of note at the Lasky studio in Hollywood were G. Harold Powell, formerly right hand man to Herbert Hoover, at the left and A. F. Whyte, right, who is a member of the English Parliament. Theodore Roberts, Wanda Hawley and Mrs Whyte are also in the group

Tells of American Film Abroad

D. P. Howells Delivers Address to Motion-Pictures Advertisers' Assn. on Industry Abroad

AMERICAN Films in Europe," "How Europe Regards the American Motion Picture Trade Papers," formed the text of an instructively interesting informal address delivered at the weekly luncheon of the Associated Motion Picture Advertisers on Friday last at the Cafe Boulevard by David P. Howells, the well-known exporter of films, who has recently returned from an extended visit to France. Germany, Spain, Bohemia and the British Isles.

Owing to the disruption of manufacture during the long period of the war, Mr. Howells said in part: American motion picture product, which on all hands is admitted throughout Europe to be in the lead as regards quality and finish and universal interest, was in great demand immediately following the cessation of hostilities. Now, however, due largely to the low value of the mark, franc and shilling when applied to foreign purchase of films, a resuscitation of home industry is on foot that bids fair to provide domestic films in increasing quantity to the partial exclusion of American product.

In Germany, Mr. Howells informed his hearers, there had been a continuance of film production on a limited scale throughout the course of the war, and several de luxe motion picture theatres that could compare with even the best in America have been constructed in Berlin and Vienna during that period.

Interrogated as to current newspaper reports that food and personal comforts were not so limited throughout Europe as reported, Mr. Howells painted a gloomy picture of the condition of the masses of the people, particularly in Germany, and said that the outlook for the coming winter was full of menace.

Speaking of a comparison between American Motion Picture Trade Journals and Magazines, and those published in Europe, Mr. Howells remarked that everywhere abroad the American publications were regarded with envious astonishment — their advertising pages and general "get-up" in particular receiving universal admiration.

At the conclusion of his address, which was listened to with deep interest, the speaker invited specific questions that might occur to any of the advertisers, and advantage of the offer was taken by a number of the members. A cordial vote of thanks to the guest of the day was passed with acclaim.

More Picture News in Dailies

The Buffalo Express and Buffalo Commercial Give More Space to Film Items, Heeding Demand

THE Buffalo Express, a morning paper, is now devoting an entire page every day to drama, and in its new policy the paper is said to have the backing of the Buffalo Theatrical Managers' Association. One inch of reading matter for every inch of advertising is reported to be the new rule. Screen news is equally as prominent, if not more so as the legitimate stage matter. It is something unusual to see a four-line head on a moving picture theatre review, but that is what is being done on the Strand, Shea's Hippodrome and Family notices on this new page.

Under the new order of things theatres are getting notices every day and the editor is also devoting space to producer items. For instance, last week, a notice appeared about the forthcoming private screening to be given of "Soldiers of Fortune," by Henry E. Wilkinson, local Realart manager. The Express is on the right track, and it is hoped that the managers will continue to give their aid on the new page and keep up the advertising end.

Recently, the Buffalo Commercial also started a two-column section under the caption "At the Movies," which again is a start in the right direction. These Buffalo newspapers are realizing the fact that the motion picture has become the national pastime and that readers are demanding news about the activities in the industry just the same as they do about the baseball and football games. The best proof of the interest of the public is to be seen in the jammed theatres every night in this city. It is not only mother's pastime or sister's pastime, but the whole family is jumping into the film arena with both feet.

Many Theatre Rumors Rife in Springfield

The air is choked with rumors these days about new theatres for Springfield. The Friedman deal for the Harris Hickox and Edgar Barnes property at Fifth and Capitol avenues seems to have fallen through, but there are at least three new propositions in the wind.

The most persistent of these rumors and the one which seems to have the best foundation is that of a new combination vaudeville and picture house to be known as the Orpheum. Two prominent film men are connected with the deal, and at least one other person is in on the project. The new house will be located downtown, that is, in close proximity to the public square, and will seat about 2,000.

Rumor number two, and one that looks to be genuine, is that which says Finn and Heiman, owners and operators of many vaudeville theatres, have selected a site in Sixth street, upon which they will build a magnificent new playhouse. Just whether it will be another vaudeville house, or a combination vaudeville and picture theatre cannot be learned.

Tom North Resigns From Fox

Tom North who has been special sales manager for Fox Film Corporation, has resigned his position to enter into business for himself. His resignation is effective November 22d. Mr. North leaves Fox with the warmest feelings toward the concern, his step being taken merely because of his desire to establish a business of his own.

Irving Mack Closes Deals

Irving Mack, of Willis & Eckels & Mack, the popular Chicago advertising firm, came to New York last week and returned to the Windy City with several new accounts. It is rumored that his firm may open a New York office.

THIS AND THAT

Select Pictures Corporation has opened a branch exchange for Connecticut exhibitors at 19 Portsea street, New Haven. Morris Safier is manager.

The New York F. I. L. M. Club contemplate giving a dinner and dance early in December at one of the leading Broadway hotels. Announcements of complete details will be forthcoming shortly.

Fred G. Sliter, eastern district manager for the Robertson-Cole Distributing Corporation stopped off in Cleveland for a few days last week on his way to Indianapolis. He made the unreserved statement that the business has increased 25 per cent. since the Robertson-Cole organization started handling its own product, two weeks ago.

Meyer Feldt, formerly proprietor of the Maple Leaf Theatre, Toronto, has become Toronto manager of Sterling Films, Limited, a Canadian exchange handling Hallmark and independent releases.

Allentown, Pa.—Joseph and Thomas F. Herrity have awarded a contract for the erection of a big moving picture theatre at Sixth and Gordon streets, Allentown, Pa.

Upon the request of the Minister of Public Instruction of Costa Rico, the Bureau of Commercial Economics will send a weekly release to that country, to be shown first in the Capitol to the government officials; then in the principal educational institutions in San José and the other cities of that nation.

William W. Johnson, former manager of the bond department of the National City Bank, Chicago, has been appointed "short subject exploitation man" at the Famous Players-Lasky Corporation, Cincinnati branch.

A. H. Blank, owner of the First National Franchise for Iowa and Nebraska and parts of Missouri and Kansas, has purchased the Swan Theatre in Columbus, Neb., from William Swan. He recently purchased the Princess in Sioux City, one of the largest motion picture houses in Iowa, and has placed them both under the management of H. M. Thomas, who also directs the policies of the new Rialto and the Strand theatres in Omaha for Mr. Blank. The policy of running all First National productions, which prevails at all the Blank theatres, will be instituted at the two newly acquired ones.

Mayer M. C. Garber announces his plans for building a $100,000 theatre on East Broadway at Enid, Oklahoma. The building is to be started next spring, and will be rushed to completion as rapidly as possible. It will be one of the handsomest moving picture theatres in the southwest.

Nashville House Raises Rates

Mgr. Sudekum Says Increase is to Cover Advanced Cost of Showing Films of High-Grade Standard

THE Knickerbocker Theatre of Nashville, under the management of Harry Sudekum, has put into permanent effect an increased admission price, which is thirty cents for all seats at matinees and fifty cents at evening performances. These prices are said to beat the scale of any motion picture house in this territory, and equal the admissions which have been asked in the past only for special feature attractions.

The experiment by Mr. Sudekum, in establishing the higher scale, has been watched, it is said, with great interest by other exhibitors in this territory, for many of them are facing the same condition which caused Mr. Sudekum to make the change. This condition is the inability to pay the increased cost of properly staging feature pictures, and other increased expenses, on the scale of prices which had been charged.

In arranging the new scale Mr. Sudekum did not have greater profits in mind, but arranged for the outlay of the entire proceeds of the increase, based upon the Knickerbocker average attendance. The improvements consisted chiefly in an enlarged house staff and a bigger orchestra, as well as a more generous use of advertising space.

He put the new policy into effect at the beginning of a week's run of Anita Stewart in "The Kingdom of Her Dreams." Large newspaper space was used in advertising the First National attraction, but no other unusual exploitation was employed, it is claimed. The audience on the opening night is reported to have been a little larger than those of the usual opening nights, but before the week was over the theatre was doing capacity business.

Manager Sudekum in discussing the new plan of operation for the Knickerbocker, said: "By charging thirty cents for matinees and fifty cents for night performances the manager is assured of a reasonable profit and a sum sufficient to cover the ever-increasing cost of exhibiting photoplays. By this same plan, the audience is assured of getting the high-grade pictures which only higher admissions will permit, and getting them new and in good condition from the exchanges."

Arrest Reveals Big Film Theft

Film Theft Committee Active and $100,000 Worth of Pictures are Soon Recovered

THE largest and perhaps the most daring individual theft of films in the history of the business, together with the quickest arrest of the alleged thieves and recovery of the loot, is announced by the Film Theft Committee of the National Association of the Motion Picture Industry. From $75,000 to $100,000 is the value placed on the recovered reels. Within 12 hours of their disappearance they were located and Nat Greenfeldt, charged with stealing them, had been placed under arrest.

These films, all first-run stuff, were over 500 in number and were owned by such companies as the Universal Film Mfg. Co., the Exhibitors Mutual Dist. Corp., Vitagraph, Inc., Famous Players-Lasky Corporation; Select Pictures Corporation, Metro Pictures Corporation, Beehive, Magnet, Fox Film Corporation, World Film Corporation, Pioneer Educational Films and Griffith Enterprises. They were taken together with the truck on which they were loaded, from in front of the Goldwyn Exchange, 509 Fifth avenue. The truck belonging to the Prudential Film Delivery Company, was said to have been unguarded at the time.

This case, although it is the largest, is only one of many such since the Film Theft Committee, of which H. Minot Pitman of Famous Players-Lasky Corporation is chairman, began months ago on a crusade to break up the gangs of film thieves operating in New York and other large cities. On October 28th Gustav E. Gooes, president of the Film Renewing Company, Inc., whose office and factory is at Palisade, N. J., was arrested at his factory after selling, it is alleged, four Paramount features to a third party for export to Mexico. It is claimed that he offered at the same time many other Famous Players-Lasky and Triangle features for sale.

Gooes who has been doing film renovating work for years for some of the largest motion picture companies, had concealed about his factory, it is said, over 150 reels of Famous Players, Vitagraph and Universal products.

Lesser Opens Up New Executive Offices in Los Angeles

Word has been received from Sol Lesser, now in Los Angeles, to the effect that he has established a permanent executive office in addition to the exchange he already maintains in Los Angeles, with Harry B. Caulfield as its manager.

While in Los Angeles Mr. Lesser closed for the world rights to George Beban's next production, now in the process of completion and at present untitled. The other important deal was his decision to finance producers, as a result of the scarcity of pictures for the State right market.

Another Selznick Picture for Elsie Janis

Elsie Janis, pride of the A. E. F., will soon begin a second picture under the Selznick standard, to follow her first, "A Regular Girl," soon to be released, according to an announcement by Myron Selznick, president of Selznick Pictures.

Her second picture will mark a new line for her. It will be highly distinctive and original. She is scheduled to begin work on it almost immediately in the Selznick's Bronx Studio.

Picture News From Canada

Appeal for the Removal of Reel Tax; Canadian Exhibitors, Ltd., Secure Distribution of Sunbeam Comics

A STRONG representation of the Motion Picture Exhibitors' Protective Association of Ontario and delegations of other moving picture leagues in Canada arranged to invade Ottawa, the Canadian capital, on November 20, for the purpose of appealing to Sir Henry Drayton, Federal Minister of Finance, to remove the 15 cents per reel per day tax which is imposed by the Canadian government as a special excise. The reel tax has long been a thorn in the side of Canadian exhnbitors, and the owners of the small rural houses have been the strongest objectors because they have been charged exactly the same as the great theatres in the large cities.

The Canadian Exhibitors' Exchange, Limited, which is the distributing company controlled by many exhibitor-members of the association of Ontario, has purchased the distribution rights for Sunbeam Comedies, and the Exhibitors' company also recently purchased no less than seventeen British film productions for release from the two offices of the exchange at Toronto and Montreal. The first of the numerous British subjects, "Romany Lass," a five-reel feature, is already being released from the two Canadian cities. The Exhibitors' Association has also been showing signs of progress by arranging to open a third exchange office in Winnipeg, Manitoba.

Thomas Scott, secretary of the Motion Picture Exhibitors' Protective Association of Ontario, recently issued his souvenir album for the current season. This contains much information about members of the association, their theatres and their co-operative exchange. This is the second souvenir book that he has published since becoming secretary of the healthy organization.

Thirty-five members of the Ontario association attended the regular meeting for November at the association's headquarters, 143 Yonge street, Toronto, when a number of trade matters were discussed. Complaint was made that the Y. M. C. A. had been operating a moving picture theatre at Chapleau, Ontario, in direct competition with local exhibitors who pay heavy taxes for the privilege. The matter was turned over to the Grievance Committee with instructions to report details to the Ontario authorities and to the exchanges which have been supplying service to the Y. M. C. A.

Ban Forced Industrial Bookings

Prominent Men Among Theatre Owners Banded to Assert Right to Take Only Such Films as Wished

THEATRE owners have linked themselves together to assert their right to place only such educational and industrial films on the screen as they believe the public will accept.

A meeting was held in Cleveland recently in which several state and city exhibitors' organizations were present. At that meeting it was decided to formulate plans whereby the screen of the theatre would be protected against its common abuse by the display of objectionable advertising films and advertising inserts. It was also decided to enlist the aid of other city and state exhibitors' organizations. Mr. Fred J. Herrington was selected to make a trip to several states to secure the endorsement of the state and city organizations of several important states.

Mr. Herrington accomplished his mission in a very short time over a limited territory and is now in the field organizing other states, and the general plan of the committee formed at Cleveland has been adopted by the following state and city organizations: New York, Ohio, Pennsylvania, West Virginia, Michigan, Iowa, North Dakota, South Dakota, Wisconsin, Missouri, Illinois.

The details of the plan are being perfected and an announcement will be made shortly by the committee composed of the following: Sydney S. Cohen, Sam. I. Berman, Chas. O'Reilly, New York; F. J. Herrington, Pennsylvania; Sam Bullock, W. J. Slimm, H. H. Lustig, Ohio; King Perry, Peter J. Jeup, Michigan.

The committee has sent out a general announcement to exhibitors throughout the country asking them to refrain from signing any contract which will permit industrial films, advertising films, or advertising inserts being shown upon their screens.

Another Ziegfeld Film Recruit

The personnels of the two Ziegfeld organizations — The Follies and The Frolic — have already furnished considerable talent to the motion-picture industry in the way of screen beauties. Kay Laurell, Ruby de Remer, Marth Mansfield, Maes Murray, Ann Pennington, and Marion Davies are some of the Ziegfeld girls seen now on the screen. The latest beauty to come from the same source is Diana Allen, who is playing the leading feminine role in the "Red Virgin", now being produced by B. A. Rolfe.

Archer McMackin to Direct Gale Henry for Model Comedy Co.

Bruno J. Becker, general manager of the Model Comedy Company, announces the engagement of Archer McMackin, who will hereafter direct comedies in which Gale Henry is featured. It is reported that McMackin handled the megaphone in the past for Bryant Washburn, Francis X. Bushman, Beverly Bayne, Montgomery and Rock, the American "beauty" comedies and Essanay. General manager Becker will continue to supervise Miss Henry's productions.

"Smiling Bill" Parsons' latest Capitol Comedy, "A Much Needed Rest," presents the comedian in a matrimonial mix-up with a lovely widow.

Chicago Jottings

Maurice Hellman of the Universal, Chicago office, is making an extended trip through central Illinois, personally calling on editors of daily and weekly papers in an affort to secure closer co-operation between the Chicago Exchange and the Fourth Estate. This trip is sure to be beneficial to all branches of the moving picture industry, particularly the exhibitors.

"The Right to Happiness" is breaking all records at the Orpheum at Rockford, Illinois, according to Manager Harry Graham.

"The Radium Mystery" is reported going strong by L. O. Alexander, assistant to Maurice Hellman, of the Universal, who has just returned to Chicago from a trip through central Illinois, where he succeeded in making new sales records.

R. T. Smith has become manager of the Chicago office of the Chicago Triangle Distributing Corporation, following the resignation, as recently announced in these columns, of J. E. Willis, who has resumed active management of Willis & Eckels & Mack, of which firm Mr. Willis is senior member. Mr. Smith formerly was identified with the Triangle office as sales manager.

F. O. Nielsen, formerly general manager of the Micky Film Corporation, has gone into business for himself as a film distributor, opened offices at 1002 Century Bldg., 202 S. State St., Chicago, Illinois. His exchange will be known as the F. L. Nielsen Feature Films, the same name he used when he made a big success with the "Spoilers" sometime ago. His initial release will be A. A. Bronson's "Someone Must Pay," a feature with an all star cast, including Gale Kane, Edmund Breese, Jackie Saunders and Hugh Thompson. This feature, for which Mr. Nielsen secured the rights to six states. will have its first Chicago showing at the Rose Theatre, on November 23rd.

R. C. Cropper, President and General Manager of the Bee Hive Film Exchange Company, has completed arrangements whereby his Bee Hive Film Exchanges in Milwaukee, Chicago and Indianapolis, will distribute the first Essanay features in which Charlie Chaplin was starred, namely "The Champion," "Work," "Jitney Elopement," and "By the Sea."

Mr. Cropper has also closed negotiations with Mr. Victor Kramer, of the Victor Kramer Feature Film Company, whereby his exchanges will distribute a series of ten features to be made by the Kramer Company. These features will go into the regular Bee Hive Feature program of two features a month. These will be in addition to the Bee Hive Special Features which will be released from time to time.

News of the Country Via Correspondence

INDIANAPOLIS

Indianapolis has another new motion picture theatre of which it is justly proud. The new Ohio, in its own specially constructed building, opened under the management of Frank Rembusch, national secretary of the Photoplay Exhibitors' Association, Saturday, November 15th. William Fox's "Checkers" was a great drawing card for the opening performance. Nothing but features are to be billed.

The rebuilt Orpheum, which opened at Terre Haute two weeks ago, is justifying the expenditure of $50,000 on its repairs, according to Managers Keating and Fox of the American Theatre Co. The theatre is now colonial in design throughout. A nursery and smoking room are proving valuable additions. A pipe organ and eight piece orchestra are added attractions. The Paramount program is shown exclusively.

The Public Service Commission ordered all electric advertising signs of theatres throughout Indiana turned off and kept off as a result of the coal shortage. Theatres will be affected in no other way by the lightless night orders of the Commission, Indianapolis managers were assured.

CANADA

Sterling Films, Limited, with offices in Montreal and Toronto, has been reorganized with I. Soskin as the new president and general manager, M. Volansky, the secretary-treasurer and Charles Berman, director. The company controls Hallmark releases, the first of which "A House Divided" has already been placed on the Canadian market, the "Vod-o-Vil" single reelers, the Dempsey-Willard fight pictures, the serial, "The Trail of the Octopus," and other subjects.

Wallace A. Sault, who has been the manager of film exchanges in Montreal and Toronto, has returned to England where he will continue in the moving-picture business. Sault was manager of General, Mutual and Triangle offices and more recently he was in charge of the Toronto office of the Davis Amusement Enterprise.

J. J. Flahiff, proprietor of the Royal Hotel, Paris, Ontario, has opened the Colonial Theatre at Paris. This is a model theatre in many respects and has a seating capacity of 650.

Messrs. Campbell and Spence, formerly operating the Regent Theatre, Parry Sound, Ontario, have taken over the Royal Theatre, Parry Sound. Mr. L. Yates now has the Regent Theatre. Campbell and Spence were out of the moving-picture theatre business for over a year but have returned to the field.

The Winnipeg Exhibitors' Association has rented a suite of rooms for club purposes and arrangements have been made for the serving of club luncheons each day of the week to members and friends.

The Specialty Film Import, Limited, Montreal, Canadian Pathe distributors, have contracted for the release in Canada of the Mrs. Sidney Drew Comedies.

CLEVELAND

G. N. Montgomery, field manager for the Hallmark Picture Corporation has been in Cleveland for the past few weeks, getting the office in proper shape under the new regime. Now everything is in order, and he has turned over the managerial keys of the Cleveland exchange to C. S. Browne, one-time local Fox manager. Mr. Montgomery has gone on to reorganize the Cincinnati Hallmark exchange.

The Masterpiece Film Attractions of Cleveland, announces that "Eyes of the World" will be distributed by them, to the leading cities of Ohio. "Eyes of the World" is controlled by the Wasima Film Company of Chicago. Masterpiece will exploit the picture in Cleveland, Toledo, Akron, Columbus, Cincinnati, Dayton, Canton and Youngstown.

Announcement was made last week of the purchase of Bannon's Theatre, Elyria, Ohio, by John Pekras and Melton Pheles. Both of these men have been prominent in the exhibition field. The name of the house has been changed, and it will hereafter be called the Colonial. Plans are under way for alterations and improvements which, when completed, will greatly add to the decorativeness and comfort of the house.

BUFFALO

Henry E. Wilkinson, Realart manager, gave a private screening of "Soldiers of Fortune," for Harold B. Franklin in Shea's Hippodrome screening room on Friday evening, November 14th, which was attended by Field Manager Ben F. Simpson.

Manager Samuel Carver gave a private showing of "Evangeline" for 1,700 school teachers in the Family Theatre on Friday evening, November 14th, following the regular show. In addition to the teachers, principals, school board members and invited guests attended. Mr. Carver gave the show to emphasize the great educational possibilities of the production which was shown for the entire week of November 16th.

The Gardiner Film Syndicate will soon bring "The Lost Battalion" to Buffalo, and it is expected that this picture will be shown in the Family Theatre. A big military exploitation campaign is being planned prior to the showing of the production.

A permit has been issued by the Bureau of Buildings for the new exchange to be built at 254 Franklin street by the Famous Players-Lasky Corporation. According to Richard C. Fox, local manager, the building will be one of the finest of its kind in the country and will cost $50,000.

Friday, November 28th, will be Lafayette High School day at the Elmwood Theatre when Manager Bruce Fowler in co-operation with the Lafayette Athletic Association will present Tom Moore in "Brown of Harvard." Fifty per cent of the proceeds of the matinee will go to the Athletic Association.

Charles S. Hunt of the Hunt Business Agency reports the sale of the New Orpheum Theatre at Ridgeway, Pa., for Proprietor Stout.

Architects came to Buffalo from Chicago the week of November 16th to consult with Shea Amusement officials on the plans for the big Metropolitan Theatre. Harold B. Franklin is working on a mammoth electric sign which will be erected on the Main street site at once to draw attention to the location of the new theatre.

E. O. Wineberg, manager of the Strand Theatre, will introduce a new house bulletin the week of November 23d, in which he will give the current and coming attractions and crisp news of the motion-picture world.

Manager J. H. Michael will observe Anniversary Week at the New Victoria Theatre, commencing Sunday, November 23d, by presenting double feature bills the entire week together with special musical numbers.

The old Globe Theatre, which has been vacant for several years at the corner of Main and Ferry streets, is at last being turned into a garage. Such is fate.

SAN DIEGO

California Theatre is the name selected by James B. Mason, lessee, for the new motion-picture house nearing completion on the Bancroft site at the corner of Fifth and G streets. It will be two or three weeks before the house can open for business.

R. E. Hicks, proprietor and manager of the Cabrillo, used a full page in his Sunday announcements of the first showing of the Houdini feature film, "The Grim Game." In this city, which is the seat of the army and navy aviation schools, the picture drew well.

WHY THE "NEWS" COVERS THE FIELD

You, as an advertiser of pictures, would prefer one trade paper.

Or two at the most.

You could thereby save money and yet put forth the full force of your advertising effort.

But you are afraid that one paper — or two even — do not cover your trade field.

So you use three, or four,— or six.

You shoot with a shot gun to make sure of your target.

You are wrong — wrong in your premises.

You CAN cover your field with one paper.

We make emphatic this statement because the truth is merely a matter of logic and figures.

You proceed on the assumption that there are 17,000, or even 20 odd thousand theatres to be reached.

That is the fallacy at the bottom of the present trade paper situation.

There are Not 17,000 picture theatres in this country.

Such lists exist. But they are wrong. We have used them and we know.

Lists are impossible to check because the postmaster will not return unclaimed mail. Lists grow but don't decrease.

There are not even 15,000 theatres.

There are not, in our opinion and experience, even 11,000 theatres which are selling prospects for you.

Ask your sales manager.

Suppose, for the sake of argument, however, we approximate the picture houses — all theatres showing pictures at all — at 15,000.

You can immediately eliminate at least two to three thousand of these theatres as non-prospects.

Certainly they are non-prospects for a trade paper, for any trade paper. WE KNOW.

They consist of small, very small, country theatres in remote districts running intermittently at best and one or two nights a week; of small city houses, whose proprietors do not read English; of houses so near city exchanges that the managers do not read trade papers if subscriptions are secured.

So we are down now to 12,000 to 13,000 theatres. There are some sales managers of long experience who say there are not more than 12,000 anyway.

But there's a second important factor.

Theatres exist largely under chain ownership today.

And where one man owns two or six theatres in one town he takes one paper — that's all.

We have just finished a test of chain theatre ownership. It shows 2,880 theatres owned by 801 men or companies. This is not complete: but here alone you can eliminate over 2,000 theatres (2,880 minus 801) as non-subscribers to trade papers.

Which now brings us down to 10,000 to 11,000 theatres.

And right here is your limit of exhibitor circulation. It is even less. No trade paper has ever had, nor ever will have, over 9,000 exhibitor subscriptions.

As a matter of fact it is a waste — to the advertiser, to the publisher, to reach more.

Just bear in mind the practical thought that circulation getting is not so difficult. Circulation READING is the only thing that counts.

The difficult thing is to put your paper first among all the others in the exhibitor's estimation.

So we have a field of say not over 9,000 exhibitor readers, and several papers approaching that circulation. The "News" reaches constantly, on a paid basis, from 8,000 to 8,500 exhibitors.

What is the answer?

Simply that several papers duplicate each other. The weaker papers, too, reach the very same exhibitors.

Not 10 per cent of the exhibitors of the country take only one paper.

So instead of several papers dividing up 17,000 theatres between them, half that number is reached at least 90 per cent by several papers.

The proper, logical way is just what invariably happens in other trade fields and will certainly happen in this — namely the selection of the best paper for the main punch in your advertising campaign.

Put your supplementary advertising in one other or two.

Several papers will, of course, claim to be best.

Don't take their say-so. Make your own test. It will cost you a few hundred dollars and you will save thousands.

Just find out which paper the exhibitor holds highest — in service, independence, readability, influence.

That't the one paper.

The exhibitor will appreciate your efforts. He is against duplication. He won't read the same announcement twice, and he furthermore feels that has to share in the needless expense.

Rotation of the same or different advertising between, say, three mediums does not solve the problem. If one paper is, say, 90% strong, another 70%, and another 50%, then, naturally, your advertising has a 90% pull one week, 70% another, and 50% another.

There's but one logical answer: The use of the main medium for your main advertising campaign. And —

THE "NEWS" COVERS THE FIELD!

REGENT
THE COZY LITTLE FAMILY THEATRE
ORCHESTRA MUSIC
FIRST RUN PICTURES

LIBERTY
AUDEVILLE AND MUSICAL COMEDY ATTRACTIONS
HOME OF THE PHOTOPLAYER

ELKS
QUALITY ALWAYS FEATURE ATTRACTIONS
SPECIAL MATINEES

THEATRES
J. C. HARTMAN, MANAGER

BLACKWELL, OKLA., Nov. 8th, 1919

Motion Picture News,
New York City.

Gentlemen:

Just one year ago today the writer "took a chance" in the picture game by opening the Regent Theater. Now in one year we have three shows -- and we feel that we owe some of our success to you.

We want to thank you for the many ideas, suggestions, keys to bookings, and so on that we have been able to get from your columns. We also want to warn any exhibitor not to start in this game without the aid of a trade paper -- especially Motion Picture News.

We never felt that we amounted to much until Tom Mix told us that we were the only live exhibitors in the state.

You can rest assured that as long as we are in the game we will not be without your valuable assistance. This is entirely unsolicited as we feel that we owe you something.

Wishing you all the prosperity that you deserve, we are,

Yours very truly,
REGENT, LIBERTY, & ELKS THEATERS.
J. C. Hartman
MANAGER.

You Can Cover the Field
with "The News"

Exhibitor Service Bureau

Same Story--Forced to Raise Prices

Interesting Letter on Admissions by

Thomas D. Soriero

One of the best known exhibitors in the country is Thomas D. Soriero, managing director of the Strand Theatre, Lowell, Mass., and formerly manager of the Park Theatre, Boston.

In his contribution to our series of articles on admissions, Mr. Soriero presents some interesting information on this subject. He also asks some questions of the producers which if answered would no doubt prove of quite as much interest to you showmen as will the part of this story which pertains strictly to admissions. Read what the Strand showman has to say.

ANSWERING your letter of September 12th, I will only be too glad to give you whatever information in connection with my theatre that will aid you in compiling your data.

At the Strand Theatre in this city prices prevailing before Labor Day were: For the matinees, 10 and 15 cents; and for the evening, 20, 15 and 25 cents. Admission prices at this theatre are now: Afternoon, 10, 15 and 25 cents; and for the evening, 15, 20, 30 and 35 cents. You will observe that in all instances this is only an addition of 5 cents to the previous cost of admission. This new rate was inaugurated on Labor Day.

It was tentatively arranged by the managers of the various houses that a general and minimum increase was to become operative on Labor Day. For some reason they all backed down with the exception of me.

Of course there was no breach of faith because they did not go through with it, but now we have the satisfaction of realizing that they have apparently realized their mistake and are now going to make increases in admission for economical reasons which, in other words, means that they have been forced to in order to get an adequate profit on their houses.

I warned my patrons that the increased cost of house operation and cost of film rental would necessitate an increase in the autumn, and when the five cent increase came they expected it and there was no loss of business as a result. I think this answers another of your questions. It is well known that the film business is not immune from the general increase in the cost of living, so the natural outcome should mean an increase in the cost of admissions, etc. In other words, if the manufacturer raises its film prices and it costs more in the nature of salaries for house operation, there should be an increase in the price of theatre admissions to neutralize this. This is all obvious and truly is a "vicious cycle" as attacked by President Wilson, but what can we do about it? So I will say that it is absolutely necessary to raise prices on admissions slightly in order to obtain a fair profit.

Thomas D. Soriero

However, believe me when I say that I have not raised my prices more than is necessary to make a profit as fair as in the pre-war days.

Do I expect to pay more for films than I have? I am already paying more than I ever have before, but I hope that a halt will soon be called for the universal betterment of the industry. Here your "vicious cycle" enters again. If he (the manufacturer) charges us more for films, then there remains nothing more for us to do than to "pass the buck" and increase our admission charges to the theatre-going public. It is my belief that the manufacturers are getting about all they can now from the exhibitors and still permit the latter to make a decent profit. I don't mean that they are profiteering or anything of that sort, but what I would like to emphasize is that this perpetual increase of everything must stop somewhere, and the only way in which to prevent a flood is by damming the stream at its source. Therefore, why cannot the producers begin with a sort of economical program? I notice that some manufacturing organizations have tentatively begun this policy with fewer and better pictures.

If the manufacturer tries his best to reduce the cost of his product, it will react all along the line. It is his duty to start the ball rolling, for he is in a position to achieve something of lasting benefit.

Although the moving picture industry has been touched by labor unrest and the general upward trend in costs, it is so solidly built and its workers are so universally well paid that I don't fear any more so-called "industrial strife."

I have been using lobby displays in Lowell, and this feature has proved an attractive novelty for the theatre. This week, in view of the fashion show coming next week, my display was several wax mannequins attired in the lastest fashion hits, carefully and skillfully draped with velvet, etc. Each week there is some feature in the lobby that the public has become accustomed to look for. My policy here has been wholly open booking and I am giving my patrons the best pictures obtainable without regard to cost.

Very truly yours,
Thos. D. Soriero,
General Manager, Strand Theatre.

Uses Mailing List to Good Advantage

MANAGER William Vance of the New Lyric theatre, Minneapolis, used his mailing list very effectively the week of Sept. 21 when he played Constance Talmadge in her first First National attraction "A Temperamental Wife." Mr. Vance obtained from a local post card publishing firm 5,000 colored souvenir cards and had his ushers and several especially employed girls write the following, in ink, and adresses upon them: "Dear M:—Have just seen Constance Talmadge's latest picture at the New Lyric and it reminder me that I owed you a call. Will see you Thursday. Yours L."

The cards were then stamped and mailed out and judging from the way box office receipts soared the last three days of the week the novel stunt proved more than a good investment.

Just because a man earns only half what he thinks he is worth is no reason why he shou'd try to live twice as well as he should.—Trotty Veck.

Your Idea and Ours

WITH the exception of the catch lines used in this three-column, ten-inch display on "The Perfect Lover," we would say that the Strand has adopted the right angle in advertising this picture and this star.

We wouldn't have used "Here's a new star." Rather would we have started off with a line which would have inferred that

Here's a new *star*—
and a *real* actor
Eugene O'Brien
Supported by Lucille Lee Stewart, Mary Boland
and Marguerite Courtot in
"The Perfect Lover"
You've seen O'Brien with Norma Talmadge in several pictures with Marguerite Clark in "Come Out of the Kitchen," with Mme. Petrova and with Mary Pickford in "Rebecca." See him now as a star of the first magnitude in a RALPH INCE production—
A SELZNICK PICTURE
COMMENCING SUNDAY
LLOYD COMEDY
STRAND
STRAND PICTORIAL

Mr. O'Brien had been elevated to stardom by popular demand. Say, "Your favorite leading man elevated to stardom." Of course the selling talk used in this display does carry out this idea, but the catch line sort of looks as if an unknown player was being exploited. In the use of the face cut of the star the Strand is absolutely correct. This star has a considerable following. They like him and the sort of parts he plays. This is a direct appeal to these fans. Featuring the star's name above the title is also correct, the same angle being involved. Like all Strand ads this one is to be commended for its white space. Strand ads always stand out on the page.

Happy are those who do not want the things they can not have.—Trotty Veck.

WITH the "dog tracks," the house name cut and the star's coat, all but the fur part, printed in red, this display of McCormick's for "Back To God's Country" riveted the attention of the reader to the display and demanded that he read every word about the production which has been couched in sentences most liable to further incite the curiosity of even one who happened to glance at the page of the newspaper in which the ad appeared.

Mr. McCormick has done something in this ad which he doesn't often do and that is list the cast. But there is a reason for this, as he says in his caption over it:

Never Before a Film Like This!
16 Kinds of Wild Animals!
"Back to God's Country"
BY JAMES OLIVER CURWOOD
ONE SOLID WEEK STARTING TODAY
The Circle
SHRINE OF THE SILENT ART

"The Strangest Cast That Ever Enacted a Drama."

It is this fact that makes the use of valuable space for this purpose worth while. We have seen several of these "dog track" ads used, the idea came from the press book but this is the first time that the novelty really registers for something more than good, and the reason therefor is the colored ink used. The display in its original certainly was a startling bit of work. In size this was six columns wide and a half page in depth.

A bird in a bush is worth two in your pet fig tree.

WE are always hunting for displays which are different than those previously shown in these columns and have found this one on "Broken Blossoms" the work of Louis K. Sidney of St. Louis, who is managing director for the six houses scheduled for showing of the Griffith picture, as stated in the display. This display we thought to be very attractive, especially in the scene border used which is suggestive of the Chinese atmosphere of the feature.

D.W.GRIFFITH'S
"NEW CINEMA MARVEL"
BROKEN BLOSSOMS
WITH
LILLIAN GISH
D. W. Griffith's latest work, "Broken Blossoms," was told in pictures because there are no words delicate or exquisite enough to have told it. A Chinese romance by Thos. Burke
Direct from its successful run of 160 performances at the George M. Cohan Theater, New York
The Only Motion Picture that played to an admission scale of $3 per seat
EXCLUSIVE ST. LOUIS SHOWING AT
KINGS King's Highway
PERSHING Delmar and Hamilton
ENTIRE WEEK, STARTING SUNDAY
SHENANDOAH Grand and Shenandoah
5 DAYS, STARTING SUNDAY
JUNIATA Grand & Juniata
Sunday, Monday, Tuesday
GRAND-FLORISSANT Grand and Florissant
5 Days, Starting Sunday
LINDELL Grand and Hebert
MON.—TUES.—WED. & THURS

However, having to take up so much space with the theatre name lines rather spoils the appearance of the lower part of the ad. This of course was unavoidable with the six houses to list as showing the picture. This really can be called exceptional advertising, quite worthy of being copied. In size this was three columns by ten inches.

There is one thing about baseball players—they never go out on a strike. It takes three.

THERE isn't much use of commenting on a McCormick ad. for it is in this end of the game that the Indianapolis showman has his town house and country estate. The obvious thing to do is to have the cut made, say here it is and tell you to study it it and pattern yourself accordingly.

There is one thing we want to call your

"—you'll either give up that stenographer —or me!"
CONSTANCE TALMADGE
in a Matrimonial Nightmare
"A TEMPERAMENTAL WIFE"
John Emerson and Anita Loos
The Circle
SHRINE OF THE SILENT ART

attention to in this display on "A Temperamental Wife." Note the style of the selling talk used, high class "kidding" stuff suggestive of the fact that the picture is a comedy. Now, McCormick could have conveyed the same thoughts in sentences framed in perfectly orthodox English but would the result been as effective? We are sure it would not. Here is a display that is worthy of being read for the originality of its construction. It is typical of what one has grown to expect from an Anita Loos film, keen satire with a bit of slang thrown in. But we weren't going to comment on this display. In size the ad was three columns by eight inches.

All of us have brains but most of us are slow to learn what they are for.

WITH a good producer's cut as a basis, the Casino Theatre of Spokane, Wash., has framed a good ad on "Desert Gold" in this three columns wide by full page in depth display.

In fact it is the best one we have seen on this picture. It bills the author and

How Exhibitors Advertise

Benjamin B. Hampton
& Eltinge F. Warner
present
ZANE GREY'S
MOST POWERFUL MOTION PICTURE
DESERT GOLD
Directed by
T. HAYES HUNTER
"Desert Gold" is a message to the middle, and romance at the heart of Youth.
It is the story of fighting Dick Cole who rode into the town of Hell for a girl; a story of loyalty and riches of revenge and retribution, of gigantic action!
It is the most compelling picture of this year and all the other years you can remember. It is a breath-taking thrills you like an electric battery.
It is built according to a new pattern, by a new organization, under a new system of productions. It is "not in the same street with any other pictures."
"Desert Gold" is more than the greatest Zane Grey picture ever produced.
It has the virility and remarkable force and organization of Benjamin B. Hampton, a new producing genius, plus the personal supervision of Zane Grey himself!
BEGINNING TOMORROW
FOR AN INDEFINITE ENGAGEMENT
TIME OF SHOWS 11, 12:45, 2:30, 4:15, 6, 7:40 AND 9:20
GENERAL ADMISSION 35c; LOGE SEATS 50c
CASINO THEATRE

title in letters large enough to command attention and follows this advantage with a good line of selling talk concerning the feature's merits. We always like to reproduce a display of this kind, good stuff, which any exhibitor can get set up at his newspaper plant no matter how small the town. Keep this reproduction for your showing of "Desert Gold." It is excellent.

It is impossible to fear those you love and a hard job to love those you fear.

WE have seen lots of better and more artistic displays on the latest Fairbanks picture, "His Majesty, The American," but when the fact that this was a full page used in a rather small town, Newark, Ohio, and was printed in two colors, we don't believe that anything has showed up which entitles the showman who evolved it to any more credit for the results achieved considering the opportunities presented than this one.

We, of course, aren't sure but figure that in order to get this in two colors the Grand manager had to induce the publisher to run the edition twice probably on a flat-bed press. This was not an easy task if what we remember of small town print shops still holds good.

In the use of the face cuts of the star the Grand has grabbed the best advertising bet with any of Fairbanks' features. They are attracted by his personality and in this page the Grand ad man has certainly played for patronage on this angle by their use in his ad. There is one other observation we might make here. We are willing to bet that a year ago we would have heard the Grand manager growling because he had to advertise somebody's trademark if he used a stock cut and here he has gone out of his way to do that very thing, and he isn't the only one either.

He's Coming to Newark of Course to the Grand!
DOUGLAS FAIRBANKS
In the Biggest Picture of his Career
"HIS MAJESTY, THE AMERICAN"
"HIS MAJESTY, THE AMERICAN"
A Reels of Mirth, Snap and Go
FOR FOUR DAYS
Monday, Tuesday, Wednesday and Thursday
GRAND THEATRE
Continuous Showing 1 P. M. to 11 P. M.

Nobody will know how little you know if you know enough not to talk.

IN selecting this page tie-up that has been accomplished for "Oh Boy" by the Casino of Marshalltown, Iowa, we have only one object in view, that of showing the exhibitors in smaller towns how easy it is to pull a stunt of this kind and to sort of lend encouragement by a practical illustration that you should be getting in occasionally on this form of publicity. What one small town guy can do you should be able to accomplish. We could hardly call this page out of the ordinary. We get any number of newspapers with as good results but seldom see anything from a city the size of Marshalltown. Just accept this as a reminder that here is another case where an exhibitor has secured all the advantages of a page smash for his feature for a small percentage of the cost of the page. If you havn't gone in for co-operative advertising lately it is time to do so.

"OH BOY!" Look For Your Name "OH BOY!"
"OH BOY!"
CASINO THEATER—STARTS SUNDAY OCT 5th—3 DAYS
The Greatest Musical Comedy Hit in a Feature Picture That Beats 500 in the League of Laughs, Beauty and Pretty Girls
"OH BOY!"
OWN AN AUTOMOBILE—ANY MAKE YOU WANT
We Handle Them All
Storage
Auto Repairing · Expert Mechanics · Large Work Room
We'll Buy Your Car Cash In
AUTO SALVAGE and EXCHANGE COMPANY
OH BOY
NOW HERE
Just Received A Fresh Supply
OLD RELIABLE DRUG CO
"Oh Boy!"
Hall Tire and Repair Co.
Something New! Something Novel! Something Tasty!
Casino 3 DAYS
OH BOY!
Casino 3 DAYS
GIRLS GIRLS GIRLS
"Oh Boy!"
Sonora
"OH BOY!"
Woodrow Washer
Electric Supply Company
United Storage Battery Co.
U. S. L. Batteries
"OH BOY!"

A man whose thoughts are pleasant pals is never lonely even when alone.

THE selling talk of an ad. should excite curiosity above all other things should it not? It should be the first instalment of a continued story, the final chapters of which it is necessary to go to the theatre to see, in the projecting of the film.

If this is true then we want to call your attention to a fine example of doing that very thing, in this display on "Luck in Pawn" used by Grauman's of Los Angeles.

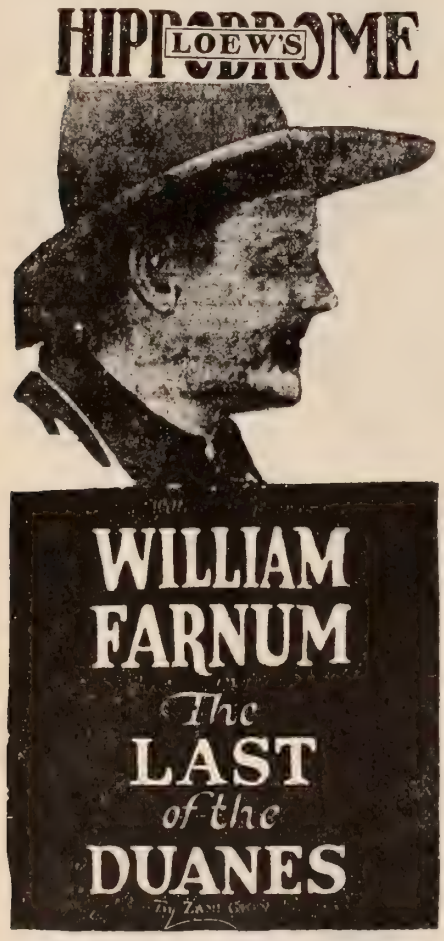
It begins with an appropriate and interest-exciting catch line, "Forgotten," and

Comment and Criticism

then comes the first instalment of what is told in the picture story, with an implied "continued in our next" with the word "then" as the selling talk sentences finish.

In design this is the usual Grauman calibre, hand drawn and nicely tied together. Again we call your attention to the Grauman policy of listing every number on the bill. Sid Grauman says it pays, and take it from us, he knows. This display was three columns by eighteen inches.

LOEWS' Hippodrome of Baltimore has chosen to let the producer's cut advertise "The Last of the Duanes," not even bothering to add some selling talk about the story. In this we think Loews is in error. No doubt Bill Farnum is popular and the name of Zane Gray means quite a lot to fans, but neither are strong enough so a house can afford to let an important item in advertising pass by entirely. We will be frank to admit that we wouldn't know where to put the selling talk if we were going to use this cut as a basis



for our display, which leads us to say that we would have passed up the cut. In its place we would rather have taken a cut of Farnum and framed our own display lines, arranging the sentences so that proper selling talk could be utilized and thereby gotten more for our money. This was two columns by nine inches.

HERE is another by the Arcade Theatre, Jacksonville, Florida, which is notable in that it serves to give practically equal billing for the feature and comedy without making the ad look "cut in two."

The center of this display is producer's cut. Across the top has been placed the name cut and reading matter. Below it is the "Salome and Shenandoah" advertising. Ordinarily we would say that bothering to list the cast of a comedy was wasted space, but here is an instance where it may be considered perfectly proper, for the reason that in this comedy a most brilliant array of fun makers have been gathered, all of which means something to audiences.

This ad is within the reach of practically every exhibitor in the business and we take pleasure in recommending it as a model for exploiting this double bill. In size the display was four columns by fifteen inches.

As a sample of good produer's material the cut for this Marguerite Clark picture is to be commended, especially since it is possible to use it for the basis of an ad and have the whole display look right well.

A Hindu proverb—Six evils must be overcome in this world by a man who desires prosperity—Sleep, fear, sloth, anger, idleness and procrastination.

WE don't often say anything but complimentary things about Plaza advertising, but this one, according to our idea, isn't up to the San Diego, Cal., standard, and here is our reason therefor.

To begin with the cut is one of those which are framed in such a way that it is impossible to use anything with it in the way of type matter and have it fit in as a part of the display.

Next the Plaza is using a whole lot of eight point matter stating what New York

and other cities said about the stage production and not concerning the picture which is not just a legitimate way to advertise. Next San Diego probably doesn't give a hang what New York thought of the picture or the farce either. It wants to be told enough about what to expect, to whet the curiosity and prepare them for the fun. Then the biggest bet of the whole display, the personal appearance of May Allison and Henry Otto isn't played up as the head line attraction, unless personal appearances have become old stuff in San Diego. No doubt "Fair and Warmer" did business, and no one will be able to tell whether any was lost because something else was not done in the way of exploitation but nevertheless we believe that our criticism as a theory and all comment is bound to be that, is founded on good logic. In size the ad was three columns wide and fifteen inches deep.

The most difficult ups and down in life are keeping expenses down and appearances up.—Trotty Veck Messenger.

The best way to get even is to forget.

The most difficult ups and downs in life forget your own.—Trotty Veck.

Two Prize Winning Stunts Which Proved Good Advertising Mediums

F. P. MAYLAND, owner and manager of the Rex Theatre at Seward. Neb., has been added to the list of prize winners in the Holah Contest for Motion Picture Theatre Exploitation, as the result of two novel ticket-selling "stunts" he used in connection with a recent run of Mary Pickford in "Daddy Long Legs."

The contest was originated by C. E. Holah, general manager of the First National Exchange of Omaha, to encourage exhibitor interest in the exploitation of special feature attractions. As prizes to the winning theatre owners or managers he offered each of them their choice of any First National attraction, rental free. One hundred and fifty-five exhibitors entered the contest, with descriptions of exploitation stunts they have used. From this number the board of judges selected the eight prize winners, one of whom is unknown because he neglected to include his name and address with his entry of descriptive matter.

One of the "stunts" used by Mayland favored strongly of the Tom Sawyer fence painting episode. He let it be known that on a certain day he would treat a number of kiddies to an automobile ride all over the city. When the day arrived the theatre was crowded, and Mayland selected twenty-five, chiefly on account of their long hair. He had the selected kiddies braid their hair in pigtails, and then he garbed them in gingham gowns. The whole twenty-five were put on a motor truck carrying "Daddy Long Legs" streamers and the outfit made a most attractive and effective advertising feature for "the love story of an orphan."

Mayland did not rest there, however. He convinced a number of grocers that a window display of prunes and cider would be an odd and attractive feature, if accompanied by a card announcing the Mary Pickford production.

F. P. Mayland, Mgr. of the Rex Theatre, Seward, Neb.

The Rex theatre, Chicago, Ill., Adolph Powell owner and manager, during "The Right to Happiness" showing

Log Cabin Lobby and Gold Field Atmosphere Exploits "The Westerners"

JESS DAY, who is managing director of the Des Moines, A. H. Blank house the Palace, recently played a most successful engagement with "The Westerners" much of the success of which he attributes to the use of a lobby display and other out of the ordinary stunts, in his exploitation campaign.

A log cabin which took in the entire front of the lobby was one of Mr. Day's first publicity ideas and he had a force of carpenters at work immediately after the close of the previous week's performance Saturday night until four o'clock Sunday morning, while he stood by with a "still" of the cabin shown in "The Westerners" in an effort to have his lobby setting as skilful a reproduction as his small working staff could make it in the short time allotted for its erection.

Though the big crowds that flocked to the Palace all week stood in amazement when they saw the transformation from the front, they were fairly taken off their feet by what Mr. Day had accomplished on the inside. They stepped on a dirt floor that stretched from the entrance to the hut back to the ticket office, a distance of 75 yards. They saw four well-worn cots, a baby crib, in fact, everything that was seen in the makeshift shacks erected by seekers after gold as visualized by Stewart Edward White in his story of the mad rush for wealth to the Dakota Black Hills. After enjoying to the full the unique lobby show there was nothing left for the crowds to do but take the tip from a post-road sign in the center of the hut reading: GO IN AND STAKE YOUR CLAIM TO CHOICE SEATS FOR THE GREATEST PICTURE BOOM THAT EVER STRUCK DES MOINES.

Manager Day did equally well by "The Westerners" in his newspaper and billboard advertising. The Palace carried half-page ads. two days in advance of the opening though it has always been the Blank policy to bend all advertising efforts to the current attraction. And all during the presentation half-page ads. attracted thousands to the remarkable lobby display and the picture. The Palace also had twenty-four sheets plastered in choice locations.

Manager Day found 18 bookshops eager to co-operate, the Grosset & Dunlap bookstore link-up campaign accounting for that many window displays in Des Moines. Through an arrangement with the local superintendent of schools, Mr. Day enjoyed a highly profitable children's matinee on Saturday morning. The school official and members of his staff were guests of the Palace management at a private showing of "The Westerners" and heartily recommended it to principals and teachers as a splendid picturization of the story known to every book-lover in Iowa. As a result, Manager Day had little trouble in obtaining free advertising in all schools on his children's matinee.

Who is to make the picture, "The Last Days of John Barleycorn."

It is a wise scenario writer who knows his own script when it reaches the screen.

"Checkers" was an interesting picture for Young America at the American theatre, Oakland, Cal. Here they are lined up ready for the show to open

Works With Schools in Exploiting "Evangeline"

IF you know a good thing when you see it, and find that it is as good as it looks, and even better, don't keep it to yourself; tell it to the world and you will be repaid tenfold.

This is the working policy of John Burke, manager of the handsome Parkway Theatre at 2743 West 22d street, Chicago, one of the windy city's most popular motion picture theatres. This — though it is backed up by a personality which has made friends of thousands of his patrons — is what Mr. Burke declares is responsible for the enormous steady patronage he has built up for the house he manages.

Some time ago Mr. Burke saw "Evangeline," recognized its exploitation possibilities as well as its entertainment value and booked it for a three-day run. Then off came the theatreman's coat and he began taking time by the forelock by hastening his advance exploitation campaign against the dates he was to play the feature at the Parkway.

He visited every teacher in his neighborhood. He asked each of them what he or she thought of "Evangeline" for the screen. He asked the same question of the members of the Chicago Board of Education, laying special emphasis on the educational value of the magnificent production. The replies were what he had expected to hear — superlative praise from those who had already seen the picture and a keen desire on the part of those who had not been so fortunate.

Then he made known the object of his inquiry, and explained that he was to show "Evangeline" for three days — impressing upon all the opening date at the Parkway. He urged the teachers to interest their pupils and his request met with a most enthusiastic response. They were only too glad to co-operate with him in the interest of the picture. Also it was a fine opportunity for the teachers to bring home to their classes the truthful reflection of the life, character, types and homes of the unfortunate Acadians. The eighth grade classes in the Chicago schools were studying "Evangeline" at the time and were given an opportunity to see the story picturized while it was still fresh in their minds.

As a result of this personal campaign, Mr. Burke showed "Evangeline" to four thousand seven hundred and ninety-four school children during the three-day run; this in addition to crowds of adults. All were highly pleased.

"Evangeline" made more money for me than any picture I have played this year," said Mr. Burke.

As a means of exploitation for "Evangeline" the public school proposition is the first to consider. Regardless of the box-office value of the production and the approval and praise it has received from the trade paper reviewers and the public press of the country, the Parkway might not have done such exceptional business but for the fact that the manager exhibited, in addition to the picture itself, a keen knowledge of showmanship in carrying the news to his prospective patrons.

In some cases the teachers brought their classes in a body and read the parts of the poem to the pupils.

Unusual Exploitation by a Residential Theatre

ONE of the most frequent "kicks" we hear against the lobby display as an exploitation asset comes from the managers of the suburban houses in the larger cities. They seem to believe that they can not afford such methods of advertising and that the results therefrom are not large enough to justify the expense. This may or may not be true in many cases but at least we have visual record of what one man has accomplished who operates a neighborhood house and that real motion picture exploitation paid him in the following story and cut of what Adolph Powell, owner and manager of the Rex Theatre located at 69th street and Racine ave., Chicago, did when he booked "The Right to Happiness."

Mr. Powell chose this feature to celebrate the Fifth Anniversary of the opening of his theatre, and used live publicity methods with the result that his house was filled every day of the engagement.

Mr. Powell billed the neighborhood liberally with twenty-four and one sheet posters for some days before "THE RIGHT TO HAPPINESS" opened, and had a "musical" auto decorated with big announcements of the feature, touring the district. Autumn foliage, cut outs, posters, photographs and electric signs were used in decorating the front of the theatre and the lobby. The effect was striking and brought the crowds, although the expense was not excessive.

View of the lobby of the Rex theatre, Seward, Neb., with its owner and manager, F. P. Mayland, standing in the center

How The Savoy Put Over "The Midnight Man"

LOUIS KERASOTES, manager of a 300 seating capacity theatre in Springfield, Illinois — the Savoy — grew weary of the way in which he and his competitors tried to put over a new serial, which was usually about once a month. The usual formula was to distribute several thousand free tickets, good for one admission when the war tax was paid. It will be seen that this was not a very profitable way of doing business. The idea of the free tickets was to get them in on the first chapter, and trust to luck that they would continue to come until the serial was run out. Of course the theatre was packed on the "free tickets day," but the cash box at the end of the day looked like somebody had raided it before the manager got around to counting up the receipts.

So it was that when "The Midnight Man" was booked Mr. Kerasotes decided that he would break away from the old routine and began thinking of something which would accomplish the desired result.

Publicity and newspaper men were called in and soon plans were being made for the turning loose of a real "midnight man" in staid Springfield. The State Journal, one of the city's enterprising newspapers was consulted and a deal was made whereby the paper agreed to give twenty-five dollars in gold to the person who could detect "the midnight man." The paper devoted big space to the stunt, and before two days were over, the entire city joined in the hunt. Not a word was mentioned in the reading matter about "The Midnight Man" coming to the Savoy, although ads. were run daily to that effect in the amusement columns.

For five days the paper kept telling its readers about "the midnight man," where he had been, where he expected to be, and a resumé of the day's journey every morning. Every kid in town was scurrying around with a copy of the State Journal under his arm, peering into the eyes of every man and trying to locate the mysterious one. When the paper announced that "the midnight man" would mail a letter in the post office between eleven and twelve o'clock, there was a terrific jam in and around the building. Extra police were called out. The man they were after went into the building and came out without being captured. Which gave him a chance to appear again in the afternoon. That afternoon he announced he would be at Jewish Relief Headquarters, between two and four. Another big crowd was on the job, and "the midnight man" was caught by two young women at the same time. The only thing to do under the circumstances was to divide the award, which was agreeable to both women.

Of course all the noise and excitement helped to call attention to "The Midnight Man" picture, which was then being heavily advertised. A big story and a picture of "the midnight man" and his captors appeared in the State Journal on the day the serial opened.

Cut of the Alhambra theatre, Milwaukee, showing lobby panels and the "dog" tracks stenciled on the floor

Exploitation Which Cost Little And Brought Big Business

EXPLOITATION that costs little and brings big business — the Utopia of every exhibitor — has been perfected by George H. Fischer, manager of the Alhambra Theatre, Milwaukee, Wis., as a result of experimenting with the methods through which special feature attractions may be played with the maximum for box-office success.

Mr. Fischer's method is applicable to all exhibitors in a more general way than perhaps any other exploitation novelty which essentially relies on newspapers, the expense of billboard advertising and the expenditure of money for novelty or tie-up purposes.

His system is a direct method of reaching theatregoers by unusual and attractive lobby displays that require neither the building of a special "set" nor the outlay of considerable money for the purchase or rental of fixtures.

"There is a common belief that exhibitors do not appreciate the value of exploitation," said Fischer. "I am inclined to think that this sentiment is without foundation. I have never known an exhibitor yet who failed to readily agree that exploitation was an essential to the proper running of a motion picture theatre. The reason why there is not more exploitation is because the kind which has previously been designed costs too much money. There are times when an exhibitor would like to put over a stunt but he feels that he cannot at the time spare the funds. Thus he does not exploit, and in many cases some one is apt to term him 'behind the times' for his lack of showmanship.

"In deciding upon a plan of exploitation for the Alhambra, my central thought was to map out a system that would serve to arouse the interest of even the most casual theatregoer and at the same time not entail any unnecessary cost. There is a most important angle that the average exhibitor is overlooking when he begins to figure out an exploitation campaign. This is the proposition of reaching people who wouldn't go to a theatre even if you paid them to go.

"In other words, when an exhibitor spends money on newspaper and billboard expoitation, he necessarily meets and reaches some people who are impossible. There is a certain percentage of the people of every city who *don't* go to picture shows for some reason. Perhaps it is because they can't afford it; maybe for some other cause. Box-office records will show that they don't go. Then why should an exhibitor waste money trying to reach these people when, by spending less money he can attract the attention of dyed-in-the-wool theatregoers by paying attention to his lobby?"

Thus Mr. Fischer explains how he hit upon the plan of specializing on lobby displays for his exploitation of forthcoming special feature attractions. For instance, in adopting advance exploitation for "Back To God's Country" he hit up the tracks of a dog and bear. A dog plays the title role of the story and the theme of the picture is centered about the relationship of animal to man. Therefore Mr. Fischer decided that a dog track and bear track winding about his larger foyer would be a decided hit. And it was!

An attractive window display arranged by Manager Walter of the Amusu theatre, Elmira, N. Y., as a publicity aid to his showing of "World and Its Woman"

Walter's Advertising Campaign Raises Prices Without A Murmur

THE Amusu Theatre of Elmira, N. Y., is one of the houses which has gone along its exhibiting way and rather discountenanced the spectacular and unusual in exploitation. Mr. Walter, the Amusu manager, has been on the job daily for the ten years of the theatre's history, giving his patrons good programs at popular prices — ten cents top — until recently and made money. He put out his paper and photographs, used the newspapers to some extent and got by. Mr. Walter argued that what people wanted was good pictures for the least possible amount of money, and he could prove to you that he was right by citing his experience in the exhibiting field. For instance, when the Artcraft program was first inaugurated he booked the Mary Pickford subjects, gave them extensive advertising, advanced his admissions, necessary since he was paying big rentals for those days and waited for results, which were that Elmira couldn't see even "Little Mary" at twenty-five cents admission.

But times change and Mr. Walter is too good a showman to refuse to change them. At last he has raised prices for special productions and begun to give his attractions special advertising and this time he is successful, which only shows how this business changes, for it is less than five years ago that such a policy with America's sweetheart to start it off didn't prove up as it should.

The accompanying cut shows you one of Mr. Walter's tie-ups on this picture, a display in the window of the Elmira Arms Company's store, one of the city's leading music houses. Other similar advertising ideas were put into practice and the result was that the same Elmira which a few years ago absolutely refused to pay twenty-five cents to see Mary Pickford in "Pride of the Clan," etc., walked up to the Amusu with their two bits for "The World and Its Woman" and thought nothing of it. Mr. Walter in his first attempt to increase prices was just a bit ahead of the times. He is now in the procession of live-wire managers who are realizing the value of interest inciting exploitation ideas and cashing in. There is many an "old timer" like Mr. Walter who was "stung" in the old days when he tried too boost admissions above ten cents and who is still "gun shy."

We just want to remind you that since times have changed in Elmira they have without doubt changed in your town, and if you haven't as yet begun to do something extra to attract business for the extra good picture you are missing some extra profits and running a chance of getting to be a back number, which you must remember is fatal in the show game.

One of Walter's recent attractions which he has played to big business at advanced prices is "The World and Its Woman."

He advanced the prices to twenty and twenty-five cents and launched an energetic exploitation campaign calculated to convince the public that the increased admission charge was justified.

Instead of running conventional newspaper advertising announcements, he increased his space and prepared special copy that carried a "punch." Then manager Walter secured tie-ups with the leading merchants, along the line of "Fine Furniture for The World and Its Woman," or "Exclusive Millinery for The World and Its Woman," or "Quality Groceries for The World and Its Woman." An artist was engaged to paint really attractive signs for these tie-ups and they were given a prominent place in the shop windows before and during the presentation of the picture.

A Good Story of a Good Exploitation Stunt

EIGHT hundred people living at Ada, Minn., and vicinity imagined all sorts of things the other day when they opened their morning mail.

Visions of a bolshevik poison plot flashed through the minds of some of the more faint-hearted. Others believed that possibly the government was unloading some of its surplus food stores in order to relieve the present high cost of living situation. Some returned war veterans turned up their noses when they saw what their mail contained; and thought that at last it had come — a prune strike in the army! — and that as a last resort and the only means of getting rid of its prunes, the quartermaster corps was dumping them on the public.

Each of these 800 souls received a prune. It was a real honest-to-goodness non-poisoned and, as nearly as can be ascertained, non-military prune, and it came through the mails in a neat little paper bag, the top of which was closed by a paper clip.

A little closer inspection of the bag dispelled all fears of poisoned prunes, bolshevik plots, H. C. of L. measures and army strikes. In its stead hope mounted in the hearts of some who, at first glance of a check for $40,000, thought they had received a legacy from some distant and forgotten relative, but a careful reading of the check on both sides brought them back to normal.

But what in Sam Hill did it all mean? That was the thought that was uppermost in the minds of those who had carefully examined the prune and the check. The paper bag contained nothing else. On one side of the bag was of course the name and address of the recipient.

On the back of each bag was the printed information that Mary Pickford in "Daddy Long Legs" would be the attraction at the New Orpheum in Ada for two days and that the enclosed morsel of food was the cause of an orphan strike in one of the big scenes in the photoplay.

The "check" was a facsimile of the one paid by Mary Pickford to Klaw and Erlanger for the story, "Daddy Long Legs."

It was a master stroke of clever advertising engineered by C. E. Wentsel, owner of the New Orpheum, and it caused much amusement and talk in the town and country. Of course, all of the patrons of the New Orpheum did not get a prune, but all nevertheless heard about the gifts to their neighbors. There was a lot of good-natured "kidding" between those who did not get a prune and those who did.

"Daddy Long Legs" opened to the greatest business ever handled by the Ada picture house. Many were turned away, not only on the first day but on the second as well. Mr. Wentsel realized that he should have booked the picture for more than a two-day run, and, not wanting to pass up such an extraordinary opportunity, he wired the Minneapolis First National Exchange, and obtained permission to hold "Daddy Long Legs" over for two extra days.

Shea's Hippodrome Joins Week Run Houses

"BROKEN BLOSSOMS" received an unusually attractive presentation at Shea's Hippodrome by Harold B. Franklin, managing director. As a prelude to the actual showing of this Griffith production, a symbolical stage setting was unveiled, consisting of a large corsage of flowers with one large broken blossom. On each side of the flowers were two large candles, representing Time. In front a large bowl was placed from which the smoke of incense arose before the flowers, giving the Oriental atmosphere. On each side of the setting hung two large black and yellow Chinese banners with Mongolian symbols upon them. No one has been able to figure out just what was written on these banners, but no one seemed to take offense. As a musical setting for the stage picture the symphony orchestra played an overture composed of selections from the special Griffith accompaniment for the picture. As the selection neared its end the curtains of the two small openings at the side of the center setting were drawn aside and revealed Chinese garden scenes. The whole was illuminated from the rear by a strikingly beautiful light blue hue. During the screening of the picture this blue color was thrown on all the subtitles, the blue lights at the front of the stage being lighted simultaneously. The effect was most pleasing.

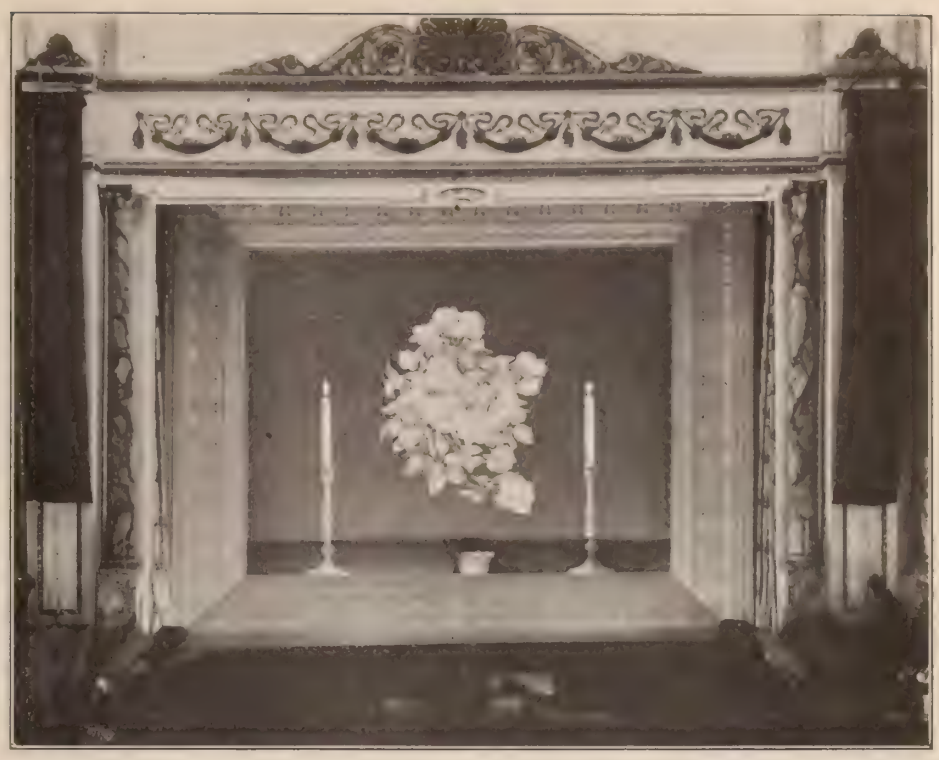
In the lobby Mr. Franklin had suspended blossoms over all the mahogany frames together with Chinese lanterns and umbrellas, which also aided greatly in giving the desired "Land of the Rising Sun" atmosphere. Artificial blossoms were spread over the marque in front of the house with red lights intertwined.

The advertising campaign was, as usual, Franklinesque. The large ad used on Sunday was four columns, three inches, hand drawn, with a black and white pen drawn scene from the play and as a departure a small selling talk in the upper right hand corner. The supplementary features were advertised under this talk and a slight divertisement on the orchestra silhouette introduced on the left hand side of the ad.

"Broken Blossoms," was a great success in Buffalo and departing from the usual policy of two changes a week, Mr. Franklin booked the picture for the week and reported excellent business right through the seven days. The entire Griffith score was used by the orchestra as a musical setting.

Plays up Author as "Michigan's Own"

WHEN "The Westerners" played the Majestic and Orpheum theatres in Detroit, both Charles H Miles houses, Mr. Miles paid particular attention to advertising Stewart Edward White, the author of the novel, as being "Michigan's Own Author." It is believed that this feature of the exploitation campaign was one of the best ideas employed for putting over the feature.



H. B. Franklin's stage setting for "Broken Blossoms" at Shea's Hippodrome, Buffalo.

The Jefferson of Hamilton Booms "The Miracle Man"

WITH a theatre named the Jefferson in a town called Hamilton, one might expect a story with its period, a century old, but this is not the case.

The theatre we mention is located at Hamilton, Ohio. The managers of this house are Messrs. Broomhall and Schwalm. They are living and working in the year 1919 and not in the palmy days of Hamilton and Jefferson, as the following story of their exploitation for "The Miracle Man" will prove.

Broomhall and Schwalm booked "The Miracle Man" as soon as they could get dates, and as soon as they were all set they started letting Hamilton know about what was coming to the Jefferson.

Then one day the lobby of the Jefferson blossomed out with the clever blue and yellow "sniper" teaser strips. "The Miracle Man is Coming." For three weeks before the actual date of the showing these "snipers" formed a neat border along the lobby of the theatre. And everybody commented on them.

Then ten days before the date of showing hundreds of these teasers were "sniped" all over town. They are of such a size — about 9 inches by 36 inches — that the billposter got them into many places where a larger sniper would not have fitted or attracted so much attention.

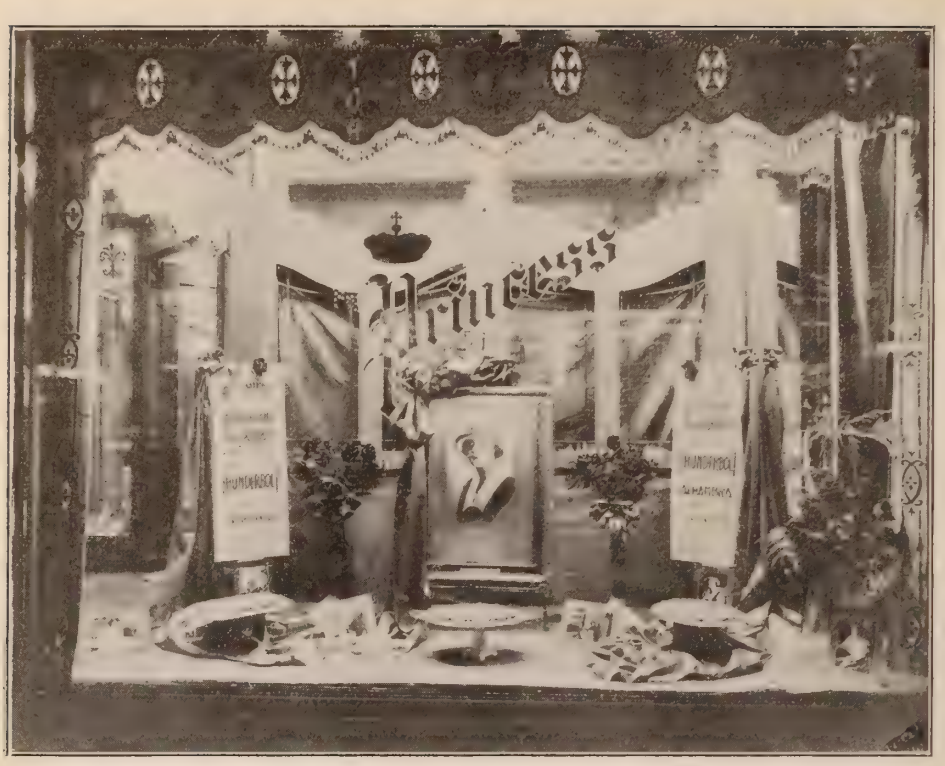
Then Managers Broomhall and Schwalm began a newspaper campaign the like of which Hamilton had never seen before. "The Miracle Man Is Coming," read the teaser ads for several days, growing in size. Then came the smashing quarter and half-page announces with the striking illustrations from the press book furnished by the exchange.

Supplementing this the billboards began to cry forth "The Miracle Man" with the colorful, dashing 24's, 6's and 3's. Thousands of heralds — clever arrangements showing a supposed bank check returned by the reformed crooks — were distributed. Window cards were placed all over the town. A twenty foot banner was stretched across the main street. Smaller banners were attached to trucks.

A special newspaper stunt was to get up a page of mercantile advertisements announcing that a personal representative of "The Miracle Man" would be in those stores at certain hours and give free tickets to the Jefferson to those who correctly addressed him. The stunt aroused great attention and much publicity in the Hamilton Journal.

Another stunt was the giving of a special, private advance showing on the Saturday morning preceding the opening. Clergymen, the mayor and other city officials, judges, school officials, etc., were invited and came with a vim. More newspaper publicity and much word-of-mouth advertising. The Rev. Charles Matthew Brown, president of the Hamilton Ministerial Alliance and president of the Hamilton Rotary Club, co-operated in inviting the clergy, sending out a written statement of endorsement urging all to attend.

A novel stunt that had all Hamilton guessing was that framed by manager Schwalm. He had three of the girl employees in his office begin calling up everybody in Hamilton who had a telephone — some 2,000 families and firms. "Are you going to see the Miracle Man at the Jefferson?" the girls asked and then hung up the receiver. The calls were varied by having one of the men in the office put the question over the wire — thus it appeared that many persons were making the calls.



Confectionery store window display which enabled George Fischer of the Alhambra theatre, Milwaukee, Wis., to put over "The Thunderbolt."

Getting Co-operation From Your Neighbor

AN excellent opportunity for exhibitors whose theatres adjoin novelty, stores, confectioneries or enterprises of like nature, for remunerative exploitation has been brought to the list of showmen's aids by Edward J. Weisfeldt, director of Exploitation for the Alhambra Theatre, Milwaukee, Wis.

Weisfeldt's plan is virtually the doubling of the lobby display of a theatre through the simple matter of showing the owner of the next-door-store that a mutually profitable plan may be worked out.

The Alhambra Theatre, as in the case of many others, adjoins a confectionery store. Display windows face the street on two sides of this store, and the intersection is the busiest and most popularly traveled corner in Milwaukee.

"It was not a proposition of cold-bloodedly going to the owner of the confectionery and asking him to let us use his windows," said Weisfeldt. "Such a thing would take a man with more gall than I have. I went to him with the proposition that we would do our 'darndest' to get each of our patrons to patronize his ice-cream parlor if he would make it a fifty-fifty proposition and give us a plug on the picture by the use of the window. I told him the more people his pretty windows induced to see Katherine MacDonald in 'The Thunderbolt,' the more people he would reach in urging them to try his fine 'American Beauty Special.'

"It was difficult at first to arrange for the mixing of another drink. It seemed that this fellow had already devised every combination known to those who ply the gentle art of soda-jerking and he couldn't think of another drink.

"Seeing how much in earnest we were, he took down all advertising matter for other mixtures of his and specialized on his one big drink, 'The American Beauty Special.' It is needless to say that he sold many a drink. It is now a permanent product at this confectionery and dedicated to Katherine MacDonald, the American Beauty."

In addition to making a special drink and dedicating it to Miss MacDonald, the proprietor arranged a remarkably attractively window display, characterized by the prominence with which Katherine MacDonald's portrait was displayed and the two written announcements that Miss MacDonald would appear in "The Thunderbolt" at a given date.

Rather than have the candy display detract from the idea of the window, the owner was content to fill the window with but three trays of chocolate caramels. He arranged the color scheme so that it reflected the thought of the color of the American Beauty Rose.

An announcement calling attention to the splendid delicacies ready-to-be-served in the confectionery was placed in the Alhambra lobby and a slide announcement called attention to the fact that a special drink, "The American Beauty Special," had been conceived and invented by the soda-water-store proprietors in honor of the "most beautiful woman in the world." The co-operative system worked out with splendid results for both concerns.

You can always guess what a woman's hand bag contains.

"One more lock, one less watch dog."

Little drops of water, we used to think, were simply made for chasers and now they're the whole blamed drink.

"Bearcat" Given Unusual Exploitation by Shafer

WALTER D. SHAFER who recently assumed the management of the William Fox Liberty Theatre, St. Louis has given "When Bearcat Went Dry" an exploitation campaign that will stand as a model for many a day.

When Shafer attended a private screening of this production several weeks ago he realized that it could be made a box office success if it was properly exploited. The advertising possibilities based on the title of the production appealed to Shafer and he immediately booked the picture for a solid week.

That his judgment was sound is amply demonstrated by the fact that the Liberty Theatre, catering to the best people in the city of St. Louis and having a seating capacity of more than 1,700, was compelled to hang out the S.R.O. sign for every performance.

But how Shafer succeeded in attracting so many persons to his theatre is herewith told.

The first thing that he did was to buy 10,000 circular stickers on which was printed "When Bearcat Went Dry." Then he employed a small army of school boys, who, after school hours, pasted these stickers upon every conceivable object in the city of St. Louis.

Street cars, ash wagons, automobiles—from the lowly jitney to the aristocratic and liveried limousines, billboards, department store windows, office buildings and even the vinegar cruets in a cafeteria conducted by the Young Women's Christian Association all bore a part in the advertising of this picture.

One of Shafer's assistants entered the Y. W. C. A. cafeteria during a meal time a week before the picture was to be shown and pasted a sticker on each vinegar cruet. The announcement appealed to those in charge of the cafeteria and they permitted the stickers to remain on the cruets.

When the Liberty advertisement that "When Bearcat Went Dry" was a photo play to be shown at the Liberty Theatre it is safe to say that a goodly number of the members of the Y. W. C. A. saw it.

By arrangement with the management of the Woolworth five and ten cent stores in St. Louis Shafer was permitted to use two of the best windows in the largest of the downtown stores to advertise "When Bearcat Went Dry."

A canvas curtain 12 by 18 feet showing a deserted log cabin on the side of which was painted "When Bearcat Went Dry" was used as a back ground for the windows. Other novelties of advertising this production were used to fill in the space in front of the curtain.

The Woolworth stores used many thousands of stickers in sealing parcels instead of using string. This method of securing parcles was adopted in other retail stores in the city.

It is needless to say that every person who took a parcel home that bore a "When Bearcat Went Dry" sticker was mystified as to what the wording actually meant.

Easton Gives "Broken Blossoms" Big Exploitation

CONSERVATIVE Pennsylvanians are being shown things these days in the form of real high classed theatre exploitation by the management of the Third Street Theatre, of Easton, Penna., who have not only been developing a constructive plan of business building for their institution, but have been blazing away with good ideas during the past few months that has attracted the attention of an increased clientele, to such an extent that regularly each week their box-office records are being broken.

There never was a doubt in the minds of Eastonian theatre managers that exploitation of the "bigger and better" pictures was a paying proposition, but their greatest anticipations were greatly excelled in the results that marked the work done on the "Broken Blossoms" presentation by the Third Street Theatre, which campaign was followed with keenest interest by all persons interested in theatre management and theatre exploitation.

"Broken Blossoms" according to the management of the theatre was welcomed for many reasons, principally however because it was a Griffith production and the management knew that there would be no censorship cuts in it, which has been the case in so many of the recent bigger productions, and which has caused much hesitation in promotional ideas in Pennsylvania, since on a number of occasions, just the specific point upon which the exploitation was centered, the censors cut out those scenes from the picture and the exploitation work went flat.

To begin with, H. E. Woehrle, manager, and Donald W. Bernstein, assistant manager, of the Third Street Theatre, for three weeks prior to the opening of the week's run of the picture, had all the correspondence paper and envelopes specially printed with "D. W. Griffith's Broken Blossoms," spread over the top in light blue type, and which very attractive design caused much comment. All mail issued from their office, in sending out correspondence, programs and advance announcements, the printed envelopes were used. Two weeks prior to the opening of the run a special large sized herald, four pages, printed in blue on orange paper was distributed to every house in the community. This herald contained much interesting information about the production, the producer and the players, interspersed with illustrations from scenes of the production, and portraits of Mr. Griffith, Miss Lillian Gish and Richard Barthelmes. This campaign covered all towns within a 15 mile radius of Easton.

A most attractive decoration for "Broken Blossoms" at the Third Street theatre, Easton, Pa.

The week before the opening a well planned constructive newspaper campaign was begun, the management using all the town newspapers with ads., ranging from six columns wide and ten inches deep, to single and two column ads. which were run during the playing of the production. An attractive window card was designed by the management and the town was flooded with them. They also succeeded in getting a number of the leading department stores on the main street to have window displays, in which were used stills from the production.

In all of the material used the theatre management followed in every detail the exploitation ideas that were supplied them by the press book, and in the course of their campaign they utilized every cut, photograph and suggestion that was made by the distributing organization's exploitation, advertising and publicity department.

The result of the campaign brought a new box office record to the theatre. The first three days, at all performances, afternoon and evening, the management was compelled to turn hundreds of people from the theatre, and in their advertising they expressed their regrets, and by their clever methods of injecting their feelings into their advertising they brought about a friendliness of feeling which made the "turned away" and disappointed ones want to try again the last few days of the week.

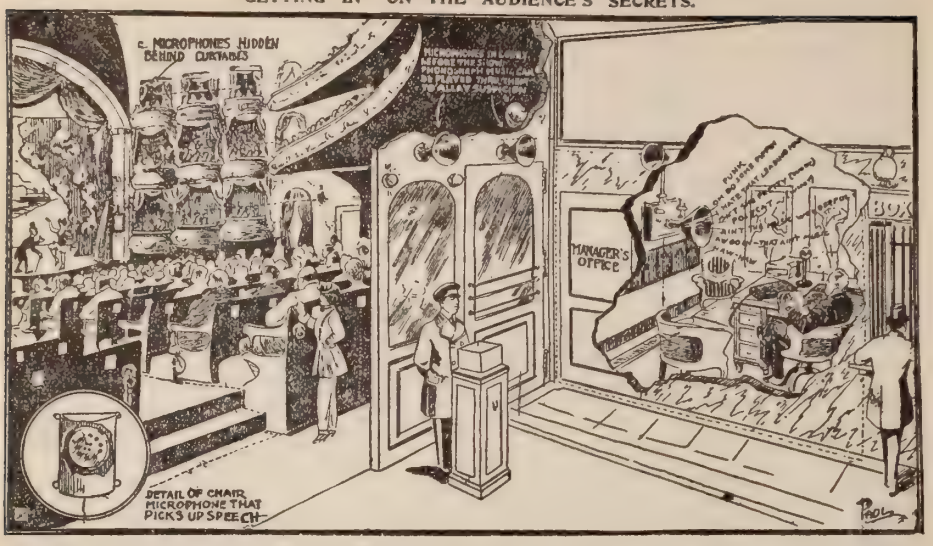
Third Street theatre ushers in costume for the "Broken Blossoms" engagement

Another Holah Contest Idea

THE Holah contest brings forth this exploitation idea:

J. H. Vaughan, owner and manager of the New Orpheum, Maquoketa, Iowa, spoke from the stage of his theatre for a week in advance of showing Mary Pickford in "Daddy Long Legs" and told of the star paying $40,000 for the picture rights to the story. During the run he used a quartet of four little girls, who grouped in the lobby with a pet dog, and at each show sang "Dear Old Daddy Long Legs."

"GETTING IN" ON THE AUDIENCE'S SECRETS.



An illustration used in Mr. Feld's publicity story to show how his eavesdropping mechanism operates

Free Publicity Scarce in Kansas City; Feld Breaks Through Occasionally

ACCORDING to our good friend, Milton H. Feld, manager of the Newman Theatre, Kansas City, the general attitude of the newspapers in Kansas City toward motion pictures, has been such that Kansas City has been a bugaboo for so-called exploitation experts. While it is not possible to get the newspapers to say a lot about current attractions, by laying awake nights, scheming, plotting and planning to give to the newspapers a story that to their critical minds is of such a nature to interest their readers, the newsman occasionally breaks into print.

The following is a story which went over on the basis of news in the Kansas City Star. We call it the real thing, mighty well written and containing a lot of interesting information. This is about the highest form of publicity which can be secured.

"MAKING EAVESDROPPING PAY"

The Distograph Finds New Place in the World of Business

"I don't care for this guy Wallace Reid," says Bill to Mamie as they pass through the foyer after the last lingering kiss and soothing "fade-out" have marked the end of the movie romance.

"I think he's a dear," returns Mamie.

In an office on the second floor, separated from Bill and Mamie by a lot of thick walls, sits the manager of the theatre, listening for just such remarks as those made by Bill and Mamie. And when he hears this particular conversational passage he mentally jots down the notation: "Show making good with the women." Which means that the week's show will be a winner, because it is the women's choice that controls the attendance at the motion picture houses. What a mere man thinks of the picture is a matter of little passing consequence to the manager.

But how does he overhear the remarks made by Bill and Mamie and the many other movie fans, when he is removed from them by a floor or so and several walls that smother sound like a wet blanket does a flame? That is the latest secret of the movie theatre, and it enables the manager to get a line on how his show is "getting over." It permits him to overhear valuable criticism and suggestion that may mean several hundred dollars to him that week.

SECRETS IN A RECEIVER

If one could peer into the manager's office he would get a hint of the secret in the receiver that the manager holds to his ear. It looks just like an ordinary telephone receiver — but it isn't. The receiver and the little switchboard on the manager's desk enable him to overhear what is being said in almost every part of the theatre. It is one of the latest applications of the dictograph.

A Chicago motion picture house is said to have been the first to try the dictograph. It was an instantaneous success. When Frank L. Newman built the Newman Theatre here he installed a dictograph apparatus and, according to Milton H. Field, manager, the device has been of inestimable value in registering opinions of the audiences.

Just to see how the dictograph operates, let one drop into a manager's office and take the receiver for a little while.

There comes a lull in the orchestra's playing; it is the end of the picture. A feminine voice is heard speaking:

"That love scene is just too sweet."

"Yes, but who would want to kiss with a hedge fence between them? Why doesn't he climb over?" comes the highly practical masculine answer.

Another switch is opened and the listener thereby connected with another part of the theatre.

A masculine voice now is overheard. It is that of "the man who knows," that chap who is present in every movie audience and who explains how it is done and what is going to take place next.

"The speed of the film is regulated by ——" but what is the use of listening to an old acquaintance whom we've heard many a time — much to our distress. So another switch is opened.

"It is too warm in here," remarks a feminine voice. There is a criticism the manager needs to hear. The dictograph has proved its worth. The manager hurries out to see that some of the heat is shut off.

"Did you see that woman's coat? Isn't it positively ridiculous?" speaks up a feminine voice. Interesting, but of no value to the management in the way of helpful criticism.

"I wish they would show another Charles Ray picture. I like the bashful way he makes love and he can do so many funny things," says another feminine voice. The management mentally notes that Charles Ray is a good drawing card with the women. He will watch out for the next picture featuring the timid Mr. Ray.

GET CRITICISM AND PRAISE

So the conversation runs. There is much in it that is valueless to the listener in the manager's office — things about motor cars, plumbing, the high cost of living, the relative beauty of brown and blue eyes and other subjects of great consequence to the speakers, but of no importance to the man running the show. But interspersed in between these remarks will be bits of illuminating criticism and praise, with here and there a hint as to how the show can be improved. One manager says he has obtained at least one valuable suggestion at every night performance. Perhaps several remarks will be anent the music. If that is favorable, the music will be repeated the next night. A singing feature was retained an extra week at the Newman just because of the dictograph. A certain type of picture went into permanent disfavor for a similar reason.

The dictograph at the Newman is connected with eighteen different sections of the theatre. The microphones, or sound detecting apparatus is cleverly concealed so that nobody in the audience ever would suspect their presence. And, for the comfort of those in that audience, it may be said that the dictograph doesn't register worth a hang when the orchestra is playing. It is only in the lulls in music or during intermission when the audience is passing out that it performs its helpful work.

One of the "Broken Blossoms" window displays used by the Third Street theatre, Easton

Prologue and stage setting at Graumona, Los Angeles, used for the "Anvil Chorus of 1920" one of Sid Grauman's specialties which made a big hit with the fans

Getting the Personal Touch into Your Exploitation

I. LISBON, manager of the Strand Theatre, Louisville, Ky., attracted considerable attention and caused widespread comment recently when he linked the off-stage names of Katherine MacDonald and Thomas Meighan with their character parts in "The Thunderbolt."

In quarter-page advertisements Lisbon announced "the strangest marriage on record." And in bold-face type on the lower half of the page he stated: "On Their Wedding Night Thomas Meighan said to Katherine MacDonald: 'You shall never be a mother — never know the touch of a baby's hand. I married you not because I love you but because I hate you and all your family.' Imagine the husband of a beautiful woman starting his married life that way."

Photoplay fans immediately wondered whether an important film marriage accomplished without their previous knowledge had ended in a scandal.

Another view of Grauman's "Anvil Chorus of 1920."

Another Illustration of Grauman's Superior Showmanship Ideas

IN connection with a program featuring Marguerite Clark in "Luck in Pawn," Sid Grauman offered the patrons of his million dollar cinema temple in Los Angeles an unusual number of special added features. The outstanding event was "The Anvil Chorus of 1920" in which three splendid singers, Al Sather, Fred de Bruin and Jack Van, attired in the proverbial blacksmith garb, sang the Anvil Chorus from "Il Trovatore" and followed with renditions of the late popular hits, "The Vamp" and "Golden Gate." The scene opened with a tawny red lighting effect suffusing the entire stage, representing the interior of the blacksmith shop. As the curtains part the sound of clanking metal and other sounds peculiar to the smithy are heard. One of the men, striding over to the forge, began working the bellows and the others busied themselves about the shop, while the orchestra played some introductory music to the Anvil Chorus. Then, as the famous old melody was heard the men station themselves at anvils and begin striking in time with the music, while the stage darkens somewhat and sparks fly at each stroke. At the conclusion of the Anvil Chorus the trio stepped forward and sang, in a characteristic way, "The Vamp." This number got over bigger than anything else on Grauman's entire program. As an encore they stepped back and grouped picturesquely, sang "Golden Gate" in a very subdued tone, the last bars faintly floating into a memory as the lights deepen and the curtain closed. The blacksmith shop setting represented a considerable outlay of money and was atmospherically almost perfection itself.

Another enthusiastically received novelty was C. Sharpe-Minor's organ satire on "Playing the Movies." With humorous subtitles that sent the audience into an uproar of hilarity, he burlesqued the melodramatic type of picture throughout seven minutes of cleverly conceived effects. He showed how every emotion and every situation could be handled through one musical theme played in different moods and tempos. He used as a theme Rubenstein's Melody in F. The imaginary entrance of the villain, the lovers at church on Sunday and the cunning plotting of the accomplices, all were musically interpreted in a satirical vein that was not "over the public's head" and received a deluge of applause.

Another conception from the fertile brain of the youthful theatre magnate was the appearance of 17-year-old Lucy Merz, a discovery of his own, in the garb of sweet sixteen a la the Civil War period. This beautiful girl, of a dark eyed, exotic type, proved exquisitely appealing and her two numbers, "The Last Rose of Summer" and "Annie Laurie," sung in a coloratura soprano voice of a clear, bell-like quality, were heartily applauded.

Sid Grauman seldom repeats, but he duplicated an idea of several weeks ago, by again having a solo violinist, with the spotlight, render the music incidental to the screening of the scenic. This time "Midst Peaceful Scenes," a veritable screen poem, with poetic subtitles, depicted nature at her most sublime, while the violinist played the sweet, haunting Bach's "Air for G String."

From an advertising viewpoint, Mr. Grauman took advantage of the fact that the Los Angeles Philharmonic Orchestra had received considerable praise for their rendition at their initial concert of the famous overture to "Oberon" through the daily press. Feeling that only the musical elite attend such symphony concerts, he had Grauman's Symphony Orchestra, which will play to some 90,000 people in the course of a week, render this brilliant and inspiring composition.

Style show at the Alhambra theatre, Milwaukee, which manager George Fischer has made a semi-annual event

Allens Feature Lobby Displays In Their Exploitation

MESSRS. Jule and Jay J. Allen, of the Allen Theatre Enterprises, who control theatres in every principal city of the Dominion and whose theatres now under construction represent an investment of several millions of dollars, are great believers in all forms of motion picture exploitation. This they have shown by installing a comprehensive advertising and publicity department under the direction of Mr. R. E. Pritchard, whose work is known to nearly every exhibitor in the United States.

But with the large amount that they are spending in the Canadian newspapers they are not losing sight of other forms of attracting the eye of the public. They are encouraging their various managers to make special lobby displays where the subject offers a good opportunity, and this is one of the phases covered in the advice from headquarters that goes out in advance of each picture being shown over the big circuit of nearly fifty houses.

One of the leaders in this form of exploitation is J. F. Price, manager of the Allen theatre in Calgary, Alta. Erection of this house marked the expension of the interest of the Allens from a comparatively small beginning to one of the organizations that is attracting a world-wide interest, and naturally Calgary occupies a position of especial warmth in the hearts of Jule and Jay J.—the active heads of the enterprises.

Two of recent releases offered opportunities that were quickly accepted by Mr. Price. For the showing of Madge Kennedy in "Through the Wrong Door" there was a screen placed in front of the box-office bearing the silhouetted figure of a man and girl and then the inscription on the door, "The Midnight Romance in Apartment X." There was another clever idea achieved by having the patron enter at the left instead of the right. At the right of the lobby there was a card reading "The Right Door is the Wrong Door to enter the Allen to see Madge Kennedy in 'The Wrong Door.'" And then the right-hand door carried a huge hand pointing to the door at the left. At the left there was another sign bearing the inscription: "This is the right door to enter the Allen to see Madge Kennedy in the 'Wrong Door.'"

Equally striking was the effect achieved with Mabel Normand in "Upstairs." Here there was a balcony effect built in the front of the house and in the background a picture of the star as she appears in the pool game scene and in striking letters and colors the name of the star and the title. Leading up to this was a stairway, bearing the following inscription on the respective steps, from top to bottom:

"'Upstairs'
With Mabel Normand."

"A pair of silk stockings and the world was hers."

"A ragtime romance with Cupid at the drums."

"Some Jazz Baby—That's Mabel in her funniest comedy."

"She didn't know a soup ladle from a salad spoon, but she could jazz."

"You just can't make your feet behave when you see Mabel jazz."

"Do you like ragtime?"

The remainder of the lobby was kept free from decorations except for a couple of palm trees, and so the stairway and its legends stood out sharply.

Fischer Stages a Fashion Show With Usual Results

TWICE each year the Alhambra Theatre, Milwaukee, is always sure of "packing them in," for every spring and fall Manager George Fischer stages a fashion show. With the co-operation of a leading women's apparel house, a hosiery manufacturing company and a shoe firm, Manager Fischer has made his two fashion shows a civic institution as far as the female population of Milwaukee is concerned. The display is scheduled for thirty minutes, during which eleven models appear making rapid changes of costumes. The stage setting is severely plain, and brilliantly lighted. Three spotlights in the gallery of the house follow the three models, who are constantly on the stage and runway which extends out into the auditorium for about twelve rows. Included among the models is one who shows gowns suitable for stout women and another who dresses in children's frocks. Besides the drawing to the house of many new patrons, the style show also results in the advertising of the Alhambra theatre in the newspaper ads of the houses showing their wares, as well as special displays in these firm's windows

Good Showmanship If Your Bluff Isn't Called

THE Holah contest which has been explained elsewhere in this issue brought out many new exploitation stunts. Here is a prize-winning idea:

Joe Gerbracht and Miss H. Gerbracht, owner and manager, respectively, of the Twin Star Theatre, Ames, Iowa, entered the contest with an explanation of how they got publicity out of the refusal of the authorities to issue a permit to use a live bear (which they did not have) in a jungle in the lobby of his theatre, in a showing of "Tarzan of the Apes." The jungle was made of foliage and grass and Gerbracht used stuffed animals and electrical effects at night.

Attractive display for "Upstairs" at the Allen theatre

With First Run Theatres

NEW YORK

Rivoli —

Overture —"Le Roi D'y's."
Scenic — Batik — Prizma.
Presented with three mannequins appearing just prior to the screening and exhibiting gowns made from the fabric.
Instrumental —"Romance."
Played by Oswald Mazzuchi, cellist.
Current Events — Rivoli Pictorial.
Strips —"The Prince of Wales at Washington"; Kinograms, "Launching of the Shamrock IV at Brooklyn"; Pathe, "Motor Boat Races at San Pedro, Cal."; Gaumont, "Oh Deer, Deer"; International, "Honorable Chop Sticks" (scenic), "Football Thrills", "Review of Events in England"; Pathe, "On the Atlantic"; Gaumont, Special release strip of the authentic German pictures showing the sinking of ships by the U boats during the war. The most wonderful views ever released.
Vocal —"The Last Rose of Summer."
Sung by Betty Anderson, soprano, accompanied by Grete Bachrich, harpist. Both performers attired in costumes of the days when the song was new, and provided with a special interior set.
Feature —"Counterfeit"— Elsie Ferguson.
Comedy —"A Schoolhouse Scandal"— Sunshine.
Organ Solo —"Triumphal March."

Strand —

Overture —"Rose of Algeria."
Special stage setting suggesting the locale of the theme of the number presented with the rendition.
Current Events — Strand Topical Review.
Strips —"Princeton-Yale Football Game," "You Can't Tell He Might Slip," "Lipton's Shamrock IV Launched," "Scientific Babies" (educational, "Animating Animals," "Topics of the Day," "Chauteaudon" (French scenic); Pathe, "Inside Facts" (slow motion subject of field day sports); "Review of Events in England"; Pathe, "To the Memory of Our Heroes" (Chicago); Kinograms, "In Fiume"; Pathe, "Prince of Wales at Washington."
Scenic —"Training Eve" — Chester Field and Stream.
Vocal —"Sweet Mystery of Life."
Solo by Redferne Hollinshead, tenor.
Feature —"A Virtuous Vamp" — Constance Talmadge.
Vocal—Excerpts from "The Fortune Teller" and "Always Do As People Say You Should."
Sung by Eldorado Stanford, soprano.
"Gypsy Love Song."
Sung by Malcolm McEachern, baritone, assisted by Aborn Operatic Quartette.
Organ Solo — Selections from "Sweethearts."
Note — The Strand is featuring Victor Herbert's compositions this week in all the music selected both vocal and instrumental.

Rialto —

Overture —"Sixth Hungarian Rhapsody."
Scenic —"Frozen Thrills"— Bruce.
Instrumental — Schubert "Fantasie."
Harp solo rendered by Max Sch.-Seydel.
Current Events — Rialto Magazine.
Strips —"The Prince of Wales at Washington"; Kinograms, "Launching of the Shamrock IV at Brooklyn"; Pathe, "Motor Boat Races at San Pedro, Cal."; Gaumont, "Oh Deer, Deer"; International, "Honorable Chop Sticks" (scenic), "Football Thrills", "Review of Events in England"; Pathe, Special International strip showing the authentic German Government pictures of the sinking of several ships by U boats.

Academy of Music —

Overture —"First Hungarian Rhapsody" and "In a Clock Store."
Current Events — Fox News.
Cartoon —"The Leak"— Mutt and Jeff — Fox.
Vocal — Finale from Act 2 of "Aida."
Sung by a quartette.
Feature —"The Fighting Colleen"—Bessie Love.
"His Majesty The American"— Douglas Fairbanks.
Comedy —"How They Do It On Eight Dollars Per" — Hall Room Boys.

CHICAGO

Riviera —

Overture —"Chu Chin Chow."
Current Events — Special number including "Topics of the Day."
Vocal — Duet by Swarthout Sisters.
Feature —"Broken Blossoms."
Special — Prologue in Chinese atmosphere is used before the screening of the feature.

Ziegfield —

Current Events — Chicago Tribune News.
Feature —"The Illustrious Prince"— Sessue Hayakawa.
Comedy —"Moving Day"—Goldwyn.

State — Lake

Feature —"The Fugitive From Justice"— H. B. Warner.

LOS ANGELES

Graumans —

Overture —"The Prince of Pilsen."
Current Events — Special number compiled from International and Gaumonts.
Strips—"Roosevelt's Bust Nearing Completion," "Syracuse Holds Sway Over Rutgers," "Lexington, Kentucky, Music Hath Charms," "Navy Launches Largest Torpedo Boat Destroyer," "Boston. Firemen In Annual Drill." "San Francisco, Big Mill Destroyed By Fire," "Winthrope, Massachusetts, High Tide Does Damage," "Baton Rouge, Louisiana, Mississippi River Contains Holy Water For Many Baptisms."
Special — The orchestra sang "Glory, Glory, Hallelujah" and "Miss Lizy Jane" during the projection of the last strip.
Sharpe Minor at the organ played "In Siam" with word slides.
"The Topics of the Day" closed the reel.
Scenic —"Raindrops"— Post Nature.
Flute solo accompaniment used for the filming.
Feature — "John Petticoats"— William S Hart.
Comedy —"The Hayseed"— Arbuckle.
Exit March—"My Baby's Arms."
Note —"A Tour Through Grauman's" the specialty on the bill last week has proven so popular that it is being continued on this week's program.
Next Week —"Counterfeit."
Special feature will be "A Night in a Song Shop," arranged by Sid Grauman.

California —

Overture —"Southern Rhapsody."
Scenic —"The Top of the World"— Pathe Natural Color.
Musical accompaniment is "Over the Alpine Mountains."
Vocal —"Ave Marie."
Soprano solo rendered by Mme. Constance Balfour who sings from back of windows under spotlight, giving a Madonna effect.

Current Week's Bills Throughout Country

Instrumental — Cello solo by Mme. Timner.
Special set of an interior with a large stained glass window at back has been provided for these numbers.
Current Events—Special number beginning with the International special strips showing the sinking of ships by German U boats during the war being featured. Other strips — "Paris Decorated With Croix De Guerre," "One Year Ago On Armistice Day," "Students In New York Honor Memory of Roosevelt," "Americanism Wins, Cooledge Elected Governor of Massachusetts," Pathe Natural Color, "The Invisible Life," "El Paso Aerial Patrol Active On Mexican Border," "Rio De Janeiro, American Marines Ride to Sugar Loaf on Teleferica," "Richmond, Statue of Stonewall Jackson Unveiled."
Special — A prelude to the feature is given. Appearing before a levee setting full stage size, with moonlight effects on river, a chorus of twelve men sing "Flow On" and "Old Black Joe."
Feature — "Almost a Husband" — Will Rogers.
The screening is preceded by a three minute film showing Rogers twirling his lariat with some of his famous sayings used as subtitles. During the projection of the picture the chorus sing "School Days" and other appropriate melodies. The star is making a personal appearance every evening and gives his opinion of film making in his typical monologue style.
Comedy — "Bumping into Broadway"— Lloyd-Pathe.
Next Week — "The Isle of Conquest."

Tally's Kinema —
Overture — Lerdos typical Mexican orchestra gives a thirty minute program consisting of Mexican National melodies, Mexican Dance music and other novelties. Tenor solos by Ricardo Clerk and a miramba quartette are a part of the offering, as are also Mexican dances by three members of the orchestra troupe.
Current Events — Pathe News. Last release.
Feature — "Back to God's Country" — Nell Shipman.

BUFFALO

Shea's Hippodrome —
Overture — "The Forge in the Forest." Michaels
Current Events — Hippodrome Pictorial— Special number compiled from Universal and Fox News.
Vocal — Aria from "Othello."
Solo by Joseph Interrante, tenor.
Feature — Norma Talmadge in "The Isle of Conquest."
Comedy — "Wild and Western."—Christie.
Stage Setting — "The Setting of the Sun."
Staged by Harold B. Franklin
Prizma — "The Roof of America."
Next Week—"It Pays to Advertise," and revival of Chaplin in "The Fireman."

Strand —
Overture — Selections from "The Rose of China."
Current Events — Pathe News latest and local events shot by Strand cameraman.
Vocal — "Bye-Lo."
Leo Considine, tenor soloist.
Feature — "Choosing a Wife" all-star English cast.
Comedy — "Babies is Babies," Universal.
Next Week — Constance Talmadge, in "A Temperamental Wife."

CLEVELAND

Stillman —
Overture — Slections from "The Fortune Teller."
Current Events — Kinograms No. 83.
Cartoon — "Birth of a Nation" — Mutt and Jeff.
Comedy — "Goodnight Judge."— Christie.
Feature — "Heart of the Hills."— Robert Warwick.
Next Week — "The Virtuous Vamp."

Metropolitan —
Overture — "Naughty Marietta."
Current Events — Cleveland Leader News Weekly.
Scenic — "China."— Prizma.
Comedy — "Miss and Misses."—Vitagraph.
Feature — "When Bearcat Went Dry."— All Star Cast.
Next Week — "Her Kingdom of Dreams."

Alhambra —
Overture — "Poet and Peasant."
Instrumental — Xylophone solo.
Current Events — Pathe Magazine 2050 — Pathe News No. 93.
Feature—"It Pays to Advertise"—Bryant Washburn.
Comedy — "Moving Day."— Goldwyn.
Next Week — "More Deadly Than the Male."

BOSTON

Park —
Overture — "Orpheus."
Scenic — "Our Playground on the Pacific" — Post-Paramount.
Feature — "Male and Female." — Cecil B. De Mille special.
Note — A special stage setting showing a Babylonian scene in keeping with the atmosphere of the feature is shown prior to the screening.

Modern —
Overture — Organ and Piano.
Current Events — Pathe Weekly, 93-94. "Topics of the Day."
Comedy — "His Last False Step."— Sennett.
Special Setting — Gold Fibre Screen.
Features—"Miracle of Love"—All star cast. "What Every Woman Learns." Enid Bernutt.
Next Week — "Counterfeit." "It Pays To Advertise."

SAN FRANCISCO

San Francisco —
Overture — "Il Travatore."
Instrumental — Cornet solo by Alfred Arriola.
Current Events — Pathe News 90-91 and Fox News 10.
Scenic — "Four Mile Smoke Stack."— Chester.
Added — "Topics of the Day."—Pathe.
Feature — "The Country Cousin."
Next Week — "More Deadly Than the Male."

Tivoli —
Overture — "Orpheus."
Scenic — "Training Eve."— Chester.
Vocal — "Lullaby and Because."
Solo by Georges Simondet.
Feature — "Lombardi, Ltd."— Bert Lytell. Fashion Show with twelve mannequins is being featured.
Next Week — "Her Kingdom of Dreams."

Imperial —
Note — "The Eyes of Youth" with Clara Kimball Young continues in it's second week.

KANSAS CITY

Newman —
Overture — "Chu Chin Chow." Special setting showing an exterior in Japan with cherry trees in bloom in the foreground and mountains in perspective shown during the rendition.
Current Events—Newman News and Views — compiled from all releases with many local strips added.
Scenic — "Constantinople."— The Gateway of the Orient."— Bruce.
Comedy — "The Hayseed." — Arbuckle.
Vocal — "Sweetheart." Solo by Marjorie Pringle.
Feature — "The Invisible Bond."— Marguerite Clark.
Next Week — "Male and Female."

Royal —
Current Events — Pathe Review 26 — Topical Tips.
Feature — "Please Get Married."— Viola Dana.

Live News from the Producers

William Farnum is star in "Wings of the Morning" a William Fox release.

Triangle Announces Re-Created Pictures With Famous Stars

The new sales policy inaugurated by Triangle beginning in November, it was announced this week, has resulted in increased business in every one of the 18 exchanges. A widespread demand has been reported for the re-created Triangle plays with famous stars which are to be released every third week beginning November 23d with "The Flame of the Yukon," one of Dorothy Dalton's pictures.

An important part of the selling campaign on Triangle plays and the Mack Sennett comedies, which are to be released every week, will be a series of advertisements in the recognized trade publications, it is said.

Following "The Flame of the Yukon," Triangle will release "Betty of Greystone," on December 14. This production was supervised by D. W. Griffith and directed by Allan Dwan. It features Dorothy Gish, with Owen Moore. The third release of the series will be "The Clodhopper," in which Charles Ray achieved considerable success.

The Triangle report further announces: "Additions to the sales force have recently been made in practically all of the exchanges. Manager Kunn of Denver reports that during his first week one of his new salesmen took on almost $33,000 worth of new business. In the Washington exchange, $1,500 new business was reported in two days."

"Male and Female" at Big Houses in N. Y. in Different Weeks

Cecil B. De Mille's latest production for Paramount-Artcraft release "Male and Female" will be given a first showing at the Rivoli Theatre the week of November 23 following which it will play a week at the Rialto Theatre, New York.

Great Goldwyn Campaign Starts

December 1 will See Launching of Nation Wide Newspaper Publicity; Plans are Big

AFTER months of preparation, during which every angle of advertising designed to benefit the exhibitor has been considered, Goldwyn Pictures Corporation's great national newspaper advertising campaign will be launched December 1. On that date Goldwyn copy will appear in the leading newspapers throughout the country, reaching an audience conservatively estimated at thirty million people. Every worth while newspaper in cities and towns will carry the copy.

The campaign, as perfected by Frank Seaman, Inc., one of the leading advertising agencies, in co-operation with Ralph Block, advertising and publicity director of Goldwyn Pictures Corporation, is unique It has been worked out with the utmost detail in order that the advertising will be of direct benefit to the exhibitors showing Goldwyn Pictures. And it will be backed up by all the resources of the organization's exploitation forces at the home office and in the field, including the twenty-two press and service men in the exchanges.

The newspaper drive is only the beginning of a widespread national publicity campaign.

The question of national advertising has been given the most painstaking study. For the last six months, campaigns conducted in the past have been analyzed with a view to avoiding mistakes that have been made, and instituting what may properly be called "service" advertising. As a result, something entirely new in the publicizing of quality pictures has been designed.

Every advertisement will be directly tied up with a Goldwyn exhibitor. It will carry the name of a theatre, the title of a picture being presented and the name of a Goldwyn star. In addition to that there will be included an announcement relative to Goldwyn as an institution irrevocably dedicated to the making of the finest productions that modern art and science can bring forth.

A distinctive feature of the Goldwyn campaign is the complete circulation of the advertisements. In a city of 150,000 population, for example, with three newspapers in good standing. all will carry Goldwyn copy, and the exhibitor showing the Goldwyn production will profit by advertising that literally covers the community. In New York, nine of the leading morning and evening newspapers are on the list.

In securing the co-operation of Frank Seaman, Inc., to handle the campaign along the most approved advertising lines, Goldwyn enlisted the support of a concern whose reputation is nation-wide.

Holmes to Release via Metro

Taylor Holmes has Completed Plans for Production of First Three Pictures of Light Comedies

METRO Pictures Corporation announces that it will release through its system of exchanges in this country and its affiliations in Great Britain the new Taylor Holmes productions, the first three of which are to be "Nothing But the Truth," "The Very Idea" and "Nothing But Lies."

Mr. Holmes has now practically completed his plans for the production of the three features named, and with the arrangement to release them through Metro is in a position to begin work immediately.

J. Davis Pendleton originally acquired the motion picture rights to the three plays, "Nothing But the Truth," "The Very Idea" and "Nothing but Lies" some time ago, and announced that he was ready to dispose of them. Taylor Holmes seized the as quickly as possible, realizing that they offered the precise light comedy material for which he had been looking.

Concerning his plans Mr. Holmes announces only that they are on such an elaborate scale that he will be unable to give definite news until they are complete. It is understood, however, that he has already made arrangements for a studio near New York City and that he is now organizing his executive, sales and advertising forces. The personnel of the staff of the business organization will be made public shortly, according to Mr. Holmes.

Metro Transfers Play-Reading Department to the East

Because he considers New York the fountain-head of supply for big plays, stories and novels, Richard A. Rowland, president of Metro Pictures Corporation, has detached the reading department from the scenario department proper, and is transferring it bodily from the Metro studios in Hollywood to New York.

Jasper Ewing Brady, who for more than a year has headed the reading department at the studio on the West Coast, left California with Mrs. Brady a few days ago for New York, where he will assume the same position at the home offices of Metro Pictures Corporation in the Longacre Building.

June Mathis continues as actual head of the Screen Classics, Inc., scenario department.

December Robertson-Cole Films

Holiday Month Will see Hayakawa, Edith Storey, Lew Cody and Others in Big Offerings

TO mark the ending of the year, Robertson-Cole in announcing their releases for December have provided an elaborate holiday bill. In addition to four Robertson-Cole Superior Pictures there will be a big special and eight features of the short subject variety. Included in the holiday bill is the first release starring Edith Storey under the Robertson-Cole banner and also marks her return to the silent drama after two years spent in active war work.

"The Beloved Cheater" a Gasnier production starring Lew Cody will be prereleased in December as a Robertson-Cole Special. This picture is acclaimed by Robertson-Cole officials as the biggest they have ever put their name to and to back their assertion, the most extensive advertising and publicity campaign of national scope they have ever handled is well under way.

W. Christy Cabanne, directed under personal supervision of Mr. Gasnier, Eileen Percy, Doris Pawn, Jack Mower, Alice Fleming, Frederick Vroom, Andrew Robson and Wang the famous Chinese actor, are in the cast.

"Where There's a Will" produced by Brentwood for Robertson-Cole is one of the regular releases for the holiday month. In this production de luxe the ever fascinating little actress, ZaSu Pitts is featured. Motion picture exhibitors throughout the country have reported to Robertson-Cole that Brentwood productions are in great demand. Brentwood is doing everything within its power to secure stories suitable to the ever-increasing demand for high-class productions.

Claude H. Mitchell who directed this picture for Brentwood has given to the screen world a production that will long be remembered. In fact this great director declares that the photo-play exceeds even the fondest hopes of Brentwood officials. Supporting Miss Pitts in "Where There's A Will" are Henry Woodward, Hughie Mack, Frank Hayes and others of equal import.

Robertson-Cole in presenting Bessie Barriscale's next starring vehicle "Beckoning Roads," made by B. B. Features, believe they have a production which will take like wildfire and which will add laurels to this great star. This story was adapted for the screen by Harvey Gates from Jeanne Judson's famous novel, "The Call of Life."

In December Robertson-Cole will release "The Tong Man" with Sessue Hayakawa and a cast of merit. This picture, it is predicted will be the banner production for this screen artist. For in it the star has an opportunity to show his dramatic as well as his athletic skill.

"The Tong Man" is unlike any previous Hayakawa starring vehicle for it is a "rip snorting melodrama." Exhibitors have been clamoring for such a Hayakawa picture and those who have seen it have placed their stamp of approval on the next Hayakawa release.

So great has been the demand for pictures starring Edith Storey by exhibitors throughout the country that Robertson-Cole will shortly release "The Golden Hope," a story of the great outdoors. This picture is said to be one of the very best in which the celebrated star has played. The theme is in keeping with the dramatic powers of Miss Storey and is a real play in which to bring the heroine of the West back to the screen world. Miss Storey saw the full force of the great world war for she was in the midst of it as a war worker.

Director D. Grasse has surrounded Miss Storey with players of note. Marin Sais, Carl Gerard, Howard Gays, William Elmer, Omar Whitehead, Frank Shaw and A. J. Fleming have big parts in the great story.

"Tulagi, a White Spot in a Black Land," "Through the Isles of the New Hebrides," and "The Home of the Hula Hula," are the titles of the December releases of the famous Martin Johnson stories of the great South Seas.

Pathe Bookings Shoot Higher

Business for November, Spurred on by Sales Contest, Promises to Surpass That of Past Months

SPURRED by the competition for the prizes offered to branch managers turning in the heaviest business in November, "Quimby Tribute Month," Pathe bookings and collections attained record proportions during the last, according to reports. Feature bookings went still higher, and in spite of the unusual marks set in September and October, all Pathe feature sales figures will be overshadowed by the reports for November it is said.

Heavy bookings were recorded on "The Gay Old Dog," "A Woman of Pleasure," "The Right to Lie," "A Damsel in Distress," "The Thirteenth Chair," "The World Aflame," "The Virtuous Model," "The Moonshine Trail" and "Oh Boy," which is still booking heavily despite its long run. Other features which met with popular favor from exhibitors during the week are "Twin Pawns," "The False Code," "Impossible Catherine," "The Love Cheat," "The Unknown Love," "Common Clay," "Gates of Brass," "The Bishop's Emeralds" and "The Master Man."

The Pathe report further announces that not only are the bookings surpassing all previous records, but exhibitors have recognized the merit of the Pathe features, and are paying higher prices for the product than ever before. "A Woman of Pleasure" and "The Gay Old Dog," latest of the series, are making the pace for the other productions. Each of these photo-dramas is on the way to equal the performance of "Oh Boy," "Common Clay" and "The Thirteenth Chair," which have enjoyed longer and more prosperous life than any other features Pathe ever distributed.

Sennett Just Completing His Latest Super-Comedy

MACK SENNETT is just completing his latest special super-comedy production and as soon as it is ready, which will be in about two weeks, E. M. Asher, Mr. Sennett's representative, will leave Los Angeles for New York with a print to arrange for the premier showing at one of the large Broadway theatres. It is probable that the production will be shown simultaneously in New York and Los Angeles.

This is the fourth multiple-reel picture produced by Mr. Sennett, the others being "Tillie's Punctured Romance," "Mickey" and "Yankee Doodle in Berlin," all of which made and are making big money for exhibitors. The new Sennett comedy will probably be five reels in length. The title has not as yet been announced.

In the new Sennett comedy production, all the famous Sennett comedians appear. In addition, the wonderful trained animal actors which are a feature of the Sennett comedies, have prominent parts and new animal actors make their first appearance on the screen.

This production is the first of the series of multiple-reel productions which Mr. Sennett will make, although he will continue to produce his regular release comedy features. The Sennett plant is being enlarged in order to provide for the new productions, all of which will be made as usual, under the personal direction of Mr. Sennett.

"Once to Every Man" is Sold For Many Territories in the U. S.

George Stockton signed a contract with the Frohman Amusement Corporation acquiring the production "Once to Every Man," for the territory of Ohio. The All Star Feature Distributors have also purchased this production for the territory of California, Arizona, Nevada and the Hawaiian Islands. This deal was closed through the New York office of Sol Lesser.

It is asserted that these two contracts close every territory in the United States with the exception of Oregon, Washington, Northern Idaho and Montana.

D. S. Davidson of the Cleveland office of Fox films, who won the Mutt and Jeff loving cup

Players in the Limelight Seen in Educational Feature

"Shooting desert island stuff" for the coming Cecil B. DeMille production "Male and Female" is to be the important feature of the new tenth issue of "Photoplay Magazine Screen Supplement," announced by Vice-President E. W. Hammons for release in November through the exchanges of the Educational Films Corporation of America.

The sunny beaches of Santa Cruze — off the coast of California — provide the locations, while Gloria Swanson, Thomas Meighan, Bebe Daniels, Theodore Roberts and Lila Lee are a few of those included in the all star-line-up of players engaged in making M. DeMilles silver-sheet adaptation of J. M. Barrie's play, "The Admirable Crichton." No photoplay in many months has been so widely anticipated as "Male and Female" — and seldom do photoplay fans have the privilege of standing behind the camera during the making of an important feature as they do in these "Supplement" views.

Nor does that end, by any means, the attractions of the reel. Mrs. Charley Chaplin, Bessie Barriscale, Pauline Frederick, Eddie Polo and others of note will be "at home" for their admirers.

Three Morey Features for Vita Have Mountainous Settings

The Vitagraph Company announces that Harry T. Morey is acquiring quite a reputation as a mountaineer, principally because of the fact that his last three Vitagraph features have been taken in mountainous districts amid picturesque exteriors of towering rocks, deep valleys and lumber camps. "The Darkest Hour" was "shot," at least in part, in the White Mountains of New Hamphshire, according to the Vitagraph report. For his "Birth of a Soul" Mr. Morey went to the moutains of North Carolina, says the same announcement; while Lake Placid, situated in the Adirondacks, is reported to be the setting of his present effort, entilted "The Mightier Strength." The recent inclement weather is said to have hampered the work on the last-named production, temporarily.

Change in Handling of Universal Product in New Haven District

H. M. Berman, general manager of Universal exchanges, announced a change in the handling of Universal Special attractions and Jewel productions in the New Haven, Conn., territory. According to the statement all of the bigger products will now be handled from Universal's New Haven office in addition to the short subjects and serials.

Heretofore all the bigger productions were released under the direction of the First National in that territory. The new plan according to reports gives the New York office full charge over the territory for all products. It is said that all of the New Haven territory will be handled by Morris Josephs, who has been in charge of the New Haven office for some time. The New Haven office is under the direct supervision of Charles Rosenzweig, New York exchange manager.

Aerial Dep't Trade Necessity

Rothacker Plant Finds Establishment a Boon in the Taking of Industrial Features

THE purpose behind the establishment of the latest Rothacker department, its aims and the reasons that brought it into existence, are described in a statement issued by the Rothacker Film Manufacturing Co., which follows:

"Necessity was the reason for the establishment of the newest department of the Rothacker Film Manufacturing Co.— the aerial department.

"Watterson R. Rothacker, president of the company wanted to be in position to make any kind of picture — an educational, industrial or advertising film — on a moment's notice. He couldn't do this without a permanent aerial department, which will operate from the Rothacker Chicago laboratories.

"The aerial department was established largely to meet the increasingly exacting demands of clients who wish industrial pictures made. Pictures taken from the ground cannot tell the whole truth about a large industrial plant.

"Advertisers nowadays are selling the organization behind the product as well as the product itself. This is particularly true in the case of firms which are casting a covetous eye toward the foreign trade.

"Abroad where an American firm's reputation is not yet established, prospective buyers are being impressed by motion pictures showing the bigness and stability of a firm as well as by pictures showing the quality of material and workmanship put into the firm's product.

"Frequently the industrial plants of Rothacker clients are situated in small towns or at the edge of a city, and upon arriving at one of these plants the director and his cameraman shadow invariably find that some one has neglected to erect a tall building at a strategical point nearby from which a panoramic birdeye view of the client's plant might be made.

"Such was the case at the Oliver Typewriter Co. plant at Woodstock, Ill. It required an airplane to get a film that would do justice to the Woodstock plant, scattered as it is over many acres.

"The aerial department was needed for scenes of the picture Rothacker is now making for Libby, McNeill & Libby at the company's Blue Island plant. The completed Libby picture will be a comprehensive compact visualization of the Blue Island plant — the whole plant as seen from the sky, intimate visits inside the different buildings, production of Libby products in various stages and the Libby plan of shop methods and executive management.

"W. B. Klingensmith, cameraman of the Rothacker aerial department has in mind some nature study educational pictures, particularly shots of various species of birds in flight.

"Lieutenant Ralph C. Diggings is the aerial pilot."

Clark-Cornelius Corp. Active

Hallmark Exchanges will Handle Distribution; List of Executive Officers

CLARK-CORNELIUS Corporation which was organized by the controlling interests of Exhibitors' Mutual Distributing Corporation to purchase the negatives of the 12 famous Chaplin Mutual comedies, announces that it will remain actively in the motion picture business despite the sale of Exhibitors' Mutual exchanges.

Plans are being perfected by William J. Clark, president of the corporation, for its future. An executive organization has been formed and a field force will be maintained. Mr. Clark will continue at the head of the company, devoting his entire time to its affairs.

The Chaplin Classics will be distributed through the Hallmark Pictures Corporation as previously announced with a special field force supervising their sale. This force consists of S. T. Stephens, formerly general supervisor of Exhibitors' Mutual exchanges, M. J. Mintz of Chicago, E. H. Wells of New York and M. Harlan Starr of Detroit.

H. C. Cornelius, who was actively identified with the affairs of Exhibitors' Mutual as vice-president, will continue with Clark-Cornelius Corporation. His brother, L. A. Cornelius, who was a director and a large stockholder in Exhibitors' Mutual, is vice-president of the new company.

The former executive organization of Exhibitors' Mutual will have charge of the Clark-Cornelius Corporation. The personnel is as follows: President, William J. Clark; vice-president, L. A. Cornelius; secretary, S. J. Rollo; treasurer, H. C. Cornelius; assistant treasurer, Colvin W. Brown; general manager, Walter K. Plumb.

Mr. Rollo was connected with Exhibitors' Mutual in the capacity of director of sales and exchanges and was largely responsible for its successful selling campaign. Mr. Brown was connected with the Exhibitors' Mutual in the capacity of director of publicity and Mr. Plumb joined the Exhibitors' Mutual after a successful war-term service as executive secretary of the National Tanners' Council. The productions released by Exhibitors' Mutual in the past will be distributed through the Hallmark exchanges under the supervision of the Clark-Cornelius Corporation.

Campaign for "Eyes of Youth" is Planned by Equity Publicist

Harry Reichenbach, director general of Publicity for Equity Pictures Corporation, has gone to Chicago to be on hand for the opening of "Eyes of Youth," with Clara Kimball Young, which is to be presented at the Playhouse Theatre, November 23.

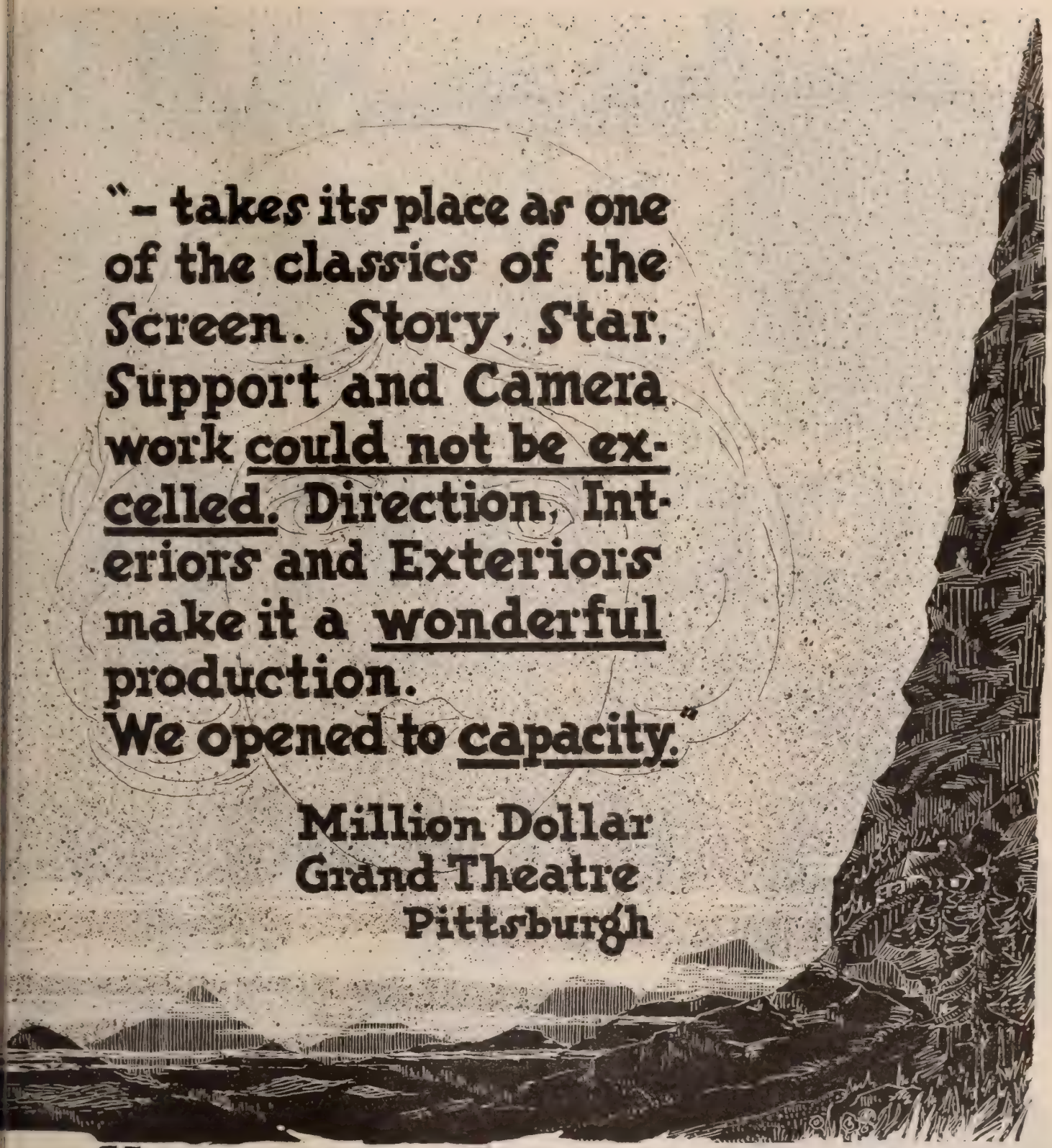
It is reported that a rousing publicity and exploitation campaign has been mapped out by Reichenbach, Brockell and Elliott, who bought the franchise rights to the Clara Kimball Young picture for the State of Illinois.

Author – Director – Leading Man

in

"The Picture You'll Never Forget"

"BLIND



"– takes its place as one of the classics of the Screen. Story, Star, Support and Camera work could not be excelled. Direction, Interiors and Exteriors make it a wonderful production.
We opened to capacity."

Million Dollar
Grand Theatre
Pittsburgh

UNIVERSAL – JEWEL Production de Luxe

HUSBANDS"

What even SMALL

Population only 2385 PLAYED 3 DAYS

"Last night we finished a *three day run* on the Allen Holubar Masterpiece, "THE HEART OF HUMANITY." We had one of the biggest runs of business on this picture we ever had in this city. The last night was even better than the first. All our patrons had that "satisfied" look when they went away."

A. J. SWANTON, Prop.
Grand Theatre, Worthington, Minn.

He's "Glad he did"

DOROTHY

IN ALLEN HOLUBAR'S

"The HEART OF HUMANITY"

THE PICTURE THAT WILL LIVE FOREVER

Population 2423 and played 3 days

"We played "THE RIGHT TO HAPPINESS" three days, the first time in the history of our house that we have ever played any picture over two days. We were dubious about the third day, but must say it was very satisfactory and the result pleased us."

STAR THEATRE, Walsenburg, Colo.

UNIVERSAL

TOWNS can do!

"Felt I must write you about 'THE HEART OF HUMANITY.' It is a *wonder*. My audiences were unanimous in its praise. Some were moved to tears, while all joined in applauding the high spots in the picture. I ought to have played it *three days*. I am loath to see the picture leave my house. The exhibitor who fails to play it is not only turning down money for himself, but he is missing an opportunity to put pictures where they ought to be."

ROLLAND JACQUART, Mgr.
Star Theatre,
Yates Center, Kan.

Population here 2199 and he should have played 3 days"

He regrets he didn't

PHILLIPS

FAMOUS SUPERPRODUCTIONS

"The RIGHT TO HAPPINESS"

THE GREATEST LOVE STORY EVER TOLD

"Say! she went way over the top. People came as high as thirty miles to see 'THE RIGHT TO HAPPINESS' and every one was a booster for the next night. The *net profits* were more than gratifying."

W. F. PRICE, Baldwin, Wis.

2 NIGHTS in a town of only 584

JEWEL

Mabel Normand in a delightful comedy moment from "Pinto" her latest Goldwyn release

Metro Purchases Famous Novel

Vicente Ibanez's "The Four Horse-Men of the Apocalypse" is Sold to Metro for Picturization

PURCHASE of the screen rights to "The Four Horsemen of the Apocalypse," by the Spanish novelist, Vicente Blasco Ibanez, is announced by Metro Pictures Corporation. It is stated also that options have been obtained by Metro on several other of the author's works which have been published in English. Negotiations for "The Four Horsemen of the Apocalypse" were concluded upon the recent return of Richard A. Rowland, Metro president, from a tour of inspection to the studios of Screen Classics, Inc., at Hollywood.

The Metro Pictures Corporation announces that the acquisition of "The Four Horsemen of the Apocalypse" is in the nature of a literary coup for Metro, with a number of large companies bidding for this great dramatic story. Negotiations for the novel have been under way for some time and were concluded when the author himself gave approval to the sale after he had arrived in this country a short time ago.

Metro was impelled to the purchase of "The Four Horsemen of the Apocalypse," it is asserted, by a great popular demand made upon it by exhibitors. Recently the company announced that it would purchase any story which exhibitors requested. Hundreds of suggestions were received, but Ibanez's novel is said to have headed most of the lists and was missing from only several.

Taylor Holmes Now Producing

Stage Comedian Has Secured Screen Rights to Three Farce Comedies; Will Appear in Stellar Roles

TAYLOR Holmes, the comedian who scored in "A Pair of Sixes" and "Ruggles of Red Gap" has embarked upon a career as a producer of his own pictures.

It has just become known that Mr. Holmes has acquired the screen rights to three stage farce-comedy successes, namely: "Nothing But the Truth," "The Very Idea" and "Nothing but Lies." He will star in each of these, he announces, and already has plans under way for the procurement of his own studios and the organization of executive, sales and advertising forces with a view to putting into immediate production "Nothing but the Truth."

The motion picture industry last week was apprised of the fact that "Nothing but the Truth," "The Very Idea" and "Nothing but Lies" had been placed on the market through J. Davis Pendleton, who held the rights to this trio of successful comedies. Close upon the heels of Mr. Pendleton's announcement came the news that Taylor Holmes had instantly snapped up these stage plays as vehicles for the exploitation of his talents as an exponent of light comedy on the screen.

Hallmark Records Big Business with the Chaplin Comedies

Frank J. Hall, President of the Hallmark Pictures Corporation, who recently closed a deal with Clark-Cornelius Corporation whereby Hallmark Pictures Corporation will distribute the new edition of the Chaplin Comedies DeLuxe, announces that the sales department of the Hallmark Pictures Corporation are receiving contracts for bookings of this series of Chaplin from the biggest theatres in the country.

The comedies of this series will be released as folows: "The Vagabond," Dec. 28th; "One A. M." Feb. 8th, 1920; "The Count," March 15th; "The Pawn Shop," May 2d; "Behind the Screen," June 13th; "The Rink," July 25th; "The Immigrant," Sept. 5th; "The Adventurer," Oct 17th; "The Cure," Nov. 28th and "Easy Street," Jan. 9, 1921.

National Picture Theatres Name Managers For Sales Offices

An important forward step in the progress of National Picture Theatres, Inc., the new corporation backed by Lewis J. Selznick, was taken at a meeting held in Chicago last week at which office managers were named. Paul Bush, formerly Pittsburgh manager for Pathe, will have charge of the Chicago office. With him will be associated, Clifford Bestar and W. H. Strafford, who will look after the Milwaukee and downstate business. Thomas Burke will have the Minneapolis office and E. J. Lipson, formerly manager for the United at Omaha, will have charge of the office there. Cincinnati manager will be Milton Simon, formerly manager for the United at St. Louis. E. C. Leeves will have charge of the Dallas, Texas, office. He formerly was manager for the United there. George Landis will be Indianapolis manager.

Kansas City, St. Louis, and Pacific Coast managers and sales forces will be announced within a few days, according to E. J. O'Donnell, general representative for the corporation.

Neal Burns and Marie Eline are Starred in Capitol Comedies

The National Film Corporation of America announces the release of their first Capitol Comedy in which Neal Burns and Marie Eline will be the featured players. Miss Eline has appeared in support of several comedy stars, and her talents as a comedienne will find a natural outlet in the two-reel photoplays in which she will co-star with Mr. Burns.

Neal Burns has had a long and active career both on the stage and on the screen.

The first production in which Mr. Burns and Miss Eline will appear together for Capitol is "Two Dollars Please," a comedy in which the particular talents of both players will find full scope. The picture will be released through the Goldwyn Distributing Corporation.

Willis & Eckels & Mack Offices for New York and Los Angeles

Irving Mack, of Willis & Eckels & Mack, is busily engaged arranging for a New York branch of this most enterprising organization. Mr Mack, it is said, has received numerous offers of business cooperation and support from various concerns located in and around New York. It is stated that the firm will also extend a long run across the continent to Los Angeles, where "Eddy" Eckels will shortly go to establish a branch.

Sennett Bathing Girls Win Much Approval in Washington House

Arthur Mac Hugh received a telegram last week from Sidney B. Lust in Washington telling of "the tremendous business" done by the Sennett Bathing Girls and "Yankee Doodle in Berlin," when it opened at Moore's Strand on Sunday.

Police reserves were called out, according to the telegram. The picture is booked for three weeks at the Strand with the scale of prices reaching $1 top.

Faith--And Its Relation to Pictures

By Arthur S. Kane

Arthur S. Kane, president Realart Pictures Corp.

Shakespeare and John James Ingalls were of one mind.

"There comes a tide in the affairs of men which, taken at the flood, leads on to victory."

So said the Bard of Avon.

The late Senator from the Sunflower State matched him with:

"Master of human destinies am I!" in his great apostrophe to "Opportunity."

"If feasting, rise; if sleeping, wake; it is the hour of Fate."

Twentieth Century philosophy knows Opportunty does not knock once "and I return no more!" It has learned Opportunity comes back time and again thumping on the door and all but kicking it in.

So it is in our industry. Leaning, again, on the Bard, he it was, I believe, who said: "The only crime is ignorance." I would change this for our business to read up to the present: "The only crime is cowardice."

Perhaps "lack of vision" could be substituted for the "shorter and uglier" phrase and mean the same thing.

Timidity has been the paramount offense.

"Nothing ventured, nothing gained," has been the all encompassing rule of conduct for our vocation. Being even moderately equipped and capable of practising that law as the beginning and the end, the ne plus ultra, ultima thule and E Pluribus Unum as it were, of all endeavor, the other fifty-six axioms of "How to Become Successful" could go into the discard.

Not only fortunes but the advances in the forms, as well as the quality of our art, have been made by the Men who Dared.

This is no pæan of praise to the writer, who has on numberless occasions been guilty of diffidence to say the least.

But as we live we learn. If we do not we continually try to batter down a stone wall with our heads.

So engrossing, so chameleon colored, so kaleidoscopic and many hued the endless combinations of our ever changing commercial art that to grow old in it seems remote.

"A person who has traveled far and seen much is apt to think he has lived long," says James Fenimore Cooper, as his opening sentence of "The Last of the Mohicans." As this business goes I have "traveled far and seen much," but do not feel I have "lived long." Instead of years, as it actually is, it seems only months since George Kleine used to call George Spoor on the 'phone (Yes, this was was after the invention of the telephone):

"Say. George, I just got a letter from Edison and they are going to have out a new subject next month."

"That's great! How long is it?"

"Sixty feet."

"Be sure to get enough copies for me."

From that time to this day men have been venturing, companies have been embarking, over-production has been decried at all times on every hand and when all has been summed up the records show "the only crime is cowardice."

Pittsburg Phil would have been a Croesus in this business. The field was made to order for John W. Gates.

This does not take one whit of credit from those who have got to the front. They have been men of vision and nerve. So were Pittsburg Phil and John W. Gates.

Never was the cry that the market was way overproduced and promoted more insistent than when Realart Pictures Corporation came into being. The usual tales that so and so was just two jumps ahead of the sheriff, that this and that concern had only got a new lease on life through interesting new money were just as healthily active as they have been all down the years.

Our industry is more nervous than Wall Street. A film Marathon needs no messenger of defeat. A rumor of impending or accomplished disaster outstrips the telegraph, outspeeds the wind, puts to shame the velocity of light. The only difficulty is while actual celluloid Waterloos have been so few compared to the enterprises of any magnitude launched, the tidings of imagined catastrophe breed faster than Belgian hares, are more fecund than guinea pigs.

At such a time, and under such circumstances, Realart was born, because it was believed that overcrowding in this new art form invariably takes place only in the lower levels; that the pushing and crushing and crunching is in the subways, as it were; that one can travel healthily and safely on the surface and in the sunlight; that there never has been, is not now and never will be an overproduction of what our industry depends upon — fine pictures.

And here a word to exhibitors. In the constantly widening scope of your enterprises, in your continuously expanding appropriations for music and other contributory factors to surround the pictures and create atmosphere for them and standing for your theatre, do not forget this — these are "but the trappings and the suits" of entertainment. If there is any doubt in your mind, run your theatre a week with all these appurtenances, but no pictures. Then use pictures the following week without these adjuncts. The takings of the two weeks will tell you the public estimate. So you will know how much importance to attach to each part of the bill in apportioning receipts.

The belief when Realart was formed in there always being room at the top is proved by the event. I might say that never has the entire country risen to a new proposition in the spontaneous manner it has welcomed us. But there have been other occasions when new concerns have so stirred the imagination of an expectant film world that everyone was on tiptoe, awaiting first releases.

No, that is not now, the outstanding feature of Realart's short existence, although we do feel that accomplishing the confidence of the trade and establishing the approach to the market in the brief space of two months constitutes a record and makes that period of our progress distinctive.

The joy of Realart's situation is that having not overpromised, but having secured the confidence and goodwill of the buyers, we are delivering! Realart pictures and making good!

Do you remember what an invariable rule it has been in this business for a new concern to start with a lot of flivver first releases? Think back to all the manufacturing and distributing enterprises of magnitude which have fared forth in the last three or four years. The inflexible, immutable procedure has been to arouse keenest anticipation and dash it with dullest realization. Not that the promoters of these enterprises did not move heaven and earth to put their best foot foremost at the start. But luck played against them. Fate ruled otherwise. After disappointing early hopes they had to fight their way back to confidence and standing by gameness, persistence and healthy bank rolls.

Understanding all this one can realize how fortunate we of Realart feel. George M. Cohan never gives much credit to Providence, though he was born there, but we feel otherwise.

In "SOLDIERS OF FORTUNE" by Richard Harding Davis, our first release, we have one of the undoubted, acknowledged, successes of the year.

For this we are indebted to the artistic bigness of ALLAN DWAN and the business acumen of Mayflower Photoplay Corporation, President Isaac Wolper and his associates.

Then, we are repeating right away with two bang-up Star pictures and a Special that make Realart's first quartet so far ahead of any similar number of first releases ever published by any firm that there can be no comparison.

Keep your dates open for these great productions
TWO BIRDS with ONE STONE!
AND THEY ARE SOME BIRDS, TOO!

METRO
acquires

the Celebrated Stage and Screen Comedian

Mr. TAYLOR HOLMES
and

the exclusive distributing rights to his famous three Broadway stage comedies ~ to be screened by ~ the Taylor Holmes Productions, Inc.

NOTHING but the TRUTH
by Frederick Isham

The VERY IDEA
by Wm. LeBaron

NOTHING but LIES
by Aaron Hoffman

METRO PICTURES CORPORATION

Use Stage Technique in Filming

Universal Man Believes he Can Produce Picture in Time it Takes to Rehearse Stage Play

AS a result of a heated argument during a recent conference of directors at Universal City, an experiment will soon be tried at the Big U studios which may mark a new epoch in photoplay production.

Harry Franklin, who was formerly a director in the spoken drama, having staged several Broadway successes as well as a hundred productions in stock companies which he personally controlled, contends that it should be possible to produce a five or six reel feature in the same length of time that it does to rehearse and open a dramatic production. His brother directors are just as positive that such an accomplishment would be impossible.

Franklin's argument is that motion picture players have no set lines to memorize and that, given a competent company and the full co-operation of the technical department, he can produce a six-thousand foot feature in three weeks.

The director has been promised every possible aid by the various departments at Universal City and will soon start to demonstrate his theory.

But the revolutionary idea back of Franklin's experiment is his determination to apply stage technique to the production of a motion picture. His plan is to spend eighteen or twenty days of the three weeks in rehearsing the various scenes, so that the players, carpenters, property men and electricians will be as perfect in their knowledge of the production as is the dramatic company on the eve of a New York premier. All the sets necessary for the production will be constructed in close proximity to each other, and all the wardrobe, properties and effects will be prepared during the time the company is rehearsing.

At the end of the eighteen days' rehearsal Franklin will call the company for a "performance" and they will play the entire drama according to continuity. He will use two sets of camermen to avoid delay as the players move from set to set, and dressers will be furnished both the men and women players to aid them in making quick changes of wardrobe. In this way Franklin believes he can film the entire production in six hours, and that the result will be a better picture, because the actors will be playing the drama in sequence instead of in the fragmentary way now in vogue.

For his company the director will select players who have had experience on the speaking stage, preferably, in stock. They will be given lines to memorize and will act their parts naturally because each one will know the story the same as in a stage performance.

Anita Stewart Goes To Coast

Actress Will Start Chicago Xmas Fund, en Route; To Start Work Soon After Arrival in West

ANITA STEWART left for the Coast last Friday after two months of vacation in the East, during which she was thoroughly rested, it is reported, and put in shape for the strenuous year which is planned for her in Louis B. Mayer-made productions. Accompanying Miss Stewart to the Coast was her mother and her brother, George Stewart.

She will make but one stop on her way to Los Angeles, which will be at Chicago, where she will start the ball rolling for a gigantic Christmas Fund for the poor kiddies.

A week after the star's arrival at the new Mayer Studios in Hollywood, she will begin work on her first picture of the season to be directed by Edward Jose, who is already in California making preparations.

It is also announced that General Manager Rudolph Cameron, of the Anita Stewart Productions, left for the Coast last week to prepare for the "shooting" of the first Anita Stewart production of the season, "The Fighting Shepherdess" by Caroline Lockhart, for which Louis B. Mayer is said to have paid a record price.

Anita Stewart

New Universal Branch Head Cashes on Activity

G. L. Levine, one of the youngest managers of a big film exchange in the country, believes in getting out and doing things, no watchful waiting for him. Four weeks ago he succeeded J. D. Roderick, promoted to district manager, as manager of the Milwaukee Office of the Universal Film Corporation, and is elated over the month's business which he reports is the biggest in the history of the Milwaukee Office. The sales force has been increased by two men, making six men now working his territory. He has also placed long bookings on "The Right to Happiness." Mr. Levine is planning a big holiday drive for Universal features from November 15th to December 31st, inclusive.

Announces an Elaborate Line of Paper Ready on "The Hellion"

According to the reports received, the American Film Company, Inc., has put out an especially effective and varied assortment of advertising paper on its second big "Flying A" special, "The Hellion," in which Margarita Fisher, George Periolat and a good cast enact Daniel F. Whitcomb's powerful story.

There is said to be a striking 24-sheet bearing upon the hypnotic angle of the production, with the "Hellion's" sinister hands reaching out toward the shrinking figure of "Mazie Del Mar." In conception, execution and coloring this is reported to be a most artistic and compelling poster. There are also included a 1-sheet, a 6-sheet and two 3-sheets, one of the latter being of the "vision" variety, showing the star in Oriental garb materializing out of thin air as she takes form in the mind of her brooding master.

Ernest Truex Plays Role of "Dub" in an Amusing Comic Film

According to reports Ernest Truex presents an amusing characterization of a "dub" — one of those queer, inconsequential little fellows with an humble exterior, beneath which smoulders a spark of genius — in "The Night of the Dub." This initial Paramount-Ernest Truex fun-film, made by the AyVeeBee corporation and presented by Amedee J. Van Beuren, will be released on November 30th by the Famous Players-Lasky Corporation. John Joseph Harvey directed this screen comic which was adapted from Albert Payson Terhune's story of the same name, published in the Saturday Evening Post.

George Fawcett Will Direct Miss Corinne Griffith, Vita Star

George Fawcett, the well-known character actor of the spoken stage, has joined Vitagraph's staff of directors and will direct Corinne Griffith in her next feature. He comes here from the West coast where he has been assisting D. W. Griffith. Mr. Fawcett deserted the stage for the screen a few years ago and has since played in several notable productions. For several years he conducted summer stock which admirably prepared him for the duties of screen director.

Six Cameras Catch Spectacular Auto Scene at Night

Catching, with a motion picture camera, a touring car as it hurtled 85 feet from a bridge in the night time, was the feat achieved by Director Ray C. Smallwood with the aid of six cameramen and a powerful battery of arc lights. The scene was for "The Best of Luck," the famous Drury Lane melodrama now being picturized by Screen Classics, Inc., as a Metro release under his direction.

Robert B. Phelan has been added to Metro's staff of motion-photographers by Clifford Butler, general superintendent of the big studios in Hollywood, Calif. He will be assigned to a Screen Classics, Inc., production. "Bob" Phelan is said to have been the first camera man to film "Charlie" Chaplin.

Griffith's "Broken Blossoms" Smashed Strand Records

According to reports received, it is now definitely established that the Griffith's "Broken Blossoms" has broken every existing record of the Strand Theatre and has played to the biggest week's business in the entire career of the house. "Broken Blossoms" opened at the "Strand Theatre" on October 19th.

Reports published last week from many big theatres in widely separated parts of the country indicate a record business for all, it is said. Particular interest attaches this week to reports given out from the office of Hiram Abrams covering first runs in some of the smaller cities. Among others, a report from W. W. Smith, manager of the Rialto and Orpheum Theatre in Tulsa, Oklahoma, is particularly significant. He writes:

"'Broken Blossoms' opened Sunday at the Rialto Theatre at $0.50. Admission receipts were $400—larger than any other motion picture that has ever played here. This includes 'The Birth of a Nation,' which played at $1.50 top and every big feature that has been released."

Louis Burston Completes Second Serial, "The Hawk's Trail"

Louis Burston writes the home office of Burston Films, Inc., in the Longacre Building, New York, that he is now supervising the editing and titling of the last episode of "The Hawk's Trail," in which King Baggot has been starring since he finished his last feature release in a New York studio. According to reports, this makes two serials which President Burston has completed under his own personal supervision during 1919, the other being The Mystery of "13," with Francis Ford and Rosemary Theby in the lead. "The Hawk's Trail" will be offered in the State Rights market in a very short time, and a very elaborate advertising campaign will soon be launched, it is said, in support of the feature.

Loew's Metropolitan Circuit to Show Entire Lloyd Series

Last week Joseph Schenck, acting for the Marcus Loew Circuit booked the entire series of two-reel Harold Lloyd $100,000 comedies, beginning with "Bumping Into Broadway." The booking was made by salesman John J. Dacey, of the New York Pathe Exchange. A minimum of not less than 65 days' bookings is guaranteed the Lloyd comedies in the 27 theatres in the Metropolitan district, according to the Pathe report.

Jane Novak is Engaged For the Marshall Neilan Production

Jane Novak has been engaged by Marshall Neilan to appear under his direction and will be seen in one of the leading roles in his first independent offering now in the course of production. Miss Novak is among the popular leading ladies of the screen and during her six years' career in motion pictures has played opposite some of the famous male stars, including William S. Hart, Charles Ray, Lewis Stone and Sessue Hayakawa.

D. S. Davidson Wins Fisher Cup

Contest Carried on For the Mutt and Jeff Animated Cartoons is Won by Cleveland Salesman

ANNOUNCEMENT is made by Fox Film Corporation that D. S. Davidson, a salesman at the Cleveland branch of the Fox company, is winner in the contract campaign carried on by 250 Fox salesmen in the interests of the Mutt and Jeff Animated Cartoons.

Mr. Davidson received from Captain Bud Fisher, creator of the Mutt and Jeff series, a beautiful silver loving cup as an expression of appreciation of his splendid efforts. Messrs. Reed and Barton designed the loving cup.

Mr. Davidson had no easy task to achieve victory on this contest, it is said, for there were a large number of exceedingly energetic competitors. Mr. Weatherly of the Fox Atlanta exchange was second in the race. Mr. Furst of the New York exchange proved a close third, and Mr. Campbell of Chicago was fourth. Some of the other participants who established records in their respective territories, named in the order of position in the contest, are reported to be: Hall of Dallas, Nichol of Pittsburgh, Goodwin of Buffalo, Levy of Pittsburgh, Murphy of Cincinnati, Fessinger of St. Louis, Gross of New York, Green of Kansas City, Barnes of Minneapolis, Davis of Denver, and Boland of Los Angeles.

Mr. Davidson attributes his success to the selling merit of Mutt and Jeff and to his intimate acquaintance with the exhibitors of his district. He himself was an exhibitor before entering the sales department of the Cleveland exchange of the Fox organization. He is considered a most efficient salesman and is reported to be very popular with the exhibitors of his territory.

Demand for Realart Film Grows

Home Office and National Branches Report Big Contracts; Jensen-von Herberg Circuit Make Bookings

ACCORDING to the reports from the Realart Pictures Corporation, a heavy demand has set in for Realart products all over the country. In support of this assertion, Realart officials point to the large number of contracts reported to have piled up in the office of Lewis S. Knisskern, supervisor of contracts. Moreover, the branch managers located in various parts of the nation are said to have informed the home office of the heavy demands made upon them for prints of the Realart pictures.

The Realart announcement declares that "all the big strings of theatres in the country have signed from two or three to 26 houses for Realart first runs, insuring showings in all the larger cities of the country. In the smaller cities and theatres the demand for star productions and features is reported to be unprecedented," continues the report.

Among the new contracts announced this week are those of the Jensen-von Herberg circuit of theatres, which insures Realart showings, it is said, in first run houses in the largest four cities of Washington, Oregon and Montana. In Seattle Mr. von Herberg has the Liberty, Coliseum, Strand and Mission Theatres; while his partner, Claude Jensen, at Portland, Oregon, operates the Columbia, Liberty, Majestic and Peoples houses. In addition to these theatres the Jensen-von Herberg chain includes the Columbia, Rialto and Victory Theatres in Tacoma, Wash., and the Rialto and Peoples in Butte, Montana.

Pioneer Reports Brisk Business

Subjects Handled Get Wide Bookings; Grace Davidson Well Along on New Production

UNDER the direction of Charles T. Horan, Grace Davison and her company, which includes Montague Love and Stuart Holmes, are now in their second week of production work at the Plimpton Studios on the outskirts of New York City.

In the making of this picture no time limit was placed upon Director Horan. Work is proceeding, and it is expected that several weeks will elapse before finishing touches are put upon the production. Details of the story of the new picture are being kept a secret; even the force at the Pioneer Headquarters have yet to learn particulars concerning it.

The Pioneer Exchanges at New York and Buffalo both report that during the past two weeks business has taken a remarkable leap upward. With "The Unpardonable Sin," Walthall in "The Boomerang" and "The Long Arm of Mannister," booked up solid for weeks ahead, and advance bookings on "The Sins of the Children" and Grace Davison in "Atonement" breaking all previous records, the prospect is extremely bright.

On December first "Baseball and Bloomers," the initial chapter of the Facts and Follies series, will make its bow to the general public. These pictures are to be released at weekly intervals. The first sixteen are ready for release, and the Facts and Follies Company is now working in Florida under the direction of Wray Phlsioc.

Another offering which is to receive its first showing in the New York and New Jersey territory is the fifteenth episode serial, "The Lurking Peril," in which George Larkin and Anna Luther Play the stellar roles. This will be ready for release about December 10th.

Arthur F. Beck, president of Artco Productions, Inc., and of Beck Productions, Inc., has bought from Augustus Thomas the picture rights to "The Harvest Moon" which was one of the most successful of the Thomas offerings.

Universal Hears From Far East

Film Expedition Reported to Have Secured Interesting Views of Siam; at Present in Borneo

CARL LAEMMLE was recently the recipient of two letters from Edward Laemmle and W. F. Adler who are in charge of the Universal expedition to the Far East. The epistles contained interesting narratives of the experiences of the two men, it is said, and informed as to the accomplishments of the expedition in the way of securing film material.

Many intimate scenes and incidents relative to the life of the Laos, the natives of Northern Siam, are said to have been secured. The two explorers and photographers have been hob-nobbing with Siamese royalty. The Prince Kom Pang Pet, brother to the King of Siam and Minister of Railways, accorded them a reception and placed at their disposal many natives and much equipment with which to make a jungle trip that had been planned.

The picture of a tiger hunt is expected to make two good fascinating reels of film, according to the letter. The film is being sent to the Universal home office in New York under heavy guard. Mr. Adler was reported to have been attacked by a tiger during this hunting trip. The letters received this week stated that Mr. Adler escaped with a slight injury and that the pictures taken actually show the attack. The hunt was staged in the country of Siam.

One of the scenes obtained was that of the Siamese Monkey Theatre. A group of traveling monkeys who act a Siamese drama in full make up and costume were photographed. According to Mr. Adler, the animation was perfect and the reel will probably create a sensation as a comedy.

The letters received were written from Singapore where the two men had returned from the Siam country. They expected to sail within a few days for Borneo where they would explore the Malanau River, noted for its savage tribe of head-hunters.

Irish Feature Warmly Welcomed

Spectators at First Showing of "For the Freedom of Ireland" Enthusiastic at Results

IT is a curious happening in connection with the initial showing of the new patriotic picture, "For the Freedom of Ireland," which took place at Orchestra Hall, Chicago, on Monday evening, November 10th, that no one connected with the moving-picture industry was invited to see the picture.

The showing was exclusively for the friends of Ireland, and, it is said, they literally packed that big house to the extent of over 2,500 persons. The film had been assembled only for purposes of continuity, one reason for this being that in this shape it afforded the audience an opportunity to see all the noted people connected with the production, including such men as Eamon DeValera, president of the Republic of Ireland, former Governor Edward F. Dunne of Illinois, Frank P. Walsh, Chairman of the Irish Commission, and Colonel Donovan. Even in its unfinished condition the picture evoked much commendation, it is reported, and aroused the audience to a high pitch of enthusiasm.

"For the Freedom of Ireland" will be completed in its entirety at the Los Angeles studios of the Capital Film Co., where on November 19th President Eamon De Valera will go to pose for a series of special pictures which will form the conclusion of the Irish production, thus giving the logical sequence to the absorbing narrative of his escape from Irish prisons and British bayonets.

Pathe Issues "Dawn" Nov. 30

This Second Blackton Production, it is Predicted, Will Outstrip First as a Box-Office Attraction

WITH the success of "The Moonshine Trail" as the basis of its predictions, Pathe claims that "Dawn," second of the new series of J. Stuart Blackton productions, will be the biggest winner of the film pioneer's career. There is every reason for this forecast, for the advance bookings on the picture, which headlines the Pathe releases for the week of November 30th, have attained great proportions, it is claimed.

"Dawn" was adapted from Eleanor Porter's novel, and is said to possess all the human elements and pleasing notes struck by the same author's "Pollyanna." Houghton, Mifflin and Company, publishers of "Dawn," assert it is one of the biggest sellers they have handled in several years. The story permitted Robert Gordon and Sylvia Breamer, co-stars of the production, to appear at their best, the Pathe officials report.

"Dawn" is represented as a story with an appeal for every class. One of the greatest recommendations of the production is that Commodore Blackton filmed it exactly as it was written by Miss Porter. It is claimed that the artistic nature of the attraction places it in a category even above a majority of previous Blackton photoplays, which, regardless of all other criticisms, have been noted for their fineness and thorough human and artistic feeling.

A nation-wide campaign on behalf of "Dawn" will be promoted by the publishers of the novel, in conjunction with the release of the Blackton picture. Every book store handling the Houghton, Mifflin product will be asked by the publishers to cooperate with exhibitors showing "Dawn." Pathe is supporting the offering with the customery aggressive publicity campaign, according to reports.

Theme of Fox Feature is Set to Music; Has Special Ad Values

The Fox Film Corporation announces that its production "Should a Husband Forgive?" has lent its title and theme to a new musical composition, which has been published in attractive dress by Jerome H. Remick & Co., and is being widely circulated by this popular music house.

The cover design is an exact reproduction of the illustration carried on one of the three-sheet posters published by Fox Film Corporation for the exploitation of the picture. This feature is felt by Fox officials to be a notable one, in view of the combined advertising values offered by the poster illustration and that on the cover of the song, on sale in all music and book stores. The words and music of "Should a Husband Forgive?" are the collaborated work of Herman Holland and George Rupert.

In "Should a Husband Forgive?" Miriam Cooper is seen in the leading female role. In the cast with Miss Cooper are Vincent Coleman, the handsome leading man; Mrs. James K. Hackett, Eric Mayne, Lyster Chambers, Percy Standing, Charles Craig, Martha Mansfield, James Marcus, Johnny Ries and Tom Brooke.

Back From Navy Service, Jack Crane Goes With Selznick

Jack Crane, who abandoned art some time ago to fight for Uncle Sam, is once more in our midst — this time at the Selznick Studio in Fort Lee. Jack is not a newcomer, having played with Ruth Roland in several pictures before playing a bigger game — Over There. Those who remember his work in "The Fringe of Society" will welcome his return to the screen in Elsie Janis' forthcoming production.

Being tall, dark and athletic, Jack Crane is a type much sought for in pictures today.

Lieut. Hall, ex-Newspaper Man, With Fox Corporation in London

Lieutenant Frederick Mordaunt Hall, ex-R. N. V. R., formerly of the New York Herald and latterly of the British Intelligence Forces, has been appointed managing director of Fox Film Company, Ltd., Fox Film Corporation of America.
of London, by William Fox, president of by William Fox, president of Fox Film Corporation of America.

Lieutenant Hall is well known in New York and other cities in the United States. He was a member of the staff of the New York Press when John A. Hennessy was managing editor. For three years in the summer time — 1907, 1908 and 1909 — he was one of the publicity agents of Buffalo Bill's Wild West. He afterward joined the staff of the New York Herald.

Arrow Sells Territorial Rights on "The Lurking Peril"

W. E. Shallenberger, President of the Arrow Film Corporation, has just returned from a trip to Chicago where he succeeded in closing for a number of Arrow attractions for Illinois and Indiana.

An announcement from the Arrow Film states that the following territories have been sold on "The Lurking Peril": New York State, Northern New Jersey, to the Pioneer Film Exchange, New York City; Eastern Pennsylvania and Southern New Jersey to the Masterpiece Film Exchange, Philadelphia; for Maryland, Delaware, District of Columbia and Virginia, to the Liberty Film Exchange, Washington, D. C.; for Georgia, Florida, Alabama, Mississippi, Louisiana and North Carolina, to the Southwestern Pictures Corporation, Atlanta, Ga.; for Ohio, Michigan and Kentucky to Standard Film Service Co., Cleveland, O.; for New England States to the Federal Feature Film Co., Boston, Mass.

Arrow also reports the sale of "The Chamber Mystery," the new five-reel comedy drama, starring Earl Metcalfe and Claire Whitney, for Illinois and Indiana to the Doll-Van Co., Indianapolis, and for Western Pennsylvania and West Virginia to the Diamond Film Exchange, Pittsburgh, Pa.

Life-Grams to be Launched on the State Right Market

Wilk & Wilk of the Longacre Building, it was announced this week, is to handle Life-Grams, the new series of one-reel comedy novelties, for the state rights market. Announcement was made by Alex Yokel and J. Stuart Gillespie, heads of Life-Grams, Inc., which is producing the subjects.

"Life-Grams," it is declared, is the general name for the whole series of subjects, which probably will be released weekly after December 1st. Each subject has a separate theme, and stands alone.

The pictures are the work of Neal R. O'Hara, the well-known humorous writer.

Crystal Film Co. Will Continue Business, Minus Receivership

According to a report from Grant L. Brightman, Longacre building, receivership proceedings against the Crystal Film Company were discontinued by an order of Justice Manton in New York on November 10. It was announced that Amiel Alperstein and Joseph A. Golden had acquired a majority of the stock and would continue the business. The company has a studio at 430 Claremont Parkway, The Bronx.

Jane Novak, well-known leading woman who has signed with Marshall Neilan

Public Finds News and Wit Mixed Pleasantly in "Topics of Day"

The educational influence of newspaper editorials and columnists' views, has been extended to the screen in Pathe's release, "Topics of the Day," which is now recognized as a high class, popular program feature. Pithy paragraphs, both witty and timely, selected from the press of the world by the Literary Digest, are now being shown and have been accorded a most welcome reception by motion picture and vaudeville audiences. The Palace Theatre in New York City is showing "Topics of the Day" as a special attraction, it is said, and they have proved so entertaining that they have been added as a special feature in the Keith theatres throughout the country according to reports.

A special Victory Loan supplement was recently prepared for the Canadian Victory Loan Drive, now in progress, and by this medium the drive was given wide publicity throughout the Dominion. Producers of "Topics of the Day" announce that they have sold to B. Nichols, managing director of Motion Picture Sales Agency in London, the entire British rights to this feature.

"The Red Virgin" Treats Current Radicalism in Mystery Drama

The so-called Bohemian quarters of Art as breeding places for all forms of radicalism form the topic dealt with by Charles A. Logue in his story of "The Red Virgin," a feature picturized by A. H. Fischer Feature, Inc., as a B. A. Rolfe production. The subject is now being edited and titled, the process of "shooting" having recently been concluded.

A large cast, including Diana Allen, Eugene Strong, Marc McDermott, Sally Crute, John L. Shine, E. J. Ratcliffe, Gordon H. Standing and James L. Ryan, appears in the picture which was directed by B. A. Rolfe and Chester DeVonde.

Bulls Eye Has Round-up Pictures

The Bulls Eye Film Corporation announces it is now ready to dispose of the exclusive pictures of the 1919 Pendleton, Oregon, round up.

Nathan Hirsh Announces Release of "Mother Love and the Law"

Nathan Hirsh, president of the Aywon Film Corporation, 729 7th avenue, New York City, announces what is characterized as the most sensational court case ever screened, "Mother Love and the Law," based on the famous Dolly Matters case that occurred in Chicago, Ill. The production has been directed by George Seigmann. The scenario has been prepared by A. O. C. Lund, well-known in films as a scenarioist and photoplaywright.

In offering this production, Mr. Hirsh feels that a story with such a thorough and consistent amount of human interest will appeal to all classes of picture patrons. It is represented as a real true life story of a most sensational case. Furthermore the very fact that it offers Dolly Matters, herself, as the star, will make it a top-notch money-making attraction for the motion-picture exhibitor, declare the Aywon officials.

To aid the exhibitor in putting the picture over, Mr. Hirsh has prepared three, six and twenty-four sheets, that are said to be lavish, attractive and portray the deep heart appeal in the story to perfection. Advance slides, 11 x 14 and 22 x 28 lobby-display photographs, and electros all have been made with the one point in mind to be of service to the exhibitor, according to reports.

Long Runs the Rule on "Gay Old Dog," Pathe Reports

Hailed everywhere by critics, exhibitors and the public as heart epic, and one of the best produced photoplays of the year, Hobart Henley's, "The Gay Old Dog," starring John Cumberland of stage fame, is establishing an enviable record, according to reports from Pathe. Exhibitors, who never booked a picture for more than three or four days, are giving full week stays to "The Gay Old Gog," which provides the most valuable avenues of exploitation.

F. G. Heller, manager of the Starland Theatre, Anderson, Ind., paid the highest tribute to the production when he booked it for a ten-day run immediately after he had seen it projected.

Goldwyn Buys an O. Henry Story To Star Jack Pickford In

One of the best O. Henry's short stories, "Double-Dyed Deceiver," has been purchased by Goldwyn Pictures Corporation for Jack Pickford, and will be placed in production as soon as he has completed "The Little Shepherd of Kingdom Come," by John Fox, Jr., on which he is now working at the Culver City Studios. "Double-Dyed Deceiver" is considered a motion picture "find," in that it supplies an abundance of dramatic action centering around a character said to be ideally suited to the age and personality of Pickford.

The plot of the story is thought by the Goldwyn officials to be full enough to assure five reels of the most spirited sort of action with a typical O. Henry surprise climax for a wind-up.

First National Has Strong List

Releases For Next Two Months Will Include Important Productions of Some Leading Stars

BETWEEN November 17 and January 26, First National Exhibitors' Circuit will release six attractions of importance, including the third Mary Pickford feature from her own studios and a D. W. Griffith special production.

"Heart O' The Hills," starring Mary Pickford, will be released on November 17, affording exhibitors excellent opportunity for booking it as a Thanksgiving week or Christmas week feature.

Probably one of the strongest society dramas to be published this fall is "The Beauty Market," starring Katherine MacDonald. This production shows the beautiful star at her best and affords her ample opportunity for the display of her histrionic talent. Its advance bookings are said to have already exceeded those of "The Thunderbolt," her initial starring release through First National. The release date of this feature is December 1.

What is described as unquestionably the most ambitious of the Anita Stewart productions to date is "In Old Kentucky," the famous American racing classic, directed personally by Marshal Neilan. This production will be ready for release by December 15. It is said to abound with an unusual amount of local color obtained by establishing an entire production force in the heart of the Kentucky mountains.

December 22 has been set as the release date for Charlie Chaplin's reported fourth "million-dollar production" through First National. A drastic departure from the subtle comedy of "Sunnyside" and other releases is made in this attraction, according to reports.

On December 29, D. W. Griffith's initial special attraction for First National, entitled "The Greatest Question?" will be released. This attraction provides exhibitors, it is claimed "with unprecedented exploitation material in addition to the work of the master-director." Lillian Gish, Robert Harron, George Fawcett and other well known Griffith players are in the cast.

"Evangeline" Scoring Heavily

Fox Film Reports That Two More Evidences of Public Approval Have Reached Home Offices

THE Fox Film Corporation announces that two more testimonials of the wide-spread popularity of the Fox feature, "Evangeline," have been received recently at the home office of the corporation. The first consists of a telegram from Frank T. Buhler of the Stanley Company in Philadelphia in which the feature is made the subject of great praise. "This picture should be the pride of the industry. Newspapers acclaim it most wonderful attraction shown in Philadelphia for years," reads the telegram in part.

The Fox report further states that despite the simple character of the Stanley Theatre front during the week's run of the picture — the report declares that the theatre's announcement of the feature consisted in merely an electric-letter display, reading "William Fox presents 'Evangeline'" — the house "was crowded to the doors." The management is reported to have asked for an immediate extension, but the heavy demand on the prints in circulation made an extension of the date on the rental period impossible at this time. However, Mr. Buhler has arranged to book the picture for the entire circuit of theatres under the management of his concern, according to the Fox report.

The second testimonial of appreciation is reported to have come from the National Juvenile Motion-Pictures League with headquarters at the Hotel Belleclaire, New York City. At a joint meeting of the board of the association an endorsement of the Fox production was unanimously adopted, according to the report from the Fox Film.

Lieut.-Commander Wells Hawkes, U. S. Navy, who has joined the Fox Film Corporation as special representative

Robertson-Cole Takes Over the Griffith Studios in West

The D. W. Griffith studios at Sunset Boulevard, California, with its entire equipment, has been taken over by the Haworth Company to produce feature productions for Robertson-Cole. This announcement was made this week by Robertson-Cole, following receipt of a telegram from W. J. Connery, acting for the Haworth concern.

This taking over of the Griffith establishment is the outcome of the increased demand made by Robertson-Cole exhibitors for more Haworth pictures. Many small studios could have been leased, but the Haworth producers promised the Robertson-Cole Company to get the best in California. From now on the Griffith studios will be utilized for productions for the Robertson-Cole Company.

Broadwest Company Will Erect a Producing Plant Near London

Announcements of the proposed activities of the Broadwest Company, a British organization, have been received. Within the next 12 months studios will be erected for this organization on a site of 124 acres which they have acquired. This estate, which is near London, is 600 feet above sea-level. It is, therefore, said to be immune from fog, and is reported to include beautiful scenic possibilities in the form of rockeries, woods, arbors, lawns and an old world mansion and picturesque garden.

The studio buildings will include complete developing, printing and dark rooms and large storage space. Reports have it that it will be possible for eight producers to work on different productions. Mr. Walter West, who will be responsible for the entire personal supervision, declares that he will manufacture dramas, serials, comedies, comedy dramas and burlesques from scenarios, books and plays by the foremost authors.

"Sacred Silence" is Greeted by Full Houses in Metropolis

"Sacred Silence," the first Fox picture made by William Russell, was released on October 12 to the first-run business, and applications are said to have been arriving steadily since then from Fox exchanges calling for extensions and return dates, as well as many new dates prompted by the good reports following the initial showings.

Already the picture has met with much approval in several Broadway houses in New York, including Loew's New York, Circle, Eighty-sixth Street and Forty-second Street theatres. According to the Fox organization, "Sacred Silence" has been given more than 750 performances in the metropolis alone; while in Brooklyn at the Halsey Theatre, one of the B. F. Keith Circuit, it played to large audiences for a half-week.

Production of the Benny Leonard Serial Will Start Shortly

Frank G. Hall, president of the Hallmark Pictures Corporation, who recently signed up Benny Leonard, champion lightweight boxer of the world, to star in a fifteen episode serial, announces that production will start immediately upon the return of Leonard from Duffy-Leonard fight at Tulsa, Okla, November 17. It is expected that the first episode of this serial will be ready for release following the Leonard-Dundee fight, January 17.

Christie Release for November Will Feature Colleen Moore

Colleen Moore heads the cast of the latest Christie Comedy, which has just been completed under Al E. Christie's direction and which will be released the first week in November. "A Roman Scandal" is the title of this burlesque comedy which has in the cast in addition to Miss Moore, Earl Rodney, Helen Darling, Eddie Barry, Gene Corey, Ward Caulfield, Jack Henderson and other players.

Ohio and Michigan Bookings for "Erstwhile Susan" Are Heavy

The enthusiasm displayed by Michigan exhibitors, according to Neil Kingsley, Realart's manager at Detroit, augurs well for the reception Constance Binney's first Realart picture, "Erstwhile Susan," will receive as soon as it is released. Miss Binney opened at the Shubert-Garrick in Detroit on Sunday, November 9th, in "39 East," the Rachel Crothers play which is said to be a sensation on the road. The release to the Michigan houses of "Erstwhile Susan," following immediately upon Miss Binney's personal appearance in "39 East," and the enthusiasm and prestige created by the Crothers play, is expected to react most favorably upon the box-office wherever her initial Realart picture is screened.

"Erstwhile Susan" opened at the Stillman Theatre in Cleveland on the 9th, following Miss Binney's personal appearance there the previous week in the Crothers play. James B. Reilly, Realart's Cleveland manager, reports that his territory is booked practically solid and predicts that the reception "Erstwhile Susan" received at the Stillman, will be duplicated wherever Miss Binney's picture is to be shown.

Roy Somerville, Author, Has Name on Five of Current Releases

De Luxe Pictures, Inc., announces that the name of Roy Somerville, author and scenarioist, will appear on five of the current releases. And all are reported as special features, save one, an original photoplay for Texas Guinan "Some Gal" on the Frohman Amusement Company schedule. The others are: "The Teeth of the Tiger," a Paramount-Artcraft Special with an all-star cast; a Deitrich-Beck special, "The Bandbox", starring Doris Kenyon; and the first two Victory specials of William Russell on the Fox program, entitled, "Sacred Silence" and "Eastward, Ho!" Mr. Somerville is now at work preparing the continuity for Jewel Carmen's next starring vehicle, from a story by Roland West.

Faversham Completes Last Scenes of "The Man Who Lost Himself"

The final scenes for William Faversham's "The Man Who Lost Himself," have been made by director George D. Baker, who is now busy cutting and assembling the negative. Many inquiries have been made as to the method of release of "The Man Who Lost Himself," but Mr. Faversham has not completed his plans along this line and the announcement is expected soon.

H. D. Bailey, Cartoonist, is on the F. P.-Lasky Educational Staff

The appointment of H. D. Bailey as assistant to Earl Hurd, supervisor of cartoons for the Educational Department of Famous Players-Lasky Corporation was announced this week. Mr. Bailey goes to Famous Players after six years' experience as manager of the cartoon department of the Bray studios where he supervised the production of animated cartoons, commercial, industrial and educational films.

Alice Joyce Is Busy Player

Action and Then More Action is Schedule Being Followed by Actress For Close of Year

WITH one production nearing release, another completed and being assembled, and a third well in the making, Alice Joyce is ending up the present year with plenty of action.

"The Vengeance of Durand" will be the next Alice Joyce special production to be shown, coming the latter part of this month, it is said. This is the photoplay adapted from Rex Beach's story by Mr. and Mrs. George Randolph Chester. It had a pre-release showing at the B. F. Moss Broadway Theatre where it was accepted as one of the best features Miss Joyce has made under the direction of Vitagraph. Tom Terriss directed the picture. The bookings are said to be heavy.

"Slaves of Pride" was completed about three weeks ago so far as the camera work is concerned. This is an adaptation by William B. Courtney of a successful novel and was directed by George Terwilliger. Miss Joyce has the support of an excellent company including Percy Marmont, who is again Miss Joyce's leading man, Louise Beaudet, Tampler Saxe, G. V. Seyffertitz and Charles A. Stevenson. It will be released early in the New Year.

"The Sporting Duchess," the famous Drury Lane spectacle on which Miss Joyce is now at work, will be one of the most pretentious productions made by Vitagraph in several months. Miss Joyce and her supporting company have spent three weeks in the vicinity of Stamford, Conn., and Rye, N. Y., making some of the outdoor scenes. This week the company will go to the Little Belmont race track, on Long Island, where there is a turf track, and where the race scenes will be made. It is stated that hundreds of extra people will be used in these scenes. From there the company will go to the vicinity of Upper Montclair, N. J., where additional outdoor scenes will be made.

To Push Non-Theatrical Films

Famous Players Organize Campaign in Bay State to Show Worth of Film in Non-Theatrical Field

IT is stated that within the next few weeks an intensive campaign will be initiated in every city, town and village of Massachusetts by the entire executive staff of the Non-Theatrical Distribution Department of Famous Players-Lasky Corporation for the adequate showing of better motion pictures in the non-theatrical field. Church organizations, women's societies, school boards, commercial clubs, fraternal organizations and associations of every description which have evidenced a desire to utilize the motion picture will be visited. The staff to conduct the campaign will include: David K. Niles, general manager Non-Theatrical Distribution Department; Rev. Dr. Chester C. Marshall, editor of religious films; Miss Rose Tapley, manager of the club and social service section; Edward Lipkin, managing editor, recreational section, and Carl H. Carson, managing editor of the pedagogical section.

Primarily, the campaign is intended to develop the constructive side of motion pictures and to evidence their potency as a means of instilling religious precepts, of furnishing educational knowledge and of inspiring the fundamentals of Americanism. It aims to encourge constructive commendation of motion pictures rather than legal criticism and to demonstrate the power of the screen for good.

Any further queries, Mr. Niles has announced, should be addressed to the Famous Players-Lasky Exchange at 8 Shawmut street, Boston, where they will receive his attention. Requests for a speaker from the Non-Theatrical Department during the campaign should be despatched to this address. A special effort will be made to comply with the numerous requests which have come from women's clubs of Massachusetts for a speaker.

Olive Thomas arrives at the Selznick Studios "in style"

United Announces Florence Reed in "The Eternal Mother"

FLORENCE REED'S next appearance in the silent drama will be in the United Picture Theatres of America release, "The Eternal Mother."

Jere Austen, formerly leading man for Pauline Frederick, is seen in the role of the young husband. He does full justice to the part. Gareth Hughes plays the part of a young fellow of the East Side, a chap that is lovable and far above his surroundings. Hughes, as usual, seems to have grasped the idea of the role superbly and gives a fine performance.

"The Eternal Mother" has been given a fine production. It was filmed by Tribune Productions under the direction of Will Davis. The six reel feature will be released by United Picture Theatres of America in the very near future.

Claims Northwest Wants Pathe

F. C. Quimby Reports Pathe Films to be Popular in That Section; Lloyd Comedies Being Well Received

FRED C. QUIMBY, Director of Exchanges, has reached the Pacific northwest on his tour of the country in the interests of Pathe. In a wire received last week by Paul Brunet, Vice-President and General Manager, Mr. Quimby waxed enthusisatic over the motion picture situation.

During his stay in Chicago and Minneapolis, Mr. Quimby met practically every prominent exhibitor in that territory, it is said, and learned of the cordial feeling entertained by them for the new type of feature productions Pathe is now releasing. Such pictures, says he, as "The Thirteenth Chair," "The World Aflame," "The Gay Old Dog," "Oh Boy," "The Virtuous Model," "The Moonshine Trail," "Twin Pawns" and "A Woman of Pleasure" are meeting with the warm approval of the exhibitors.

In Seattle, Mr. Quimby is to meet "Jim Clemmer, the well-known exhibitor of the Northwest, who has been having great success with Pathe features and serials, it is asserted. The Clemmer Theatre in Seattle recently played "Oh Boy," Albert Capellani's most successful feature, and after the week's run Mr. Clemmer commented upon it as follows: "'Oh Boy' went over big and far exceeded the average weekly gross business."

Commenting upon the reception tendered by the new Harold Lloyd $100,000 comedies, Mr. Quimby wired Mr. Prunet as follows: "Lloyds going great everywhere. In Chicago, we have booked every important house. Bigger prices and longer runs for new Lloyds than are being accoded any two-reel comedies.

Mr. Quimby will be on the road for another three weeks. This trip, the second he has made to the Pacific coast within the last six months, has been productive of every result he had hoped to attain, it is stated.

Gouverneur Morris Tale in Film

"The Penalty" Chosen as His First Story For Eminent Authors, Released by Goldwyn

A PHOTODRAMA based on Gouverneur Morris' novel, "The Penalty," will be the first production by this Eminent Author and the sixth in the series of Eminent Authors' Pictures produced by Goldwyn. "The Penalty" contains some amazing characters and situations and was published serially in Cosmopolitan Magazine and in book form by Scribners.

Samuel Goldwyn and Eugene Mullin, chief of the Editorial staff in the east, are looking for the best scenarist available to write the first continuity for "The Penalty." Gouverneur Morris will then take active part in the preparation of the script, the cast and the production, in accordance with the arrangement of Eminent Authors with the Goldwyn organization. The production will be made in the east as it is a picture of New York Life. It will follow Leroy Scott's production of "Partners of the Night" which Paul Scardon is directing. The director for "The Penalty" has not been named as yet.

In Barbara Ferris the author has pictured one of the most delightful girls of American fiction. In Blizzard, the legless begger, Gouverneur Morris gives to the screen an amazing figure, whose mysterious power and strange passion have not been equaled since Svengali appeared in the story of "Trilby." He would sit in the street by a hand-organ and a tin cup, while in his hat factory sat fifteen or twenty young girls plaiting straw hats. Blizzard was also a musical genius. He was in love with Barbara and haunted Washington square to see the young sculptress. Wilmoy Allen, son of wealth and apparently a gambler and a failure, also loved Barbara. Bubbles, the street Arab, lived to run her errands.

Realart Moves Into New Home

Move Into Luxurious Offices at 469 Fifth Avenue Made With But Little Confusion

REALART Pictures Corporation is "at home" in its new headquarters at 469 Fifth Avenue, New York.

President Arthur S. Kane and his cohorts moved over to Realart's permanent residence on Monday, November 10th, and despite the slight disorder attending the change, there were smiles everywhere.

Realart's new home is as well equipped and luxurious as one might expect of a motion picture company which has done things in this concern's masterful way. Realart occupies the entire fourth floor of the Winfield Building at Fortieth Street and Fifth Avenue, directly facing the New York Public Library. A formal opening probably will be announced later.

The New York Exchange of Realart Pictures Corporation will remain temporarily at 729 Seventh Avenue, where it will take over the office space left vacant by the removal of the administration departments. Later the exchange will take permanent quarters at 130 West Forty-sixth Street.

Lester W. Adler, Manager of the New York Exchange, who will be in charge of this end of Realart's operations announces that his personal staff will be expanded immediately in order to meet the increasing volume of business. This was impossible up to the present because of lack of space. Now, however, Mr. Adler will devote his time to organizing several new departments and developing those already in existence.

The first addition to Mr. Adler's staff is Miss Jeanette Berliner, who will supervise booking.

Mayer Fortunate in Selection of Waldemar Young, Scenarioist

One of the foundation stones of successful motion picture production is expert scenario writing. Without expert adaptation even the most famous and successful stories fall flat.

With the organization of the Chaplin-Mayer unit of the Louis B. Mayer studios, Mayer selected Waldemar Young as a member of an expert staff of scenario writers. Young's general knowledge of writing, his success as a newspaper man, his expertness as a dramatic critic, his reputation as a successful scenarioist and above all his reputation for thoroughness of detail caused his selection as author of the screen version of "The Inferior Sex," Mildred Harris Chaplin's first starring vehicle under her contract with Louis B. Mayer.

For ten years Young was noted as a critic on San Francisco's biggest dailies. Other years were spent in magazine and special writings and in the preparation of vaudeville sketches.

Arthur Jacobs Engages Marion Burton as Scenarioist

Following his expressed policy of supplying "the best talent for the best producers" in various departments of the motion picture industry, Arthur H. Jacobs has enlisted the services of G. Marion Burton, the well-known dramatic and screen writer.

Mrs. Burton rose to screen note with her first scenario, an adaptation of O. Henry's "The Unknown Quantity," which was hailed by the critics, both here and in London, as a screen classic. She has since written scenarios for Marguerite Clark, Constance Binney, Corrine Griffith, Gladys Leslie, Bessie Love, and Elaine Hammerstein.

Colorado Exhibitor Lauds Both Farnum and Mix Pictures

The Fox Film forwards a telegram represented as coming from Dick Davis, manager of the Palace Theatre at Trinidad, Colorado, which speaks highly of the work of both Farnum and Mix as box-pullers. "Gentlemen.—Referring to the new Farnum and Mix star series, I wish to state the Farnum picture 'Wolves of the Night,' and also the Mix picture 'Rough Riding Romance,' were two of the best pictures that I have ever played in the eleven years that I have been an exhibitor."

J. Searle Dawley to Direct For Artco and Beck Productions

Arthur F. Beck, president of Artco Productions, Inc., and Beck Productions, Inc., as well as directing head of the Deitrich-Beck combination starring Doris Kenyon, has signed the Famous Players-Lasky director J. Searle Dawley.

Mr. Dawley will direct one of the new Beck productions, either "The Harvest Moon," Augustus Thomas' famous play of that name, which Mr. Beck bought for picture uses, or the new Louis Joseph Vance story "Cynthia of the Minute," Mr. Beck's latest feature picture purchase.

George Larkin, who is starring in the Wisteria Productions serial "The Lurking Peril," which will be distributed by Arrow Film Corporation.

United Artists Sales Managers Confer With Executives

A conference of the executives and the sales managers of the eastern branch offices of the United Artists Corporation was held at the "Big Four" home office in New York this week. Hiram Abrams called in his sales managers so that he could explain to them in person some of the important features that will mark the future plans of the corporation.

A conference of the remaining sales managers will be held in Denver with Mr. Abrams and Ralph Proctor, within a few weeks. The sales managers who attended the conference this week were William Jenner of Boston, Mass.; A. C. Berman of Toronto, Canada; Cresson E. Smith of Chicago, Ill.; Robert J. Churchill of Detroit, Mich.; C. S. Trowbridge of Philadelphia, Pa.; Carlos Moore of Pittsburgh, Pa., and George F. Lenehan of Washington, D. C.

Money Paid For Use of Estate by Film Company Given to Charity

The first organization to benefit from "The Inferior Sex," Mildred Harris Chaplin's first, Louis B. Mayer's first national attraction, will be, according to reports, the American Memorial Hospital Association.

The thousand dollars to be paid by the Chaplin-Mayer company for the use of the beautiful Lucien M. Brunswig estate on West Adams street in the filming of "The Inferior Sex" exteriors will be turned over to the hospital association by Brunswig.

William Desmond Plays Strenuous Role in "The Blue Bandanna"

William Desmond is the star of the Robertson-Cole five-reel production, called "The Blue Bandanna," based on an original story by Eugene B. Lewis, and made under the direction of Joseph F. Franz. Exhibitors who saw the film are said to be booking it strong. According to reports, the picture is a western drama with a maximum of action and a plot of genuine interest.

Besides Mr. Desmond, the cast includes: Jean Acker. Russell Simpson, Frank Lanning and Richard La Reno.

Variety Marks W. H. Pictures

Comedy and Drama Reels Appear on Schedule Ready to be Released on the State Rights Market

W. H. Productions Co. announce that they will soon have ready to release on the State Rights market the following features:

"The Iron Strain" produced by Thomas H. Ince, featuring Dustin Farnum, Enid Markey and Louise Glaum. The exploitation for this production covers many interesting angles that will produce results at the box office, it is said.

Commencing in January, seven Olive Thomas features produced by Thomas H. Ince will be released at the rate of one a month, backed, according to reports, by a big publicity and advertising campaign.

In addition to the one-reel Charlie Chaplin special "Some Nerve," formerly entitled, "A Gentleman of Nerve," another one-reel Chaplin comedy reissue of equal quality, it is reported, and box office attraction will soon be ready for release, entitled "Lord Helpus." It will be put over in the same manner as "Some Nerve," there being a complete line of advertising matter consisting of posters, photos, press stories and cuts, it is stated.

There is also said to be a series of 18 special single-reel Keystone comedies, among which are seven Sydney Chaplins, now ready for marketing.

Exchangemen who are looking for something truly unique, something which will draw by its sensationalism, will find everything they are looking for, it is said, in "The Superman," a five-reel melodramatic production.

It is asserted that "Everybody's Business," and "The Lost Battalion," five- and six-reel specials respectively, are both creating tremendous interest and popularity in the territories already disposed of. This is due, according to the W. H. officials, to their high character and the splendid exploitation campaign backing them up.

Gladys Leslie on Next Vitagraph Vehicle "The Golden Shower"

With the release of her latest feature, "The Golden Shower," less than a month away Gladys Leslie is making rapid progress on "The Midnight Bridge," which will be her following picture. Her new Vitagraph offering, which is being filmed under the direction of William J. Humphrey, is based on a magazine story by Charles Stokes Wayne, and published as a magazine story under the title of "The Marriage of Little Jennie Sterling." Mr. Wayne wrote "The Winchester Woman," recently released by Vitagraph with Alice Joyce in the title role.

British Journal Praises Famous-Lasky Ad Campaign

Tribute to the highly effective pioneering work done by the Famous Players-Lasky Corporation in its advertising campaign conducted on behalf of motion pictures is paid by The Kinematograph Weekly, one of the leading motion picture trade publications of England, in a recent issue. This editorial not only compliments Famous Players-Lasky upon the excellent work it has done to popularize the motion picture in the United States, but in Great Britain as well.

Fred Levy Commends Work of the Rothacker Film Mfg. Company

According to communication from the Rothacker Film Manufacturing Company, the following statement of approval was received recently by that company from Colonel Fred Levy of Louisville, Ky:

"Last evening at my residence we screened the Eyes of Youth before some exhibitors and other personal friends. All were perfectly delighted and I desire to congratulate you upon the coloring and complete development of the work. To my mind nothing from any angle can be added to improve it.

"(Signed) Fred Levy."

Elsie Ferguson in "His House In Order" Has Strong Support

A reproduction of the Bizarre Bal Masque, which is given annually in Paris by the students of the Latin Quarter, has been built by Famous Players-Lasky at the old Triangle studio in Yonkers for the production of Sir Arthur Wing Pinero's "His House in Order," starring Elsie Ferguson under the direction of Hugh Ford. H. E. Herbert, who played "Helmar" with Miss Ferguson in Ibsen's "Doll House" several years ago, is again her leading man.

The other members of the cast include: Vernon Steel, William P. Carlton, Marie Burke, Forrest Robinson, Jane Jennings, Lewis Sealy, Margaret Linden, Regis Collins, Inez Borrero and Lawrence Johnson, the four-and-a-half-year-old juvenile.

Vita's New Bessie Love Picture is Ready for Early Release

"Pegeen," Bessie Love's final picture under the Vitagraph banner, will be released before the Christmas holidays, according to reports.

"Pegeen" is based on the successful novel of the same name by Eleanor Hoyt Brainerd. The scenario was written by William Barbarin Laub, and the picture made under the direction of David Smith.

In Miss Love's supporting cast are Jay Morely, Ed. Burns, Ruth Fuller Golden, Charles Spere, Juan Dela Cruz, Major McGuire, George Stanley and Ann Schaefer.

Sinking of Vessels by Germans Features News Reel

A great news reel "scoop" is claimed by International Film Service Co., in their release of the Hearst News No. 46. In this reel which is being released by Universal Exchanges are shown the first views of the sinking of Allied vessels, the views having been taken by Germans from the submarines which caused the sinkings. The films were brought to the United States by a special messenger.

Miss Hetty Baker of Fox Corp. Lectures on Film Production

Hetty Gray Baker, productions editor for the Fox Film Corporation, recently delivered a lecture on motion-picture production at the Hotel Astor, before an audience which consisted of several hundred members of the New York Theatre Club. Miss Baker's lecture covered the entire subject from the selection of the story to the release of the picture, and also included a detailed treatment of the handling of titles, the illustrations of her points being selected from actual current releases of the Fox corporation.

At the request of the club, voiced through Mrs. Belle De Rivera, its president, the William Fox screen version of Longfellow's "Evangeline" was shown to the members as an illustration of distinctive production in both dramatic subject and titling of the story.

Defect in Wall of the New Fox Building Quickly Repaired

As a result of carelessness on the part of a workman, employed by the contractor who is erecting the studio and administration building for William Fox at Tenth avenue, 55th to 56th streets, part of the north wall of the structure was torn down last week and then reconstructed.

After William Fried, the building architect, detected the defect, an extra force of laborers, concrete men, bricklayers and carpenters were immediately detailed on the job. The braces were shifted and the wall torn away for some distance on either side of the crack. The removed portion was then rebuilt. This accident will not interfere with the time planned for occupancy of the building, it is said.

Next Fairbanks Film Given Long Booking by N. Y. Houses

So enormous was the success on Broadway of the first Douglas Fairbanks production, "His Majesty, the American," produced independently for United Artists Corporation, that his second production, "When the Clouds Roll By," will be run for two consecutive weeks at the Rivoli and Rialto Theatres, respectively, during the weeks of December 29th and January 5th.

Although it is not an unprecedented thing to have a Fairbanks production run for two, three and even four weeks, the policies of the leading Broadway theatres in the past, was to run Fairbanks pictures but seven days.

Russell, Flynn and Wallace Plan "The Lincoln Highwayman"

William Russell, has reached Los Angeles, where he and Emmett J. Flynn, his director, with C. R. Wallace, the film scenario editor, are studying plans for the making of a picture based on Paul Dickey's famous story, "The Lincoln Highwayman." The interiors for this picture will be made at the West Coast studios of Fox Film Corporation, while the company will go to the Lincoln Highway, at that point where it traverses the Rocky Mountains, to take the exteriors.

Edwin Carewe directing Dolores Cassinelli in "A Web of Life" for Pathe release

Undersea Picture Again Demonstrates Williamson Apparatus Value

Following the four previous films featuring submarine photography, comes "Girl of the Sea," which is predicted by those who have seen it at pre-release showings will meet with even greater success than the others. The latest offering, featuring the Williamson photographic apparatus by which these deep-water scenes are made, is conceded a triumph of Williamson genius, combining deep sea photography with exceptional scenic beauty and an engaging story, interpreted by a representative cast under skilled direction.

The story, supplied by E. Lloyd Sheldon, is laid in the tropical islands and the clear waters of the West Indies, and thrills in abundance keep the coveted animation well supplied.

Arthur Pryor Composes Music For Dwan's "Soldiers of Fortune"

Arthur Pryor has translated into stirring music the drama and heart interest of "Soldiers of Fortune," an Allen Dwan production presented by Mayflower Photoplay Corporation for Realart Pictures. An emergency orchestration of Mr. Pryor's new composition "Soldiers of Fortune March" was sent by special messenger to Tom Moore's Garden Theatre in Washington, where, after a single rehearsal, the composition was played to a large house and very favorably received.

Bookings on "The Great Radium Mystery" Very Favorable

According to George Uffner of the New York Universal Exchange, bookings on "The Great Radium Mystery" continue to be very favorable throughout the New York territory and augur well for the national success of the production. Among the circuits which have booked the serial are: The Etelhertz and Lazarus group; the Sheffield Exhibitors Circuit; and the Consolidated Amusement Co. circuit. Among the larger theatres in the metropolitan district which have booked the production are: the Hooper, Plaza, and Evergreen in Brooklyn; the Peerless, Bay Ridge, Savoy, and Newark.

William Eisenhardt to Enter the Production Field

Many in film circles will be surprised to learn that William Eisenhardt, former auditor of Triangle, and for the past year controller of Hallmark Pictures Corporation has resigned his post with the latter concern (effective some time this month) to enter the production field.

In discussing the matter of his resignation, Mr. Eisenhardt said: "I am leaving Hallmark with the kindliest feeling possible. My connection with the concern has been one of the pleasantest periods of my career in the film business, and it is with a certain sense of regret that I sever such pleasant relations with Mr. Hall. It has been my desire for some time to enter actively into production end of the business, and now my plans have reached such a stage that they will require all my time and efforts to the exclusion of other interests."

Universal Makes Film With Labor Theme for "Factory Circuit"

The Universal Film Manufacturing Company announces that it has made, under the supervision of Harry Levey, managing director of its industrial department, a one-reel production for the National Acme Company of Cleveland, Ohio, and of Windsor, Vt., which has already, according to reports, been shown in many factories throughout the country. Mr. Levey and the heads of the National Acme believe, it is said, that the picture, which is entitled "The Awakening of Tim,' will do much to allay the prevalent labor troubles and social unrest.

Film Specials in Future in Charge of F. M. Sanford

The partnership heretofore existing between F. M. Sanford and L. C. McHenry, has been dissolved. Mr. Sanford assumes entire charge of the New York office, at 126 West 46th Street, including the business conducted by them under the trade name of "Film Specials" and announces that "Film Specials" have purchased the world rights and will at once release a series of entirely new one and two-reel comedies, featuring such well-known stars as Ben. Turpin, Gertrude Selby, Harry Fox, with beautiful bathing girls. They have closed a contract for the exclusive distribution of these comedies on the state right market. The producers are G. M. Anderson and the Macdon Comedy Co.

"A Lady's Tailor," Sennett Comedy, to be Released on Dec. 7

Mack Sennett announces the coming release of his new comedy, "A Lady's Tailor," for December 7th. It is asserted that the picture has been many months in the making and that it has cost as much if not more than the average 5-reel drama to be produced. Many big scenes have been taken over at a great expense, according to reports, and Mr. Sennett personally assures exhibitors that in "A Lady's Tailor" they will have a comedy which will be worth being made *the* feature of any programme.

From Heavy Drama to Love Theme Jumps Maurice Tourneur

There is apparently no end of resource that Maurice Tourneur has to call upon when he makes up his mind to "do a picture." Jumping from "darkness to daylight," so to speak, means nothing in the life of this noted producer, for he is as equally at home directing a scene of bloodthirsty pirates as he is in showing the leading man his idea of the gentle art of lovemaking.

Mr. Tourneur finished his latest production, "Treasure Island," a few days ago. In this picture there was little romance save the everlasting romance of the seas. In place of romance there are many thrills telling of the adventures of Jim Hawkins and his experiences with the desperate pirates.

But in the new picture, "Glory of Love," Tourneur is about to start, the lovers of the silver-sheet will find the theme of love abounding on every side.

F. J. Leonard of American Film Has Won Quick Promotions

F. J. Leonard was recently promoted to the post of Eastern Division Sales Manager of the American Film Company, Inc. When the "Flying A" organized their own sales department in July, 1918, Mr. Leonard was placed on the sales force. He achieved such a pronounced success in his field, it is said, that it was not long before he was appointed a district manager. Here he developed sales plans that went over big with his co-workers according to reports.

Mr. Leonard has headquarters in Philadelphia, and is in charge of territory including Boston, Albany, Buffalo, Pittsburgh, New York and Washington.

Negotiating Broadway Stand for "The House Without Children"

"The House Without Children" will shortly enjoy a Broadway showing if negotiations now pending for one of the most centrally located theatres result successfully for Argus Enterprises, Robert McLaughlin and Robert W. Priest.

The Gaiety Theatre was contracted for, and two Simplex Projectors ordered from B. F. Porter for the New York engagement of "The House Without Children," when the executive heads of the unions served notice that picture attractions would not be permitted to fill theatres closed by the actors' strike; since that time Broadway theatres have been at a premium. At the present time, however, the chances of getting another theatre for the McLaughlin attraction are especially good, it is said.

James Vincent Has Completed the Production of 30-Reel Subject

According to an announcement recently received, director James Vincent has completed the production of a 30-reel subject on which he has been engaged for several months at Wilkes-Barre, Pa. A private showing of the picture was given at the Savoy Theatre in Wilkes-Barre. The subject, it is said, will be released shortly in sections.

First Universal Film, Starring Tsuru Aoki, is Completed

The first Universal feature starring Tsuru Aoki (Mrs. Sessue Hayakawa) has just been completed under Rollin Sturgeon's direction. It is called "The Breath of the Gods," and is based on Sydney McCall's novel of the same name. According to reports, nearly 50 distinct sets were built at University City for scenes in this picturesque drama, aside from many locations which were used in various parts of California. A huge wharf erected adjacent to the Japanese fishing village at Santa Monica, Cal., was declared by the travelers to be an exact reproduction of the docks at Yokohoma, while six different Japanese streets were reproduced for important exterior episodes.

Mrs. Aoki is surrounded in this photoplay by such screen favorites as Stanhope Wheatcraft, Arthur Carew, Pat O'Malley, Ethel Shannon, Barney Sherry, M. Seki and many others.

F. P.-Lasky Buys Three Popular Stories; Stars Are Selected

The purchase, for immediate production, of the motion picture rights to three popular stories is announced by the Famous Players-Lasky Corporation. They are "Amos Judd," by the late John Ames Mitchell, formerly editor of Life; "Lady Rose's Daughter," by Mrs. Humphrey Ward, and "Dinner at Eight," a short story by Samuel Merwin. John Barrymore will be starred in "Amos Judd" and Elsie Ferguson in "Lady Rose's Daughter." "Dinner at Eight" will be filmed under the title, "All in a Night," and Ethel Clayton will have the stellar role.

Facts and Follies Opens Contest for $1,000 Scenario Prize

Bernarr Macfadden, who is producing the Facts and Follies series for the Pioneer, officially opened up the contest in which amateur and professional scenario writers are invited to compete for the $1,000 prize which is offered for the best script submitted, according to reports.

All contestants should send their work to the editorial offices of the Physical Culture Magazine, 119 West 40th street, New York.

The Pioneer Macfadden interest further announces that all scripts submitted must be so written that they will meet the requirements as to length of the Facts and Follies series which consist of one-reel productions. Though no time limit has been set, according to reports, it is expected that speedy decisions will be rendered.

Latest Christie Special Has Colleen Moore Featured

Colleen Moore heads the cast of the latest Christie Special Comedy which has just been completed under Al E. Christie's direction and which will be released the first week in November. "A Roman Scandal" is the title of this burlesque comedy which has in the cast in addition to Miss Moore, Earl Rodney, Helen Darling, Eddie Barry, Gene Corey, Ward Caylfield, Jack Henderson and other players.

The Goldyn Publicity Force At Culver City Studios Enlarged

Under the management of J. S. Woodhouse, Goldwyn Pictures Corporation's publicity department at the Culver City Studios, California, has been reorganized. It now includes Clarke Irvine, Helen Starr, Sue McNamara and John Gault. Another addition to the Culver City force will be made within the next week.

The rapid expansion of Goldwyn's activities on the Coast, as well as in the East, has necessitated the enlargement of the Culver City publicity department that the wide exploitation being given Goldwyn Pictures through general publications of all types, and the most influential newspapers, may be in every way effective. Since assuming the management of the studio publicity organization about six weeks ago, Mr. Woodhouse is said to have introduced many new ideas that are working out satisfactorily.

Beatriz Michelena Returns Again to Screen from Operatic Stage

Beatriz Michelena, formerly of the operatic stage, will soon make her reappearance on the screen in her latest production "Heart of Juanita." This production was directed by George E. Middleton and was produced by her own company for release through the exchanges of Robertson-Cole. After her great success in "Just Squaw," the singer again bowed to the lure of her great voice and won added success at many concerts, according to reports.

In her role as the Spanish Beauty in "Heart of Juanita," Michelena rises to higher dramatic situations than ever before in her screen career, it is said. Surrounding her in her latest production is a strong cast, including Albert Morrison, Andrew Robson, Clarence Arper, Irene Ottrim and William Pike.

A. H. Schwartz Purchases Coney Island Site For New Theatre

Of general interest to the amusement world is the announcement that A. H. Schwartz of Brooklyn, has purchased from the Parkway Gardens Corporation the property bounded by Coney Island avenue and Kings Highway, upon which he will very shortly erect a modern theatre, with a seating capacity of approximately 3,000.

This marks the sixth in the rapidly growing chain of theatres that are controlled by the Schwartz Circuit.

Fire Destroys Positives in the Crystal Film Studios

Fire in the studio of the Crystal Film Company, 430 Claremont Parkway, The Bronx, on Saturday night destroyed the positives of the first three episodes of the new Allgood Picture Corporation serial, "The Whirlwind," starring Charles Hutchinson. The negatives of the episodes were saved by Director Golden. This will, however, make a delay of about ten days in the production of the serial. The fire was confined to the cutting room. Total loss was about $5,000, fully covered by insurance.

Stuart Holmes in Grace Davison's Forthcoming Pioneer

Stuart Holmes, who scored one of the greatest successes of his career in Pioneer's "Sins of the Children," has been engaged to play with Grace Davison in her next production.

Owing to the difficulties arising from the labor situation the new Grace Davison Studio which was to be finished last month is still only outlined in the architect's blueprint. Considerable delay has been occasioned by the difficulty of getting a studio in the East large enough to accommodate the large settings which the new production calls for. Both M. H. Hoffman, general manager of the Pioneer, and Charles T. Horan, director-general of the Davison forces, are now engaged in searching for a studio which will answer their purposes.

Dustin Farnum Signs Again With United Pictures

Dustin Farnum who recently completed "The Corsican Brothers" for United Picture Theatres of America, has just renewed his contract with the company. It is said that the salary now drawn by Mr. Farnum exceeds $400,000 a year.

Speaking of his association with United Picture Theatres of America, Mr. Farnum has this to say in a recent interview in Los Angeles:—

"I have signed up with United again and am perfectly satisfied with my new agreement just as I was satisfied with the one of the past year. I appreciate the many offers made me but wish to state that the United banner is good enough for me."

"Great Gamble" Serial Maintains Fast Booking Pace, Says Pathe

Still traveling along as fast as it was on release date last August, the Pathe-Western Photoplays serial, "The Great Gamble," co-starring Anne Luther and Charles Hutchison, is ably living up to its past performances, according to reports received here.

Twelve weeks after release date "The Great Gamble" had been more than "put across" by 16 of Pathe's 32 branch offices. Four of these offices had exceeded their quota of sales and 12 had reached quota. The others are rapidly nearing the mark.

Director Ben Wilson Bound East

Director Ben Wilson who has completed the filming of "The Trail of the Octopus," fifteen episode serial, departed for New York October 12th, to spend several weeks in conference with the releasing company regarding his next serial. It is probable Director Wilson will make a five-reel subject before he takes up his next serial. He took East with him the film, the last four episodes of which require some additional editing which will be done in the East. He was accompanied by his Assistant Director, Duke Worne.

World Pictures announces a new release of a Prizma Natural Color Picture. It is entitled "A Day with John Burroughs," the world's foremost naturalist. This picture is a revelation of an unknown land of beauty.

J. Stewart Woodhouse, author of "Speed Carr," a forthcoming Paramount production for Wally Reid

Wallace Reid Busy on Woodhouse Story

Wallace Reid is at work at the Famous Players-Lasky studios in Los Angeles visualizing the story, "Speed Carr," written by J. Stewart Woodhouse. The picture is being directed by Sam Woods and it is declared that this promises to be one of the most entertaining stories in which this star has ever appeared.

Mr. Woodhouse, author of the original story, is also director of publicity for the West Coast studios of Goldwyn Pictures Corporation.

Kenneth Hodkinson on a Tour of the "Big Four" Exchanges

Kenneth Hodkinson, assistant to Hiram Abrams and business manager of United Artists Corporation, is on the West Coast, visiting the Seattle, San Francisco and Los Angeles branch offices of the company.

Mr. Hodkinson spent some time at the Chicago office of the "Big Four" on his way West and will cover a number of the other branches on his way East again. He also plans to spend a little time at the studios of the "Big Four" artists in Los Angeles.

Hiram Abram's policy of keeping his field force in closest possible touch with the Home Office, has prompted him to keep one of his executives out among the exchanges almost continuously. He himself has made a number of such trips and Ralph Proctor, assistant general manager, has just returned from a long tour of the exchanges.

Mr. Hodkinson will be out for about three weeks.

Famous Players-Lasky Buys Ten-Acre Studio at Hollywood

By the recent purchase of approximately ten acres of land, the Famous Players-Lasky Corporation acquires full title to the land occupied by the Lasky studio at Hollywood, according to an announcement made by the officials of that organization.

Negotiations for the transaction were carried forward by Neil McCarthy, attorney for the Famous Players-Lasky Corporation, and representatives of the Beveridge estate, former owners of the property.

"Treasure Island" Is Finished by Tourneur; Has Good Cast

After more than eight weeks of work, Maurice Tourneur has completed his latest production for Paramount-Artcraft, "Treasure Island," and he promises that this production will surpass in every detail any of his former successes. According to word that has come from the Tourneur studio, the story has been worked out in the picture with careful attention to the original narrative by Robert Louis Stevenson.

Mr. Tourneur, in producing "Treasure Island," is said to have spared no efforts in bringing together a suitable cast—a cast, it is claimed, in which each individual actor fits the part. It includes Shirley Mason, Lon Chaney, Joseph Singleton, Harry Holden, Charles Ogle, Charles Hill Mailes, Al Filson, Wilton Taylor, Sydney Dean and Bull Montana.

Lesser in Tie-Up with Curtiss Co. to Exploit "Sky-Eye"

The Sol Lesser organization announces that an exploitation deal has been closed with the Curtiss Aeroplane Company in conjunction with the exhibition of "The Sky-Eye," the aero special.

The details of this tie-up, it is reported, include planes to fly over twenty leading cities of the United States and Canada during the exhibition of the picture, dropping miniature pictures of one of the aerial stills. Arrangements will also be made for lobby displays of a Curtiss Plane. The Curtiss company also expects, according to reports, to inaugurate an advertising campaign in magazines and in their own trade journals, in which they will use stills and feature the name of the picture.

Private Showing Given United Offering in the West

A special private showing of the "Corsican Brothers" was given at the Iris Theatre, Hollywood, California, last week. There were present as guests of Dustin Farnum, the star, the members of the cast, a few intimate friends and the employees of the United Picture Theatres of America—Los Angeles exchange.

After the presentation of the drama, Mr. Farnum pronounced it the very best he has ever appeared in as regards acting, direction, photography, story and lighting.

Fox Reports a Large Expenditure to Make Realistic Storm Scene

One scene in "Flames of the Flesh," the Fox feature starring Gladys Brockwell, represents the leading woman terrified by a terrible electric storm on a lonely mountain road and drenched in a deluge of wind-swept rain. To construct the necessary mechanical devices and other props to stage this scene effectively and with a maximum of realism at the Fox Sunshine Comedy Studio, the corporation reports that it spent several thousand dollars, although the whole scene occupied, according to the Fox report, only a few hundred feet of film.

Al Russel, Universal director, and cameramen busy taking scenes of "The Lion Man," a Universal serial

Hallmark Man Has Had Varied Theatrical Experience

Leon Britton, recently appointed by Frank Hall, president of Hallmark Pictures Corporation, as general supervisor of all Hallmark productions, is credited with one of the most varied theatrical experiences. Prior to the war, Mr. Britton toured the world with a theatrical company, playing every important city in the world.

When in Pekin, China, the only available theatre burned the week the company was to take possession and in order that the populace might not be disappointed, Britton has builded a new theatre of bamboo with a seating capacity of twenty-five hundred. He reports that the house was jammed each night with the audience sitting cross-legged on the floor. Mr. Britton was out with this company for more than three years and played every week of the three years without playing the same city or town twice. Before coming to Hallmark, Mr. Britton was on Goldwyn's directorial staff.

"Six Feet Four" Supplementary Press Sheet Now Available

In conjunction with the Pathe organization, the American Film Company, announces that it has just put out a special press sheet on "Six Feet Four" supplementary to the material included in its regular Campaign Book for Exhibitors. By way of furnishing practical suggestions to theater-owners who booked this picture with the idea of backing it up with the right kind of exploitation, a series of ads has been developed, ranging, it is said, from a single column to a full page.

The illustrations, for the most part, of the poster variety, are strong line drawings. Some of these ads are said to follow the lines adapted for the advertising of the biggest first-run houses in the country.

Increased Business Necessitates Renovation of Goldwyn Office

It is reported that the Goldwyn offices in Boston have just been rearranged and the interior practically rebuilt during the past week. This is said to have been done in order to properly handle the business which is reported to have grown considerably since H. M. Davis became manager three months ago.

American Film Has Strong Cast

Interesting Character Studies are Found in "Eve in Exile," Cosmo Hamilton's Play

IN consonance with its new program of "big stories exclusively and big casts specially engaged for the single picture in hand," the cast selected by the American Film Company to support Charlotte Walker in the Cosmo Hamilton drama, "Eve in Exile," is one of really exceptional caliber. And it needed to be, for the play, while replete with action, presents a series of delicate character studies, worked out with all the charm and delightful incident for which Cosmo Hamilton is famed. They exact the utmost in mentality and technical skill from the players handling the interpretation.

Charlotte Walker, who is at present starring on the speaking stage in "Tea for Three," is the ideal embodiment of "Eve Ricardo" as visioned by the author. Miss Walker's interpretation of "Eve" adds new laurels to those she has already won in legitimate drama.

Playing opposite her is Wheeler Oakman, star in his own right and one of the most popular leading men of the screen. His is the role of "Paul Armitage," whom Hamilton describes as poet and dreamer; friend of children, animals and the flotsam and jetsam among human beings; a lover of birds, flowers, fairies and the sea; who, having done nothing until he is twenty-eight but store up impressions, has settled down to work as a writer and caught the fever of creation. Always unaffected and "believable," Wheeler Oakman's work in this attractive role will rank as one of the most finished performances of his career.

Thomas Santschi, who enjoys what is practically a corner on the "brute market" of Filmdom, has been assigned a part in "Eve in Exile" that is adapted to his screen personality. He figures as "John Sheen"—a morose, rather brutal man of middle age who rides hell for leather, rules his house with a rod of iron, drinks hard, and has no faith in men or women.

Melbourne MacDowell, Harvey Clark, Violet Palmer and Martha Mattox are outstanding in the cast for the finished manner in which they interpret their roles.

Cosmo Hamilton, who wrote the play; Lois Zellner, who made the adaptation; Burton George, who handled the megaphone; Dal Clawson, to whom the splendid photography is credited; the American Film Company, Inc., which made the production, and the cast entire, individually and collectively, are all said to have abundant reason to feel satisfied with the quality of this third offering in the "Flying A's" new series of super-feature productions.

Hodkinson's December Releases

A Benj. Hampton Production, a Drama Starring J. Kerrigan, and a New Leah Baird Play Announced

THE W. W. Hodkinson Corporation announces the second Benjamin B. Hampton-Great Authors' production, "The Sagebrusher," by Emerson Hough for December pre-release engagements in the largest American cities. The Hodkinson report also includes announcement of the December releases of a J. Warren Kerrigan screen play, "The Lord Loves the Irish," and a Leah Baird production, entitled "The Capitol."

"The Sagebrusher," besides being a story of love and faith, is another strong cast production with Roy Stewart, Marguerite de la Motte, Noah Beery, Arthur Morrison, Betty Brice, Gordon Russell, E. N. Wallock, Thomas O'Brien and Aggie Herring. "The Sagebrusher" was directed by Edward Sloman, who supervised the production of "The Westerners."

Pre-release showings will be held in twenty or more of the country's largest cities for the second and third weeks in December, bookings already having been made as of these dates.

"The Lord Loves the Irish" is a lively comedy drama with a touch of melodrama. It is a Robert Brunton production and is directed by Ernest C. Warde, who supervised the production of the recent J. Warren Kerrigan pictures.

The, cast comprises Fritzie Brunette, James O. Barrows, Wedgwood Nowell, William Ellingford, Aggie Herring and the well-known character actor, Joseph J. Dowling. "The Lord Loves the Irish" is available for pre-release engagements in every part of the United States for December 14th and thereafter.

Leah Baird's third Augustus Thomas screen-play, previously announced as to title and cast, "The Capitol" is a tense emotional society drama of social and political Washington—a gripping interest-compelling story of a woman's fight for her husband and her honor. "The Capitol" is available for pre-release presentation in theatres for December 7th and thereafter.

First National Gets New Chaplin Comedy, "A Day's Pleasure"

"A Day's Pleasure," Charlie Chaplin's fourth production made for distribution by the First National Exhibitors' Circuit has been delivered to First National's executive offices, it is announced.

In this picture, for one of the few times since he has been on the screen, Chaplin appears as the father of two bouncing twins, the husband of a dimpled wife and the owner of a battered-and-bent automobile of popular make. The theme of the production follows closely on the though that often a day of recreation is the hardest day of the week.

The family journeys forth to the river where it joins a merry excursion. A rough voyage, a negro jazz band, hot-buttered pop-corn and a typical Charlie Chaplin fight are some of the incidents that are said to make this angle of "A Day's Pleasure," one of extreme delight for an audience.

United Fully in Exhibitor Hands

New Policy Announced by Berst Will Place Company's Control in Showman's Hands

AN important announcement coming from Mr. J. A. Berst, President of United Picture Theatres of America, will bring into operation a plan United officials have had in mind for some time, and which will place the actual control and business policy of United in the hands of the exhibitors.

By this cooperative plan, United exhibitor stockholders in the various territories will elect an exhibitor committee, the chairman of this committee will represent his territory on the National Board of Directors of United, and in this way the exhibitors will have a voice and a voting power in all meetings of United, and so shape the policies of the company, be active in conducting its business affairs and work in a truly cooperative way to make United bigger than ever.

The local executive committees will operate in much the same manner as the famous Rotary Clubs.

In the statement just issued by Mr. Berst from the home office he has this to say in regard to the plans now being put into active operation:

"United is about to increase its Board of Directors to thirty-six. Thirty of these directors are to be selected from the different exchange centers according to their respective quotas.

"This increase of directors is in accordance with the plan to make United bigger and greater than it has ever been before. It is aimed to get exhibitor cooperation throughout the United States to the fullest extent by giving exhibitors the say, not alone in the operation of the company, but also by having some one in each territory who shall be representative of exhibitors' sentiment and thus keep the company in close touch with existing conditions.

"The selection of directors is to be made by the franchise holders in each territory. We do not desire to influence this selection. As a matter of fact the selection should be free, wide and open.

"For the purpose of cementing the relationship of our large body of exhibitor members and of exercising the power of cooperation locally as well as nationally, a local United Exhibitors Board of Trade, with headquarters in our local exchanges, will be formed. These boards will work along the same lines as the Rotary Clubs, which have done so much to build up business cooperation in other lines of industry. Meetings will he held once a month and the Boards are to be most active in the management of United.

"United's Cincinnati office has already formed one of these Boards of Trade. and the plan is working splendidly, as it places the individual exhibitor in the position the big circuits now occupy, for effective combination buying is the greatest power in this industry."

The above statement from Mr. Berst means that the United exhibitors will control absolutely the business policy of the organization.

Music Service for Real art Film

Dr. Reisenfeld Composes Settings for "Mystery of Yellow Room;" Helps to Exploit Picture

DR. HUGO REISENFELD, director of the Rialto and Rivoli Theatres, has been commissioned by Isaac Wolper, President of the Mayflower Photoplay Corporation to furnish musical settings for the "Mystery of the Yellow Room," an Emile Chautard production. Realart Pictures Corporation is having the music published and will distribute it as a part of the exhibitor service on this production.

The benefit to exhibitors of this plan was proved, it is said, at the Washington showing of the "Mystery of the Yellow Room," when the first compositions of Dr. Reisenfeld were tried out in conjunction with the screen showing. According to reports their incorporation into the performance, which Tom Moore staged at his Rialto Theatre in the capital city, substantially aided in making "The Mystery of the Yellow Room" the record-breaking production it was.

The use of the musical background has been developed by the alert exhibitors of the country to a highly artistic point, and in going a step farther in this direction Realart officials feel that they are materially assisting the exhibitor in getting the most out of a Realart presentation. The valuable custom of furnishing a set of musical cues to accompany motion pictures is to be made even more valuable to the exhibitor by the addition of original themes for each Mayflower special.

It is stated that Dr. Reisenfeld's musical themes will henceforth be made into cuts and printed in Realart's campaign books for exhibitors. This is said to be an entirely new departure in the make-up of these exhibitor aids and will contribute, according to Realart sponsors, to a better and superior showing of Realart productions. The plan of having original musical themes for Realart's special follows the company's early announced intention of cooperation and special service for exhibitors.

O'Brien Enjoys no Respite from Work Between Productions

Myron Selznick, a short time back, thought that his producing organization had established an unbeatable record for speed and efficiency, when Olive Thomas, finishing her fourth Selznick picture, "Out Yonder," on Thursday, began work on her fifth, "Out Of The Night," the following Monday. But now, according to reports, the Selznick studio staff has enabled Eugene O'Brien to beat that record. O'Brien, under the direction of William P. S. Earle, finished his third Selznick picture, "The Broken Melody," on a Friday and the next morning he had begun his fourth, "His Wife's Money," with Ralph Ince at the megaphone.

Ben Wilson, star of Hallmark Picture Corporation's serial, "The Trial of the Octopus"

Starts World-Wide Exploitation of "Broken Blossoms" Film

George Bowles, general European manager for Guy Croswell Smith, Ltd., sailed Saturday on the "Lapland" for Paris after a stay of three weeks in America completing plans for the foreign distribution of D. W. Griffith's "Broken Bloosoms" for which firm he will direct the disposal of this picture for the entire world outside of the United States and Canada.

As soon as Mr. Bowles reaches Europe he will complete arrangements for elaborate productions of "Broken Blossoms" at leading theatres in Paris and London and when these campaigns are launched will establish branches in the other capitals and distributing centres of Europe and Asia. The Scandinavian countries and all of South America have been disposed of for Broken Blossoms." Negotiations will be completed this week for the sale of the entire Orient and other disposals of the Griffith production will follow in rapid order.

Mr. Bowles will also, for Guy Croswell Smith, Ltd., handle the distribution for Europe and Asia of Mr. Griffith's other great success, "Intolerance."

Hodkinson Sells Foreign Rights on Three Starring Vehicles

The Hodkinson Foreign Department last week concluded the sale of J. Warren Kerrigan's two Robert Brunton productions, "A White Man's Chance" and "The Joyous Liar," as well as "The Blue Bonnet," starring Billie Rhodes, to the International Variety and Theatrical Agency for China, India, Burma, Ceylon, Straits Settlement, Dutch East Indies and South Africa. A. George Smith, general manager, conducted negotiations for the International Agency for the foreign rights.

Bee Hive Gets "The Red Viper"

Mr. R. C. Cropper, President and General Manager of the Bee Hive Film Exchanges, in Chicago, Indianapolis and Milwaukee, announces the purchase, for the states of Illinois, Indiana and Wisconsin, of the Tyrad Feature, "The Red Viper." "The Red Viper" will be released as a Bee Hive Special Feature, in addition to the regular Bee Hive program.

The "Photoplay Magazine Screen Supplement" for November

"Shooting desert island stuff" for the coming Cecil B. DeMille production, "Male and Female," is to be the important feature of the new tenth issue of "Photoplay Magazine Screen Supplement," announced by Vice-President E. W. Hammons for release in November through the exchanges of the Educational Films Corporation of America.

The sunny beaches of Santa Cruze—off the coast of California—provide the locations, while Gloria Swanson, Thomas Meigham, Bebe Daniels, Theodore Roberts and Lila Lee are a few of those included in the line-up of players engaged in making M. DeMille's sliver-sheet adaptation of J. M. Barrie's play, "The Admirable Crichton."

Mrs. Charley Chaplin, Bessie Barriscale, Pauline Frederick, Eddie Polo and others of note will be "at home" for their admirers in the forthcoming reel. There will be a ramble through Hollywood gardens with Mildred Harris Chaplin and her Director; and, a little later on, various scenes of Pauline Frederick with her mother at home.

Must Not Hold Stop-Watch On The Efficient Continuity Writer

Eugene Mullin, scenario writer and editor who has just come East to head Goldwyn's scenario department in New York, in an interview on his arrival arraigned many of the present methods of continuity writing, summing up his conclusions in the declaration, "The continuity writer should have as much time on his script as the director is allowed when it is filmed."

"Too many producers have an idea that a five-reel continuity can be written in a week or two," said Mr. Mullin. "It is true that it is possible to set down in rotation a number of scenes sufficient to make a five-reel picture in that time, but there is more to genuine continuity-writing than finishing a certain number of scenes within a limited time. It is my experience that a script cannot be completed with deference to actual constructive ideas within less than four or five weeks."

Joe L. Merrick, Field Manager Robertson-Cole Dist. Corp.

"U" Plans District Publicity

Harry Rice Explains Plan Whereby There Will be Ten Key Cities; to Greatly Aid Exhibitor

WITHIN a year the theory of national publicity-exploitation service at the producers' expense, of which Tarkington Baker was a pioneer and perhaps the originator, has borne fruit.

Within a year the Universal publicity organization has grown from two men to 37 men. That in itself is sufficient proof that the idea was a worthy one. Recent comments in different trade publications have praised the idea and have asked the exhibitor to make use of this free service from the producer.

After a year's experimenting and investigation a new plan for the handling of Universal publicity has been announced by Harry Rice, Universal's publicity director. The plan will become effective within the next six weeks. As outlined the plan will create 10 district supervisors in the country, each with three to five assistants in the neighboring cities. All of the 10 supervisors will be in constant touch with the New York office.

Although the publicity-exploitation men will be under the supervision of the district supervisor each will receive direct from the New York office information and material the same as has been the custom in the past. The district manger will of course receive a similar copy, etc., and will instruct and advise his assistants as to placing the publicity.

Each of the 10 district managers will make a trip monthly over his entire territory making personal calls on newspaper offices and exhibitors. Exhibitors in each territory will be asked to call upon the Universal service man at any time for any purpose whether it be exploiting a production or selling tickets in the box office.

The time for impressing the newspaper editor, according to Mr. Rice, was never so ripe as it is now. Within the past year, investigation shows, more newspapers have adapted daily and bi-weekly columns devoted to pictures than in any year previous. The most conservative of newspapers have been compelled to heed the call of the exhibitor and producer. The picture art ranking as it does in industry to-day has beat down the barriers erected to films some 10 years ago when two-reel productions were the standard. To-day the reader of the newspaper wants to know what the picture folk are doing and editors have admitted that their circulation has increased two-fold after the installation of a picture page.

One of the duties of the Universal service men will be to propagate the idea of picture publicity and its value. To obtain the maximum amount of publicity in newspapers will be the creed of the Universal service men.

There will be 10 key cities, nine in the United States and one in Canada. With the exception of the Canada office each of the key cities will be related through the district manager to other cities in the same vicinity. The assistants to the district managers will be located in the branch city offices.

Following is a list of the key cities and their subsidiaries: San Francisco, supervising Los Angeles, Portland and Seattle; Denver, supervising Butte, Mont., and Salt Lake; Chicago, supervising Milwaukee and Indianapolis; St. Louis, supervising Oklahoma City and Kansas City; Minneapolis, Supervising Des Moines and Omaha; Cleveland, supervising Cincinnati, Detroit and Buffalo; Philadelphia, supervising Pittsburg; Charlotte, N. C., supervising Atlanta and Dallas, Tex.; New York, supervising Boston. Toronto will be the Canadian key city.

At the present time only three permanent district managers have been chosen. They are George DeKruif for Chicago, R. N. Engle for St. Louis, and J. A. Daly for Charlotte, N. C. Mr. Rice announces that Banks Winter of Milwaukee will be assigned in one of the territories

Aywon Has New Serial Ready

Nathan Hirsh Announces a Fifteen-Episode Chapter-Picture With Lillian Walker in Lead

AN important announcement has been issued from the offices of Nathan Hirsh, president of the Aywon Film Corporation, at 729 Seventh avenue, New York, to the effect that there has been placed on the market a new serial which is entitled "$1,000,000 Reward." This serial which consists of 15 episodes of two reels each was made for the Aywon Film Corporation by the Grossman Pictures Corporation of Ithaca, New York.

The production is described as one with "breath-taking situations," and the Aywon officials feel that this fact coupled with the appeal of the story involved will result in its enthusiastic reception on the part of the motion-picture audiences. In addition this chapter picture has the advantage of featuring a popular screen artist in the leading feminine role, Miss Lillian Walker.

Understanding the real value of advertising for future success of serials, Mr Hirsh has arranged for a big national advertising campaign. Billboards and newspapers throughout New York and New Jersey will come in for their share of the advertising. The national advertising campaign will be of a thorough character, according to the announcement at hand, and every exhibitor who books this production will derive valuable assistance from the Aywon Film Corporation. The release date for the first appearance of this serial will be announced later.

Edwin Carewe has just completed for Pathe release, a powerful modern drama in seven reels, under the working title, "The Web of Lies," with Dolores Cassinelli as the star. It is the second feature in which he has directed the young star.

"Systematize, Progress" Slogan

Jesse Goldberg of Frohman Corporation Says Production End of Business is far Behind the Times

COMMENTING on an editorial which recently appeared in THE NEWS, and delving into further detail anent the lack of business system in production of pictures, Jesse L. Goldberg, general manager of the Frohman Amusement Corporation, last week wrote the following article:

"The process of stablizing production and distribution is a matter of time and experience and all forms of extravagance and the bitter experiences which the pioneers and progressive spirits encountered are but the natural evolutions that attend progress in every new created industry.

"As much time and forethought is given by executives to the eradication of waste and the saving of lost motion as to the formulation of policy with respect to the character and creation of productions themselves. The editorial of Mr. William A. Johnston in the Motion Picture News of November 15th, entitled 'Percentage is Coming,' is merely an expression of a progressive spirit and while one may properly disagree with the conclusions voiced in the editorial it nevertheless proves that to-day the brains of industry are striving toward a business-like, logical and systematic demonstration of production and distribution.

"But while theatres are operating at a minimum of expense and a maximum of profit, and while the distributing branch of producing organizations are striving toward the same end nevertheless the production branch of the industry has woefully failed to keep march with the progress of the distributing and exploiting agency.

"By this I mean that while books evidencing the cost of production may be kept with scrupulous accuracy yet there is lacking a check upon cost and a systematization of production expenditure. Studios are not receiving the maximum of endeavor with a minimum of expense.

"Now this may be but a natural and perfectly human situation under the circumstances. The director will order what he wants, the carpenter and the studio staff generally likewise, but do not sit and think 'where can we save,' and 'where can we do one thing better than another without adding to the cost of production.' Yet there is a solution. Industrial Democracy, or the establishment of a community of interest in the production of motion pictures, to my mind is the solution for the present exorbitant cost of production, and with this solution the Producer, Exchange and Theatre would realize a profit far in excess of present returns.

"By industrial democracy or community of interest I mean this. If the executive with the aid of competent assistants were to approximate in advance the cost of production setting a maximum sum and then dividing 50 per cent of any amount less than that cost among the producing staff and cost in the proportion that their salary bears to such 50 per cent. of the amount so saved in addition to their regular compensation, I vouchsafe the statement that cost of production would be reduced anywhere from 15 per cent to 50 per cent on each production. It is easy to recognize that this dividend to employees would amount to an astounding figure which would be in turn duplicated as an added profit to the producer or in turn could permit his productions to be booked at a reduced figure and yet net him a larger percentage of profit than he now realizes. By industrial democracy in the production of motion pictures I mean further that the destinies of productions should not be left alone in the hands of a production manager and the director but that everyone who has a hand in the making of the picture, from the carpenters and scenic artist, including the cameraman, property man, technical director and director, up to the executive in charge of production, should confer to the end that the knowledge of each may be utilized for the benefit of the whole.

"It seems and sounds like a simple solution of the high cost of production, and Mr. Johnston was right when he said, 'What we need in this business to-day above any other factor is — Constructionists.'

"We have to have them.

"That is just what is meant when it is often said that we lack enough big men."

Comments on Leonard Contract

Frank C. Hall of Hallmark Voices Enthusiasm over Prospects of Champion's Screen Success

FRANK C. HALL, president of Hallmark Pictures Corporations, in commenting on the Leonard-Hall-Ascher Enterprises, Inc., contract, signed last week which calls for the services of Benny Leonard, champion lightweight boxer of the world, to star in a 15 episode serial, to be produced and distributed throughout the world by Mr. Hall, expressed himself, in part, as follows:

"The outline of the story which will serve as the vehicle for the champion in his debut on the screen, calls for "locations" in 15 different cities, each city serving the background for an episode of the serial which will be 15 episodes of two reels each. This novel manner of production will afford the lightweight champion a publicity and advertising backing never before accorded a serial star.

"When we signed Leonard to the serial contract we placed much confidence in his ability to act and since we have seen him in tests made and run in private projection, all concerned have come to the conclusion that Benny is an actor as well as a fighter.

"In signing Benny Leonard as a star in a serial production, I believe that I have satisfied an insistent demand from the public to see the world's champion lightweight boxer in the role of a motion picture actor."

The power of imagination is well illustrated in the National Film Corporation's "Smiling Bill" Parsons' two-reel comedy "His Own Medicine," released by Goldwyn Distributing Corporation, November 2nd.

Metro Will Resume Production in East; Expands Foreign Control

A policy of expansion for Metro Pictures Corporation, embracing a resumption of production in the East on the same large scale as now conducted in the West and the extension of activities to the developing forcign field, was announced recently by Richard A. Rowland, president of Metro and Screen Classics, Inc.

Production in the East will be resumed early in the coming spring. Metro has renewed its lease on its West Sixty-first street studios, overlooking Columbus Circle. Metro's new program which will mean no vital change in policy except in the extension, according to Mr. Rowland, of facilities to improve the quality of "fewer and better" pictures.

Director-General Karger will supervise all productions in the East and West, Mr. Rowland announced. He will divide his time about equally between the East and the West when production commences in the 61st street studios.

According to reports, Mr. Rowland during his recent trip to Europe, concluded an arrangement by which Metro productions will be distributed in Great Britain by Jury's Imperial Pictures, Ltd., of which Sir William Jury is managing director. On a trip to Rome he arranged to distribute in this country productions of Bertini, the great Italian actress, acclaimed the successor to Eleanor Duse, which were made by the Cæsar Film Company.

Berst Voices Regret of United Upon Departure of Lee A. Ochs

In commenting on the resignation of Lee A. Ochs from the United Pictures Theatres of America, Mr. J. A. Berst, President of the organization makes this statement:

"It is with deep regret that we have accepted the resignation of Lee A. Ochs as an officer of United for not only have I the highest personal regard for him but feel that he has helped build up, by his keen understanding of the exhibitor, the largest organization of theatres in the world. He has worked tirelessly to make United the powerful factor in the industry that it is to-day, and it is only because he feels the time is now ripe for him to enter other fields of endeavor that we have accepted his resignation."

Selznick to Picturize Plays by James Montgomery is Report

Myron Selznick and James Montgomery, author of many Broadway successes, evidently have been conferring together of late, for news has just leaked out that Selznick pictures will have first call on most of Mr. Montgomery's future work, according to reports.

It is probable that selznick stars will not only play the screen version of many of Mr. Montgomery's plays, but that he will supply them with original stories also. Some of his best known work, which ran on Broadway for many months, includes "Ready Money," "Going Up," "Nothing But The Truth" and "The Aviator."

Ralph Kellard who will play the "lead" in the Famous Players-Lasky production, "The Cost"

Serial Rights Go to Pioneer For New York and North New Jersey

The rights to "The Lurking Peril" serial for New York City and State and Northern New Jersey have been acquired by the New York Pioneer exchange, and within the next few days an exploitation campaign which, it is said, will reach every exhibitor in that territory, will be started. It is expected that the serial will be released simultaneously at both the New York and Buffalo exchanges of the Pioneer.

The leading roles of "The Lurking Peril" are in the hands of Anna Luther and George Larkin. It is reported that this serial is a round of thrills and excitement "in which George Larkin and Miss Luther do everything from leaping from blazing aeroplanes in midair to walking from the roof of one skyscraper to the roof of another."

Bee-Hive to Distribute Essanay-Chaplin and Kremer Features

Mr. R. C. Cropper, president and general manager of the Bee Hive Film Exchange Co., has completed arrangements whereby his Bee Hive Film Exchanges in Milwaukee, Chicago and Indianapolis, will distribute the first Essanay features in which Charlie Chaplin was starred, namely "The Champion," "Work," "Jitney Elopement" and "By the Sea."

According to reports, Mr. Cropper has also closed negotiations with Mr. Victor Kremer of the Victor Kremer Feature Films Company, whereby his Exchanges will distribute a series of 10 features to be made by the Kremer Company. These features will go into the regular Bee Hive Feature program of two features a month.

Christie Comedies Handled by Three New Exchanges

Three more exchanges that will handle Christie comedies have just been announced. They are the Electric Theatre Supply Company, 1309 Vine street, Philadelphia, the Capitol Film Service, Mather Building, Washington, D. C., and the Capitol Film Service, 210 North Charles street, Baltimore.

Films Inc. Signs Miss Calvert

New Concern For First Time Gives Inkling of Plans; Eastern Production Planned

MISS CATHERINE CALVERT has left the forces of the Famous Players-Lasky Corporation to be one of the stars of Films, Incorporated, the newest motion-picture producing corporation. Miss Calvert will be featured in this company's first super-photoplay, the production of which is in fact now under way.

Although Films, Incorporated, was chartered under the New York State laws nine months ago and its officers have been working out its ambitious program to the point of actual operation, the work has been done so quietly that this is the first announcement of its plans, in fact the first public announcement of the corporation's existence. While the company will specialize for a time in the making of big features with famous stars, produced by notable directors, its program for the coming year covers most branches of picture making, including comedies of an entirely new character.

Catherine Calvert's first production for Films, Incorporated, is an intensely interesting present day adventure romance by Captain Sabine W. Wood.

The officials of Films, Incorporated, are specialists in their respective lines.

William W. Young, president and general manager, in addition to his notable career as journalist in Chicago and New York and as editor and publisher of national magazines, has for many years been identified with the motion-picture industry in both the artistic and business ends. Among pictures he has produced personally is "Alice in Wonderland," a six-reel photoplay which is rated as the standard of its type.

Edward Marshall, chairman of the committee on production, is an international figure in journalism and literature. He has spent a busy life finding out what the public wants for its information and entertainment and supplying it, which should make his judgment in the selection of screen subjects invaluable. Few men have a wider acquaintance with famous novelists, playrights and literary men of all kinds both here and abroad.

Among the members of the board of directors of Films, Incorporated, is J. J. Flannery, secretary of the National Security Company of New York. The vice-president is S. Kantrowich, who for five years has been general manager of the Eskay Harris Feature Film Co., and is one of the better known men in the marketing end of the film business. Joseph J. Macdonald, secretary and treasurer, formerly in the banking business in Canada, has organized several large and successful companies in this country and recently has made a close study of the motion-picture industry, especially in the matter of applying modern efficiency methods to the various departments.

Films, Incorporated, is already planning a complete studio plant in the East, but in the meantime is fortunate in having the largest outdoor studio grounds on Manhattan Island.

Heavy Bidding on "Confession"

Joe Brandt Reports Exhibitor Interest Livened Following Boston Presentation

FOLLOWING its successful opening at Boston, where it opposed three of the industry's greatest stars as a box office attraction, "The Confession," latest production of the National Film Corporation, has been an object of interest to distributors.

Joe Brandt, general representative of the National, has already sold some of the important Eastern territory, and has received many offers from other sections. He thinks so much of the picture, which stars Henry Walthall in one of his most impressive roles, that he has not let a great deal of the territory go as yet.

The Boston press waxed enthusiastic over the production, all of them agreeing upon its artistic merit, and its originality of plot — original without spoiling the impressiveness and power of its theme. Indeed, one critic declared that it warranted comparison with only two other productions ever presented the public, "The Birth of a Nation" and "Broken Blossoms." From the way it went over from the box office standpoint in Boston, the New York trade is ready to believe it.

George H. Davis, who with Brandt, is in charge of the sales and exploitation of the feature, has returned to New York and is receiving callers at the office of the National Film Corporation at 1600 Broadway. Mr. Davis made an extended trip through the Western States, during which time, of course, the importance and value of "The Confession" was not left unmentioned.

As an artistic feature production, "The Confession" makes its bid not only from the excellence of its cast, but from the perfection of its direction, settings and photography. As the first big production of the National, it was not allowed to leave the studio until the last detail had been attended to, and the editors had viewed it many times. Also, as the first production of this rapidly developing company, it was not released until it represented the standard insisted upon by its executives.

"The Confession" will be released for its premier New York performance within a short time, according to Brandt.

Alice Lake Signs Contract with Metro of Five Year Tenure

The Metro Pictures Corporation announces that Maxwell Karger recently closed a contract with Alice Lake, whereby the young actress has agreed to appear in the Screen Classics, Inc., productions exclusively for the next five years.

European Film Buyers Need Aid

Otherwise David Howells says American Exhibitor Will Pay More by Loss of Foreign Rentals

AMERICAN exhibitors soon will be obliged to pay higher rentals to make up the loss of income from foreign sales unless American producers and distributors go to the aid of European buyers and renters and assist them in solving the very serious problems which determine the future of American productions abroad, according to David P. Howells, who has just returned from a six months' trip of investigation in England, France, Ireland, Scotland, Russia, Germany, Austria, Switzerland, Norway, Sweden and Spain.

Existing conditions, he declares, are compelling foreign producers to speed up their plans for competition with American manufacturers, and unless a certain remedy is found to relieve the present situation, the foreign markets will be closed to pictures made in this country.

"And this would mean," he continues, "that the American producers will look to the American exhibitors to make up the deficits by paying higher rentals."

Mr. Howells' trip was made in behalf of First National Exhibitors' Circuit, for whose productions, with the exception of the Chaplin comedies, his export firm of David P. Howells, Inc., is the foreign agency.

"The situation abroad is a menace to the future of American productions in Europe," said Mr. Howells. "Consider for a moment the conditions that exist. Productions that were released in this country two years ago, and which were sold in Europe at that time for cash, are just now being released there. The buyers, or renters there, who paid their money for them two years ago, have had to wait until now before they could realize any return of what they invested, and it will be another year before the rentals reach the volume that will give them a profit.

"Could American producers and distributors afford to wait two years to get back the money they spend for each production, and then tide themselves over for another year for the profits? If they could, I doubt that they would?

"But that is the condition abroad which is of first importance to the United States. European exhibitors have their programs booked solidly for 18 months in advance. Productions that are being sold in Europe to-day with American trade-marks, and for which the manufacturers here are receiving cash, will not be released over there for two years.

"The war is largely responsible. For two years the foreign renters did not receive any new American films. The consequence is that they are just 24 months behind American production. It cannot continue. The buyers and renters are going to exhaust their cash resources.

"The prices asked by American representatives of certain film concerns here are from 50 to 300 per cent higher than they were a year ago, and this increase, with the low rate of exchange, brings the cost of productions, in terms of foreign currency, to such a high point that it is becoming prohibitive.

"In France and England big producing enterprises are being launched, with the chief arguments to prospective investors the facts about the rates of money exchange between European countries and America which enables the foreign manufacturers now to compete on an qual cash basis with our producrs here.

"The Hellion" Selling Fast

Reports From Exhibitors in Many Big Centers Show Wide-Spread Interest in the Production

"THE HELLION," the American Film Company's recently released drama in which hypnotic power plays so important a part, is said to be selling at a fast pace in all sections of the country. It is stated that exhibitors everywhere are finding this picture to be a marked success.

John Keane, manager of the Band Box Theatre in Chicago, who has booked "The Hellion" for a seven-day run, says:

"There are few fans who will not respond to the fascination of a play in which occult power is featured. I am confident of a record-breaking week."

William Notes, manager of the Criterion Theatre in Washington, D. C., writes:

"With the unusual plot, the superb emotional acting, and the interesting chance 'The Hellion' offers for the most sensational exploitation, I am confident that this picture is going to hang up some new records for our box-office. I'm on for a three-day run!"

"The Hellion" has been booked for the Princess in Springfield, Ill. Kunz Brothers, managers of the house, have in preparation several startling features in connection with the screening of this thriller. In Chicago "The Hellion" is in great demand, the Strand, Owl, Avon, Prairie, Victoria, Archer, Halfield, Boulevard, Triangle and Pickford, being among the most recent additions to the list.

A. C. Adams, manager of the Olympic Theatre in Sioux Falls, S. D., has contracted for a seven-day run, and The Strand in Aberdeen, S. D., is showing "The Hellion" at an early date. In Brooklyn the popular Normandy, Amphion and Park Theatres will present this unusual drama, and in New York proper the City Hall Theatre has contracted for the film. The Cohoes Amusement Company, Cohoes, N. J., have also engaged "The Hellion" for an early date.

Tyrad Plans to Aid Exhibitor

Tyrad Pictures, Inc., announces through Matthias Radin, its president, the formation of a system that will benefit exhibitors interested in the Tyrad productions. Branches have been located in Boston, Philadelphia, Pittsburgh and Buffalo.

Doris Kenyon is star in "The Bandbox" a W. W. Hodkinson release.

Belgian Royalty See Pictures In The Making on the Ince Lot

When King Albert and Queen Elizabeth of Belgium visited Southern California last week one of their principal desires was to see motion pictures made, and they spent a great portion of the time they were in Los Angeles at the Thomas H. Ince Studios at Culver City, where a special program had been arranged for the entertainment of the royalty, under the personal supervision of Mr. Ince, who was in charge of the royal party from the time they arrived at the studio until they left.

The King and Queen saw Charles Ray make a number of scenes, under the direction of Jerome Storm, in an old-fashioned country barn erected at the studio; and watched Hobart Bosworth, under the direction of Irvin Willat, do several dives for the second Ince special release "Below the Surface," in a big tank at the studio along the edge of which a partially wrecked submarine had been constructed. Douglas MacLean and Doris May had their first opportunity to play before royalty and the camera at the same time in scenes for "Mary's Ankle," under the direction of Lloyd Ingraham.

Rev. C. C. Marshall Will Edit Non-Theatrical Films For Churches

Rev. Dr. Chester C. Marshall, pastor of St. James Methodist Episcopal Church, director of the Division of Stereopticans, Motion Pictures and Lectures of the Methodist Contenary Conservation Committee and for years an exponent of motion pictures in religious work, will edit films of the Non-Theatrical Distribution Department of Famous Players-Lasky Corporation for use in Protestant churches, according to the announcement made jointly by Dr. Marshall and Famous Players-Lasky November 13.

Suggestions will be made by Dr. Marshall as to available films for Sunday night services with outlines of proposed sermons. Inquiries addressed to Dr. Marshall in care of Famous Players-Lasky Corporation, 485 Fifth avenue, are being forwarded to him.

Hollander's Store and Rose Room of Plaza "Shot" in "Skin Deep"

Among the interiors that will be seen in Hobart Henley's production of "Skin Deep" is the Rose Room of the Plaza Hotel, where five hundred persons, including, it is said, artists, actors and critics of note, gathered one night last week to be present during the "shooting" of a dinner scene for the picture.

Later, when Emmy and Patty, the principal characters of "Skin Deep," went on a shopping tour, over seventy employees of Hollander's establishment on Fifth Avenue became temporary photoplayers in several scenes "shot" for that production. Much to the surprise of the participants, after working for a few hours, they were summoned to the lunch room on the top floor where they found generous lunch-boxes from Mendel's restaurant.

Demand For "The Blue Bonnet" Maintains a High Pace

"The Blue Bonnet" continues to be held in high esteem among the big exhibitors, according to an announcement received from the Hodkinson office. The organization points to the reported "steady stream of contract bookings received at the Hodkinson home office" and also to the "many re-arrangements of schedules made by scores of first-run houses to give the Billie Rhodes production early playing dates."

Hodkinson managers have reported another banner week of business on "The Blue Bonnet" and they claim there is every indication that it will soon attain the high mark set for it by the producers, the National Film Corporation of America, and the Hodkinson organization.

Ad Service to Assist Buyers of The Hall Room Boy Comedies

In order to accommodate the demand of various state right buyers who are securing first runs in the theatres of the country for the Hall Room Boy Comedy series, Jack and Harry Cohen will, beginning this week, issue a complete advertising service in connection with each release. This will be inaugurated with the Hall-Room-Boys two-part comedy, entitled "Nothing but Nerve." A complete press sheet, including stories for newspapers and programs, as well as photos mats and cuts will be issued with each release.

Plans are now being made to carry also a series of advertisements in the newspapers throughout the country which publish regularly the cartoons of the Hall Room Boys, drawn by H. A. McGill.

Keanan Buel Finishes Hallmark Picture, Starring Anna Lehr

Keanan Buel has finished his first production for Frank G. Hall Famous Directors' Pictures. It is a screen version of an original story by J. L. Burke adapted and scenarized by John Glavey, starring Anna Lehr, who is supported by Ralph Kellard, John Charles, Frank J. Murdock, William Carr and Dorothy Walters.

Mr. Hall announces that the production, as yet untitled, will be released on the Famous Directors' Series the latter part of November or the first of December.

Warner Bros. Have Selig Serial

"The Lost City" Long Heralded Said to be Exceptional Thriller; on State Right Basis

THE mystery of the distribution rights of Colonel Selig's Animal Serial, "The Lost City," has at last been solved. Numerous reports have been in circulation that Lou's B. Mayer purchased from Col. Selig the world rights, but now it is authentically announced that the Warner Bros., after having paid what is said to be a record price for serials, have secured the American and Canadian distribution rights, the foreign rights being controlled by the Export and Import Co.

The serial which has been under production at the Selig Studio in California, is claimed to be the greatest of its kind ever made. Juanita Hansen is being Starred while George Cheseboro, Hector Doin and Frank Clark are in the support. The serial is being directed by E. A. Martin under the personal supervision of Colonel Selig. "The Lost City," which was written by Frederic Chapin, is a screen story of the jungles of darkest Africa. It deals with American explorers who arrive in Africa via aeroplane on a hunting expedition. They engage a slave trader to make preparations for their hunt in the unexplored jungle. Some slaves are brought in from a neighboring tribe. Among them is a beautiful white girl. One of the American explorers bribes his way into the stockade and learns that the white girl is a princess, her father being a king of the Lost City, which is inhabited by white men, far to the south.

She tells of her capture while out horseback riding with her sister straying beyond forbidden boundaries, against their father's wishes. Her sister is sent back with the demand that her father surrender his kingdom while Zoolah, the princess, is kept a hostage. She is sold to the various tribes until captured by an English ivory hunter who learns that she is a princess and schemes to force her into marriage so that he may obtain the treasures of the lost city. The American explorer who is in love with the princess endeavors to help her make her escape from the treacherous hands of the English ivory hunter. Wild animals figure all through the production. Lions, tigers and leopards are slain before the camera eye.

A canibal village is destroyed by a mad elephant on its rampageous tour of destruction. Many other scenes in animal life will be shown that have never before been seen on the screen.

According to the enthusiastic reports of those who have seen the first three episodes, which have just arrived in New York, it is in a class by itself for daredeviltry and thrills.

Juanita Hansen has many escapes and while only eight of the fifteen episodes are finished, four performers have already received serious injuries, which will give an idea of the dangers in making a picture with wild animals.

A tremendous advertising campaign is being planned which will be announced later.

The serial will be sold on a state right basis

Terriss Has Enviable Record

Vitagraph Director Has Achieved Noteworthy Results on Screen; Has Had Adventurous Career

THE career of Tom Terriss, if chronicled, would, according to reports, sound much like some of the stories that he has successfully transferred to the screen. He was born in London, and in his earlier days he sailed before the mast, figuring at one time, it is said, in a mutiny on the high seas. During this period of his life he traveled around the earth twice, touching at all the important ports on the globe. At another time he is said to have crossed the Sahara Desert with two friends and later to have written an account of their experiences, which appeared in serial form in Lord Northcliffe's *Daily Mail* under the title of "Three Men on a Wheel through Algeria."

On his return to London, he accepted a proposition to produce some of Charles Dickens' works on the stage, and appeared, it is said, in the leading theatres of the United Kingdom at the head of his own company. At the inception of the World Film Corporation, Mr. Terriss and his company were engaged to produce "Scrooge," "The Old Curiosity Shop," and "The Mystery of Edwin Drood" for that organization. Vitagraph next acquired the services of Mr. Terriss, and since his appointment to the directorial staff of that company he has turned out such successes as: "The Third Degree," "The Lion and the Mouse," "The Climbers," and "The Vengeance of Durand."

Alice Joyce is the Vitagraph star with whom Mr. Terriss has been associated most often in his capacity as director of Vitagraph features. At the present time, however, he is engaged in producing "The Fortune Hunter" in which Earle Williams is being starred.

Edwin Carewe Directs Dolores Cassinelli in Pathe Feature

Edwin Carewe, who recently organized his own producing unit, makes his debut as a Pathe director, with the release of "The Right to Lie," a seven-reel feature, on November 16th. Dolores Cassinelli leads in this Pathe feature.

Exceptional selling aids are supplied by Pathe in connection with "The Right to Lie." The play is one that readily adapts itself to an unusual type of exploitation, and Pathe looks for wide awake exhibitors to take the fullest advantage of this fact.

The cast supporting Miss Cassinelli in this picture includes: Frank Mills, Joseph King, Warren Cook, Grace Reals, George Deneubourg, Claire Granville and Violet Read.

Goldwyn Holiday Presentations

Appropriate Tenor of Season in "Jinx," "Silver Horde" and Other Films on List

GOLDWYN Pictures Corporation, according to the latest information received from the home office of that company, has prepared a list of unusually strong releases for the Christmas and New Year's holiday season. A number of the productions now nearing completion at the Culver City Studios will be ready for distribution at that time, including the picturization of Rex Beach's tremendously popular novel, "The Silver Horde," and the adaptation of Rupert Hughes' famous work, "The Cup of Fury," an Eminent Authors production.

Following the fall series of pictures, which still will be new to many exhibitors, Goldwyn plans to give exhibitors more surefire box office attractions that will assure the success of full Goldwyn Weeks covering the holiday period. The salesmen in the twenty-two exchanges, who for the past two months have been making a drive for Goldwyn Weeks with remarkable results, are renewing their efforts for extended bookings on the strength of the pictures now in prospect.

It is recognized that children are a particularly important factor in Christmas holiday entertainment and that there is no time during the year when an exhibitor has a better opportunity to clean up on his matinee business, if he secures the right sort of a picture. With this fact in view, Goldwyn salesmen are making a special drive on "Jinx," the new Mabel Normand production, that has been called by experienced showmen, "the best matinee picture ever screened." Though not limited in its appeal to any particular type of audience, it is among the comparatively few photoplays that are bound to delight a gathering of youngsters as well as their elders. Exhibitors already are planning special Saturday morning presentations of "Jinx" for club and school audiences.

The phenomenal popularity of Rex Beach pictures, the latest one, "The Girl From Outside," having eclipsed at first run houses even the records made by earlier Beach releases, has caused exhibitors to await with considerable expectancy the coming of "The Silver Horde," judging from the number of letters of inquiry received at the Goldwyn office.

"Jubilo," a Will Rogers picture that bids fair to be even a greater hit than "Almost a Husband," is another Goldwyn production that will be in circulation in time for holiday booking. "Flame of the Desert," probably the most magnificent of all the Geraldine Farrar pictures, is an attraction that justifies extensive exploitation and an extended run, whereas Pauline Frederick in "The Loves of Letty," an adaptation of Sir Arthur Wing Pinero's play "Letty," is a sure box office asset.

In arranging the release of Goldwyn Pictures, particular care has been taken to provide variety in subject matter and appeal, so that an exhibitor looking for a full week's bookings may have no difficulty in providing sufficient contrast.

Paramount Releases for Nov. 16

DeMille's "Male and Female" and Ince's "Twenty-Three and a Half Hours Leave" Ready

THE Paramount-Artcraft schedule for November 16th calls for the release on that date of Cecil B. DeMille's superspecial production, "Male and Female," and the first Thomas H. Ince production, in which Douglas MacLean and Doris May appear as co-stars, "Twenty-Three and a Half Hours Leave."

The DeMille production enjoys unusual distinction for two reasons. It is the first of the plays of Sir J. M. Barrie to be presented as a screen feature—it is an adaptation of "The Admirable Crichton"—and it is declared to be the crowning achievement of Mr. DeMille's career; Jeanie Macpherson prepared the adaptation and Major Ian Hay Beith, lecturer and author, acted in an advisory capacity during the filming of the production.

Thomas Meighan and Gloria Swanson play the leading roles. Among the other members of the notable cast are: Lila Lee, Theodore Roberts, Raymond Hatton, Robert Cain, Bebe Daniels, Mildred Reardon, Julia Faye, Maym Kelso, Edward Burns and Wesley Barry.

Mary Roberts Rinehart wrote "Twenty-Three and a Half Hours Leave," and it appeared in the Saturday Evening Post, attracting so much attention that Mr. Ince seized upon it as a suitable story, it is said, in which to introduce his new stars, Douglas MacLean and Doris May. Agnes Johnston wrote the scenario.

Mr. Ince provided his young stars with good support, the cast including Thomas Guise, Maxfield Stanley, Wade Botiler, Alfred Hollingsworth, N. Leinsky and Jack Nelson.

Rene Guissart of Tourneur Staff Wins Fame as a Camera Man

Associated with the Maurice Tourneur Productions in the capacity of cameraman is a young man who, it is reported, knows the business of motion-picture photography from tripod to film and everything between. He is Rene Guissart—a Frenchman by birth, an American by choice. For many years he was manager of the Reutlinger studios of Paris and later held the same position with the Felix Company. From there he went to the Eclair Company, and later came to America where he has risen to be one of the leading camera men of this country.

Before joining the Tourneur forces, Mr. Guissart, according to reports, was associated with D. W. Griffith and Allan Dwan. "Woman," "The Life Line," "The Broken Butterfly," "Victory," "The County Fair," and "Treasure Island" are some of the productions which he has photographed for Maurice Tourneur.

REALART CONTRACTS

Heavy Bookings Reported From Many Points

THE contract, announced last week by the Realart Pictures Corporation, which resulted in the extensive tie-up between the preceding organization and the Jensen-von-Herberg chain of picture-theatres in the Northwest, is now complete in all details, according to the report from the Realart offices.

Prominent among many other contracts announced by Realart this week are the well known Victoria Theatre at Rochester, N. Y., for which a contract was closed by H. E. Wilkinson, Realart manager at Buffalo, with Mr. Jack Farren, the proprietor. Among other contracts are: The Orpheum at Akron, Ohio, Bert Botzum, proprietor; the Dome Theatre at Youngstown, Ohio, Joseph Trunk, proprietor; and the Majestic Theatre, Columbus, Ohio, Max Stern, proprietor.

These Ohio contracts were closed by Realart's Cleveland manager, J. B. Reilly who announces that the recent visit of Constance Binney, one of the company's stars, in person with her stage company "39 East" has started a Realart boom in that part of the country.

Spanish Author Calls Pearl White Best Known Film Star in World

According to a Fox report at hand, Vicente Blasco Ibanez, the Spanish novelist now visiting the United States, believes Pearl White is the most popular motion picture actress in the world. The writer paid this tribute to the star while on a visit to the Fort Lee Studios of Fox Film Corporation.

In the course of his tour of the studios, the author was asked for his opinion as to the leading actress of the screen. He is reported to have said: "I think Pearl White is far and away the most popular screen star in the world. In France and Spain—in fact, all over Europe and South America, Miss White is known by all persons who attend motion picture entertainments. The French and the Spanish consider her the ideal type of American girl; they are carried away with her dash and nerve; her spirited acting captivates them and her daring evokes their enthusiasm."

C. G. Sullivan, Ince Scenarioist, On World Tour for Material

According to an announcement just received from the Ince Studio in Culver City, C. Gardner Sullivan, the screen author, will leave New York about January 15 for a two years' tour of the world.

It is stated that Mr. Sullivan will not be limited to any particular itinerary, but will just "browse" around and drop in at whatever place he feels inclined. The purpose of his tour, it is announced, is that he may store up a supply of mental notes for future scenarios for Thomas H. Ince productions for Paramount-Artcraft. Mr. Sullivan will be accompanied on his tour by Mrs. Sullivan.

E. Coit Albertson and Gladden James in "Who's Your Brother?" produced by Curtis Pictures Corp.

D. W. Griffith and Company Go to Florida to "Shoot" Scenes

David Wark Griffith, will arrive in Miami, Florida, on Wednesday, Nov. 19th., direct from New York City, accompanied by more than forty members of his staff of players, photographers, executives and mechanical aides.

Among the prominent Griffith players in the party are Clarine Seymour, Carol Dempster, Richard Barthelmess, Kate Bruce, Creighton Hale, Herbert Sutch, Anders Randolph, Porter Strong, Adolphe Lestina and Florence Strong. G. W. Bitzer, Mr. Griffith's chief camera expert, John Lloyd, personal representative, and J. A. Manning, company manager, are also with Mr. Griffith.

The party will remain in Florida for at least eight week's taking scenes for two of Mr. Griffith's forthcoming productions, it is said.

London Firm Buys Rights to the Clara Young Films for Abroad

Clozenberg Brothers of London purchased the rights to the Clara Kimball Young productions for Great Britain, this week, it is said. The transaction was consummated by one of the firm who made the trip here specially to buy these films. The Equity Company maintains that this deal knocks in the head the reports, said to be emanating from abroad, to the effect that there is in contemplation a boycott against American-made pictures.

Australia, Canada, South Africa and Egypt have also been sold to British buyers by the Equity Company for all the forthcoming Clara Kimball Young material.

Reports "When Bearcat Went Dry" as Winning Much Approval

According to the reports from the offices of the World Pictures, exhibitors who are showing the feature 'When Bearcat Went Dry" are sending in a great number of testimonials attesting to the marked popularity with which the picture is being received. The World Pictures is handling the distribution of this production.

A Contract Record that Counts

Robertson-Cole Releases Shown in Stretch of New York Houses; What Kirkpatrick Says

MOTION picture exhibitors throughout the world have their eyes focused on the pictures which are run in the Broadway motion picture houses. It is a well-known fact that if the people of the great city take kindly to a picture, then the smallest to the largest exhibitor in any part of the United States feels safe in booking the features which have made good from a box-office standpoint in New York City.

What is believed to be a record for any motion picture concern in New York City is heralded by Robertson-Cole in announcing that every motion picture house on Broadway from 59th street to 185th street, each and every week in the year play to capacity houses with at least one Robertson-Cole production.

Officials of the Robertson-Cole Company declare that this continued run in the best patronized temples of the silent drama is absolute proof that the Robertson-Cole pictures carry a 100 per cent attraction weight to every house that contracts for these features.

Those who have followed the best methods of playing to capacity houses are, it is pointed out, emphatic in their demand for stars in each and every production provided of course that the individual has proven box-office value. The men behind the Robertson-Cole releases believe that the record made by the Broadway houses and the continued box-office receipts of their productions is ample proof of their worth and that the Robertson-Cole stamp of approval has come to mean a great deal to these exhibitors.

"We are convinced that when a discriminating exhibitor takes the time to interest himself in Robertson-Cole productions we will get his business and encouragement," said A. S. Kirkpatrick, vice-president and general manager of the Robertson-Cole Distributing Corporation, in discussing the unanimity of the Broadway exhibitors who are booking Robertson-Cole attractions. "We are endeavoring to make every production powerful enough in point of quality of production and story and star value to convince not alone the mass of exhibitors but even the most cautious and careful of them.

"It is a mighty hard task to please them all but we feel that if we do anything less than make the effort to please every exhibitor we will not be doing ourselves or the industry justice. I am sure that the productions for the coming year will come close to filling the bill. I believe we have an array of pictures which will be practically without exception, classed as A-1. The success of the productions with the exhibitors who are within a short distance of the home office convinces me that every showman in the country who looks into the schedule for the year will be with us. I say this because the exhibitor who succeeds on Broadway must be recognized as one of those of first importance in the business."

Celebration to Precede Film

Memorial Exercises in Capitol for Richard Harding Davis to Herald Picture "Soldiers of Fortune"

"THE biggest theatre in the world is going to have the biggest picture in the world," says Arthur S. Kane, President of Realart in announcing that "Soldiers of Fortune," an Allan Dwan production, will be shown at the Capitol Theatre in New York, beginning November 23.

The Capitol publicity department, under the direction of Ben Atwell, is reported to be making elaborate plans for exploitation of "Soldiers of Fortune," including an affair which is asserted to be one of the biggest publicity stunts ever undertaken in connection with the presentation of a picture in New York. On the morning of Saturday, November 22, the Capitol Theatre will be thrown open to invited guests for Richard Harding Davis' Memorial exercises, according to the reports at hand.

It is planned to have five thousand Boy Scouts from the city stand at attention while Hope Harding Davis, daughter of the author, officially receives the dedication by Arthur Pryor and his band of the "Soldiers of Fortune March," composed especially by Mr. Pryor for Realart's photo-drama.

It is stated that the invitation list will include, besides the Boy Scouts, many freinds of the author of "Soldiers of Fortune." These comprise newspaper men, statesmen, business men, authors, dramatists and others prominent in the affairs of the world. Seats on the stage will be provided for a number of notables and for relatives of Mr. Davis, including his widow, Bessie McCoy Davis, and his five-year-old daughter, Hope.

"Soldiers of Fortune" has long been a literary classic in homes throughout the country. As a narrative of an American engineer whose adventures combine romance and danger, the novel makes a motion picture of universal appeal. In the opinion of many critics who have already seen a Washington presentation of this photoplay, Richard Harding Davis, were he alive to-day, would have only the highest praise for Allan Dwan's screen adaptation of "Soldiers of Fortune.

Earle Williams Finishes "When a Man Loves;" Now in East

Earle Williams' final picture of the year, and the last he completed at Vitagraph's West Coast studio, will be entitled "When a Man Loves," a picturesque story with some Japanese settings. Since finishing the picture Mr. Williams has come east to Vitagraph's Brooklyn studio where he is now busy on "The Fortune Hunter," a screen version of Winchell Smith's famous play. The latter will be ready for release early in the new year.

The Fiction Mart

Thumbs Down
By Betram Lebhar

Character of story:
Theme: Mistaken identity.
Characters: Barney Griffin, store detective; Dallas Duane; Lorna Duane; an actress; Clifford Duane, their father, an inventor; Roy Waldron, an advertising man; Carstairs, manager at Sedwick's store; Howard Galsworthy; Burke, Police Commissioner; Mrs. Caroline Ogilvie; Beatrice Ogilvie, her daughter.
The Plot: Lorna Duane is arrested as a shoplifter by Barney Griffin in the Sedgwick store. She denies the charge, but a diamond pin is found in her umbrella, and to avoid being taken to the police station she agrees to sign a confession exonerating the store from all claim for damages for false arrest. She signs the confession, but with the name of her sister, Dallas Duane, a motion-picture actress. Going home with the detective after her release, she establishes her identity by calling on her sister to identify her as Dallas Duane. After the detective has left she tells what has happened. Dallas Duane is indignant that this use has been made of her name and threatens to go to the store and tell the truth. Her father forbids her to do so on pain of being disowned; Lorna is the social hope of the family, about to be married to Howard Gilsworthy, the scion of a rich family. Clifford Duane feels that Dallas has dishonored the family by becoming an actress and prefers that she should bear any possible chance of notoriety. Lorna insists that she will carry out her purpose, but really intends to try to persuade the store to give up the confession. She sees Mr. Sedgwick, but to no purpose, and he leaves immediately for a long trip. In leaving his office she gets by mistake into the office of the store manager, Carstairs, who mistakes her for a new stenographer and puts her to work. She accepts the situation thinking she may have a chance to steal the confession. Griffin, the detective, is puzzled by her likeness to the girl whom he met at the Duane house and whom he believes to be Lorna Duane. Dallas has given her name as stenographer as Lois Lane. Roy Waldron, who has been publicity man for Dallas Duane's picture company, comes to the store as advertising manager and is introduced to her. He preserves her secret. Griffin follows up the clues and discovers that Lois Lane and Dallas Duane are the same girl. Griffin is found dead in the manager's office, stabbed by an office file. The confession of Dallas Duane is missing from the safe. Lois Lane is also missing. Waldron comes under the suspicion of Burke, Police Commissioner, when it is learned that he knew that Dallas Duane and Lois Lane were the same person. He is given three days in which to prove that Dallas is not guilty, she having been arrested the moment she sent for him to ask his advice. He soons discovers that Dallas has a sister and that the sister was the one arrested for the shop-lifting. He learns further that there is another shop-lifter in the case, the mother of a great friend of the manager, and proves that the murder was done by the manager who was destroying evidence against Mrs. Ogilvie when surprised by Griffin. and that he destroyed the record of Dallas Duane simply to throw suspicion upon her.
Locale: New York.
Picture High Lights: The third degree scene; the situation where Dallas finds herself mistaken for the secretary; the discovery of the murder.

* * *

The Listener
By George Washington Ogden

Character of Story: Western.
Theme:
Characters: Jim Hartwell, known as "Texas" Hartwell; Sallie McCoy, school ma'arm; Uncle Boley Drumgoole, shoemaker; Fanny Goodnight; Dee Winch, a good shot
The Plot: Jim Hartwell drifts into Cottonwood, Kansas, at a time when the state is aroused over the question of driving Texas cattle across Kansas territory. He is staked to a roping contest by Billy Drumgoole and wins $400 — badly needed. Sallie McCoy, school teacher, wins the woman's contest but is cheated

Ruth Roland in a tense moment from the new Pathe serial "The Adventures of Ruth"

out of the decision by crooked judges. They give the decision to Fanny Goodnight who rings in a trained steer. Jim Hartwell challenges the decision and thrashes one of the judges who sends gunmen to get him. The Mayor's henchmen (for the judge was mayor) are met half way by Hartwell who shoots the first to draw through the wrist and shoots the hats off the other three putting them to flight. Hartwell falls in love with Sallie McCoy and Fanny Goodnight, who is associated with counterfeiters, falls in love with Jim Hartwell. One of her gang is Stott, the principal banker of the town. Jim is employed by the Cattlemen's Association as a trial rider (to see that Texas cattle keep to the trails). Stott and his associates are about to drive 10,000 Texas cattle straight to Cottonwood, off the trail. Hartwell is roped and tied up. He notes the voice of the leader, Stott. Hartwell is captured as Fanny Goodnight is warning him. Jim is left to die and the gang ride off with Fanny. Rain soaks the ropes and Jim escapes. At the headquarters of the Association his story is doubted and Dee Winch threatens to kill him unless he can prove that he is innocent of connivance in the matter. He is sent to stampede the cattle toward Texas but by mistake stampedes them the wrong way so that he is, more than ever, under suspicion. Fanny escapes and goes to Cottonwood disguised as a cowboy. She finds Hartwell and gives away secrets of the gang. Hartwell and Fanny force Stott to disgorge $60,000 which he had stolen from the estate of Sallie McCoy's father. Stott is alarmed and runs away with all the money in his bank Dee comes looking for Hartwell and Hartwell goes to meet him. To save Jim, Fanny rides up to Dee and strikes him and is shot dead by Dee. Hartwell then kills Dee. Duncan, head of the Cattlemen's Association, tells Hartwell that the truth is known and apologizes. The cattlemen catch Stott with the money and Stott blows his brains out. Hartwell, thinking Sally does not care for him, starts for Texas on foot and Sally follows on horseback to bring him back to happiness.
Locale: Cottonwood, Kansas.
Picture High Lights: Western atmosphere, riding, shooting, etc.

* * *

The Place of Honeymoons
By Harold MacGrath

Character of story: Romance
Theme: Love
Characters: Edward Courtlandt, American millionaire; Eleonora Da Toscana, opera singer, born Nora Harrigan; Molly, her mother; Battling Jimmy Harrigan, her father; Flora Desimone, Italian opera singer; the Grand Duke, her husband; "Herr Rosen;" Celeste Fournier, Nora's friend; Donald Abbott, an artist; Col. Caxley-Webster, big game hunter; the Barone.
The Plot: Edward Courtlandt, idler, globe trotter, big game hunter, meets Nora Harrigan, known as Eleonora da Toscana, in Rangoon, and they become engaged. In Berlin they are married. On the wedding night, just before their departure for Italy, Nora sees the Italian singer, Flora Desimone, come from Courtlandt's room. She refuses to listen to explanations and leaves him. He follows her to Paris where a strange woman makes his acquaintance in a cafe and furnishes the address of the Italian woman. Courtlandt goes to the home of the Desimone and converses with her through the speaking tube. He insists that she furnish him with Nora's address. This she does. He goes to Nora's apartment. Nora hearing some one enter, seizes a revolver and in her agitation shoots at him. He leaves. Later he offers her chauffeur a bribe to let him wait in her carriage. The chauffeur threatens to call the police. Flora Desimone, who staged the affair at the hotel out of jealousy of Nora, now leads "Herr Rosen," a German Prince, to abduct Nora and send her to a suburb of Paris for three days, where she misses the opera. Nora thinks that Courtlandt has done this and has him arrested. He proves an alibi and is released. Their marriage is known only to themselves. Nora goes to Lecco, near Como, to recover her voice. Her father, a former prize fighter, and her mother come to her. She is also accompanied by the friend who furnished Flora's address in Paris. Here also come the Barone, an Italian, Herr Rosen, Caxley-Webster and Donald Abbott — all suitors for Nora's hand. Here also comes Courtlandt, who makes the acquaintance of Nora's father, an old friend of his own father, and is brought to the house by the former fighter and introduced. Nora flirts with Herr Rosen and Courtlandt threatens to publicly thrash the latter if he does not leave at once. Herr Rosen leaves. The Barone erases Abbott's name from Nora's program at a dance and they fight a duel, but Caxley-Webster and Courtlandt have substituted blank cartridges for the ball cartridges in their pistols, so neither is hurt. Harrigan sees Courtlandt seize Nora in his arms and kiss her. He challenges him to fight with gloves on the tennis court — if he loses he must explain. If he wins he need not. Courtlandt defeats the ex-prize-fighter and tells him to ask his daughter for an explanation. In putting away the gloves, Harrigan stumbles on Nora's marriage certificate and demands an explanation. Nora, meanwhile, learns the facts concerning the Italian singer. Nora, veiled, hides in the compartment in which Courtlandt is leaving and their reconciliation takes place on the train.
Locale: Paris and Lecco. Berlin is an interior. Rangoon a flash.
Picture High Lights: Nora's shot at Courtlandt; the duel; the fight on the tennis court; emotional scenes.

* * *

The House of Shame
By Charles Felton Pidgin

Character of Story: Melodrama.
Theme: Mormonism.
Characters: Flora Orme, a daughter of the Church; Jason Orme, her father, an Apostle; Sister Florence, her mother, one of Orme's wives; Franklin Briant, a young Gentile; Madison Briant, his father, editor of the Star; Gertrude Briant, his sister; Hilda Bond, a waif; the First Councilor; Samson Orme, Jason's son; A Mormon Bishop; Inez Delora, a convert.
The Plot: A love affair between Franklin Briant and Flora Orme is broken up by Franklin's father who sends him away to college lest he marry a Mormon girl. Flora learns from Hilda Bond, a waif under Orme's roof, that Hilda's father was cheated out of all of his property because he refused to take a second wife. Flora and her brother are of the younger generation and opposed to plural marriages. A Manifesto of the Church has forbidden them but the faithful continue to practice polygamy. Franklin's letters to Flora are intercepted by his father and she believes that he has forgotten her. Jason Orme is promised that he will be made an Apostle if he will give his daughter Flora to the First Councilor. He agrees to this and Flora is forced to marry the old man. Samson learns of it and informs Madison Briant who swears out a warrant for the arrest of the First Councilor who is found guilty and fined $300. The First

Good Fiction Suitable For Film Production

Councilor now repudiates Flora though he continues to support her. A child is born to them. Samson Orme marries Hilda and is shortly sent in a mission to New Mexico with a Bishop. There he is tricked into a marriage with Inez Delora, a recent convert, and, having taken the step, is fascinated by her. Flora's child is badly burned playing near an open fire and cannot take nourishment. A Mormon doctor comes and leaves some pills to quiet her pain. He declares that there is little hope. Flora sends word to the First Councilor who is afraid to come and her father also fails to appear. The child's agony is too much for her and she gives it all of the pills at one time. The doctor finds the baby dead and tells Flora she has killed it. He declares he will cover up the crime. Flora, realizing what she has done, goes to Madison Briant and insists on giving herself up for murder. She is put in jail. Hilda, learning of Samson's second marriage, leaves him and starts for the East. On her way she encounters Franklin Briant who is on his way home and tells him of what has occurred. He hastens back to Salt Lake to attend the trial. When the case comes up the doctor testifies that the child died of natural causes and the case is dismissed — this to save a scandal. Flora is not satisfied and endeavors to drown herself in the River Jordan nearby. She is rescued by Franklin Briant who has the marriage ceremony performed by a justice of the peace just before she dies, thus making her a wife in fact. He sends for the First Councilor and for Flora's father and tells them what has occurred.

Locale: Salt Lake City.

Picture High Lights: There are great possibilities in this story for dramatic action and emotional work.

* * *

At Second Hand
By Hugh Kahler

Character of Story: Mystery melodrama.

Theme: Bank robberies.

Characters: Tom Kelsey, banker; Morley, a detective, Kelsey's body guard; Jerry Drayton, chief of detectives; Mildred Hayne, a woman of mystery; Johnson Addick, a banker; Gray, a butler.

The Plot: A shot is fired in the lobby of a theatre and Tom Kelsey, well known banker, declares that an attempt has been made to murder him. A powder-marked hole appears in his waistcoat and a bullet is found in his watch. The doors of the theatre are closed and a fruitless search is made for the assailant. A young woman congratulates Kelsey on his escape. She says she is Mildred Hayne, a stenographer in his bank. Kelsey attributes the attack to the Bank Gang. Several bank robberies have taken place and Kelsey has been active in offering rewards for the arrest of the thieves. This being the third attempt on his life, he has employed Morley as a personal body guard. Morley makes the acquaintance of Mildred Hayne and she eventually tells him that she is herself a detective. This relieves Morley's mind for Kelsey has said the shot was fired by a woman and Morley has become somewhat interested in the girl. Jerry Drayton, chief of the detectives, doubts that a bullet could be stopped by the watch. He goes to Kelsey and tells him that he has discovered the thief. Just then Morley arrives. As Kelsey offers Morley a cigar, there is a shot and Drayton drops dead. An open window in an alcove indicates that the assailant escaped through a building next door. Kelsey throws suspicion upon Johnson Addick, another banker, who collects odd weapons. The revolver used in the shooting at the theatre proves to be of an ancient pattern. Morley gets Addick to agree that if the thief is apprehended and the bankers are allowed to deal with him privately Addick will give Morely $50,000 to compensate him for losing the advertising such a capture would give him. Addick believes the thief to be someone in banking circles and consents to this. Morley sees Mildred Hayne going to Kelsey's house and is jealous and a little alarmed. He attempts to enter the house and is told Kelsey must not be disturbed. Morley enters by way of the building next door and hears Mildred Hayne dictate a confession which Kelsey signs, stating that he is the robber and that he fired a shot into his watch before going to the theatre and used a blank cartridge there; also he murdered Drayton by a mechanical contrivance operated by electricity. This because he knew Drayton had discovered his guilt. Miss Hayne agrees to let Kelsey go if he will turn over the loot to her. He agrees but

Bryant Washburn is star in "It Pays to Advertise" a Parmount-Arteraft production

manages to disarm her by throwing a pillow at her and then covers her with a gun. Morley comes in behind and covers Kelsey, disarms him and ties him up. The girl then goes to get the money from the safe. She returns, takes Morley unawares and ties him at the point of a gun. She, too, is a thief who robs robbers.

Locale: A New England city.

Picture High Lights: The element of surprise is well worked out in this story; a good effect can be obtained showing the banker's method of robbing his own banks under the eyes of his watchmen.

* * *

Keeping up With June
By Edwina Levin

Character of story: Comedy.

Theme: Keeping young.

Characters: Ben Carver, middle-aged and known as a good jazz jurist; June Carver, who thinks Mr. Edison was the author of that famous saying, "Let there be light;" Dode Blackman, who is reported to have used a high-ball shaker as a rattle when young; Mattie Selden, who is so cautious that she always waits to see the cafe locked up; Dickie Byrd, who sings when some one insists.

The Plot: Ben Carver and June, his wife, get home every morning just ahead of the milkman, and are seldom to be found there after the evening paper is delivered. Life is a round of restaurants. Pleasure being their business, they have many partners and see each other alone only when dressing to go out. Ben, while applying the hair dye to his raven locks on the eve of a party at The Blue Goose in the village, discovers that he is as tired as Rip Van Wynkle must have been when he lay down for his twenty-year nap. He wonders how long it will be before his youthful wife discovers that he is an 1875 model, badly in need of repair. As his wife comes in to be buttoned up the back, he hides the hair dye. His secret must be kept at all costs; June must not mate with December, or if she does, she must not discover it. So they are off to the party where June, as usual, is the life of the place, while Ben ignores his aching bones and decides that his idea of heaven is a place where a middle-aged man can sit in carpet slippers and drowse over his book. Ben notes with jealousy the youthful energy of Dode Blackman and his animated attentions to June. Going to get an ice for his wife, he surprises her looking at him with an expression of great disappointment. Then and there he resolves that she shall have her freedom and a chance to marry a younger man. Having told her good night on their arrival at home, he proceeds to pack his bag and write her a letter telling her that he has provided for her financially and that she can sue him for desertion — he cannot any longer keep the pace. On his way downstairs a board creaks. His wife calls to him and in his confusion he drops the bag which rolls to the foot of the stairs. He follows it. His wife assists him up the stairs and demands an explanation. He declares that he was going out for a walk. She rejects his story and takes him to her budoir, where he sees she has been working with some legal-looking documents. She accuses him of intending to desert her and says it will not be necessary since she has just signed a contract to return to the stage. Forgetting his own plan to catch the alimony special, he demands her reasons. She declares that she has been playing at youth as long as she can stand it — she is tired of jazz and longs to spend her evenings knitting socks, but since she is married to a man who cannot live without the bright lights, she will go back on the stage where the Actor's Equity Association will see that she gets eight hours' sleep if she has to quit her job to do it. She's getting old and she doesn't care who knows it. Explanations follow. Happy at last. Ben asks: "What is your real age, honey?" To which she replies indignantly: "None of your business!"

Picture High Lights: Good two reel comedy.

* * *

The Window at the White Cat
By Mary Roberts Rhinehart

Character of Story: Mystery story.

Theme: Politics.

Characters: Margery Fleming, the girl in the case; Allan Fleming, her father, a politican; Jack Knox, an attorney; Fred Knox, his brother; Edith Knox, Fred's wife; Letitia and Jane Maitland, Margery's aunts; Hunter, a detective; Harry Woldrop, Margery's fiance, secretary to Allan Fleming; Schwartz, political boss; Lightfoot, cashier; Ellen Butler.

The Plot: Jack Knox is visited at his offices by Margery Fleming who tells him that her father has mysteriously disappeared and has been missing for some days. He agrees to undertake the work of locating the missing man and employs a detective named Hunter on the case. He has hardly gone to work when he is summoned to the home of Margery's aunts, clients of his, and informed that part of a pearl necklace has been stolen. He is asked to stay at the house. During the night he hears someone endeavoring to enter and stealing downstairs into the vestibule is attacked. After a stiff fight he discovers that his assailant is Harry Woldrop, Fleming's secretary and Margery's fiance. Waldron declares he mistook Knox for a thief who had stolen his bag containing important papers; the bag having disappeared while he endeavored to open a window, having lost his key to the house. In the morning it is discovered that Aunt Jane has disappeared. She has apparently been abducted in the middle of the night. Suspicion points to Wardrop who is much agitated. A newspaper reporter leads Knox to The White Cat, a political club where the police never go, and Knox learns that Fleming has been in hiding here for some days. He goes upstairs to Fleming's room and sees Wardrop hasten out of the house. Fleming is found dead — shot through the forehead. Wardrop, returning, tells a confused tale and is put under guard but not under arrest. Margery goes to stay at the home of Jack's brother. Jack's sister-in-law, at the same time takes under her wing a widow, Ellen Butler, whose husband was ruined through the machinations of Fleming and Schwartz. It develops that Schwartz and Fleming have quarreled; that a large sum of money, a part of the state funds, could not be accounted for and that Fleming as treasurer had to make good. Wardrop now tells that he was sent to another city to raise money to cover the deficiency and that a part of the money was in the bag which he lost. In spite of every evidence that a murder has been done, the police endeavor to hush up the scandal and declare that Fleming committed suicide. Efforts to investigate the case are blocked by the police and the state authorities. Knox continues his investigations in spite of the opposition of the police. Watching The White Cat from a window in a warehouse across the street he sees Schwartz burning papers in the room where Fleming was killed. He sees a woman enter and endeavor to shoot Schwartz. The politician knocks aside her arm and the bullet is lodged in her body. This woman is Ellen Butler who admits that she killed Fleming in revenge for her husband's disgrace. Wardrop is cleared but has shown himself a coward and potential thief, so Margery turns from him to Knox

Locale: A middle Western city.

Picture High Lights: Good element of suspense; dramatic situations where disappearence of Aunt Jane is discovered and where body of Fleming is found; also encounter between Schwartz and Ellen Butler.

In and Out West Coast Studios

Famous Players—Lasky

ADOLPH ZUKOR, president of Famous Players-Lasky, is scheduled to arrive in Los Angeles, November 17th, for a stay of several weeks with Jesse L. Lasky at the producing studios of the company. Mr. Zukor has not been to the west coast for almost a year.

Plans provide that William D. Taylor, upon the completion of the Mary Miles Minter subject "Judy of Rogues Harbor," will spend two or three weeks editing "Huckleberry Finn" which was filmed several months ago. When this work is out of the way, Mr. Taylor will again direct Miss Minter in the Israel Zangwell play "Nurse Margery."

Charles Maigne is expected to arrive at the Lasky studio early in December to direct the filming of the Robert W. Chambers story "The Fighting Chance," which is to be a Paramount-Artcraft special.

C. B. de Mille, in addition to making the final scenes for "Why Change Your Wife" while in New York, will also make arrangements for his next picture, thus having a world of material to select from which is filed at the New York office. It is possible that some of the scenes for this forthcoming subject will be made in New York while the director general of Famous Players-Lasky is in the east.

Work of filming "The Bear Trap," sequel to "The Roaring Road," starring Wallace Reed, was started this week by Director Sam Wood. Theodore Roberts is the only important player so far cast for this production.

The recently published magazine story, "The Six Best Cellars," a modern comedy, is now being produced with Bryant Washburn as the star, and Wanda Hawley as the feminine lead. Donald Crisp is in charge of the direction.

Goldwyn Studio Notes

PLANS for the making of two reel pictures at the Goldwyn Studio were made known this week when it was announced that General Manager Abraham Lehr had engaged E. Mason Hopper to direct a series of two reel subjects adapted from the Booth Tarkington "Edgar" stories. Director Hopper is particularly well known and has a number of very excellent releases to his credit, his most recent being "When Bearcat Went Dry." He has been in vaudeville and directed pictures for the past five years.

The Goldwyn casting department has made a number of selections in the past week for important roles in forthcoming productions. Barbara Castelton, who has just completed an important role in "The Tower of Ivory," will take part in "Dangerous Days," appearing in the role of Audrey, and Frank Leigh will play the part of Rudolph, the German conspirator, in the same production. Doris Pawn is next to be seen as Florry in "The Strange Border" with Will Rogers. B. F. Blinn will be Applephwaite in "The Blooming Angel," being directed by Victor Schertzinger with Madge Kennedy as star, and Vera Lewis will play the part of Floss' aunt. Sidney Ainsworth has been selected for the role of Andy Lewis, Margaret Snow for Edna Crane and Emily Chichester will be seen as Harriet in "The Woman in Room 13," being directed by Frank Lloyd.

Special aviation picture has been made for Goldwyn in connection with the recent visit of the Federal Commission and the French Flying Mission, both of which are planning around-the-world derbies.

Universal Activities

TARKINGTON BAKER, general manager of the Universal film company, is again on the west coast, having returned to Universal City from New York, after spending less than a month in the eastern metropolis. The purpose of Mr. Baker's visit is not made known other than he went to get in very close touch with production activities. How long he will remain in the west is undetermined, he having stated that he may be here two days or two weeks or two months.

As to changes at Universal City as a result of his visit, there can be only conjectures, he having made no statement with respect to his intentions regarding production.

The recently inaugurated plan of all directors taking time off between productions in order to prepare themselves for the making of the next picture has been in effect a short time, and within the next two weeks new productions will be started by the directors who have been absent from their duties the allotted time. At the present time, production activities consist only of finishing the subjects which were started more than two months ago, with the exception of some of the shorter films.

Plans are now being considered respecting the making of the next Eddie Polo serial which is now in scenario form, and it may be that Universal officials will decide to send the Polo company to South America. Stories coming to Los Angeles are to the effect that Mr. Polo's trip to Europe for exterior scenes of a serial were highly successful for both himself and employers as the result of personal appearances at the larger theatres which netted a very large sum for the amount of time spent in the British Isles and on the continent.

Doings at Vitagraph Plant

PRESIDENT ALBERT E. SMITH of the Vitagraph Company will arrive in Los Angeles, Monday, November 17th, to spend several weeks personally supervising the reconstruction, or enlargement of the Hollywood studios of his company. Plans have been made for additional stages and other necessary buildings. At the studio it is generally believed the producing activities will be doubled, and all of Vitagraph's activities in this respect will be centered at the studio.

William Duncan has but one or two weeks' work on the serial "Smashing Barriers," which he has directed and played the featured role of, and then he will begin the making of feature releases of five reels each, or more. At the present, Mr. Duncan is giving all his attention to finishing the serial, and has not permitted his curiosity to cause him to open the envelope which contains the script for his first feature. While no cast has been named to support the "out-of-door" star, it is expected that Edith Johnson, who has played with him in the past two serials, will continue as leading woman.

Along with the information concerning Duncan is the announcement that Joe Ryan, who has been the heavy in the serial now being finished by Duncan, and two others made by him, is now to be featured by Vitagraph in a serial. No other information concerning the new serial unit has been given out other than the story will be by Albert E. Smith and Cyrus Townsend Brady. This is being put in continuity form at this time.

The O. Henry tale, "The Call Loan," is being filmed by Director David Smith at the Vitagraph. This story, as the title indicates, is based upon banking methods and portrays the unfailing honesty of men in the cattle country. There will be no women in this picture, the honors being divided between five principals, with Jay Morley featured.

What Metro Is Doing

MITCHELL LEWIS is to be starred in Jack London stories by Metro, according to contracts made by President Richard Rowland and Maxwell Karger on Armistice Day. At least three of these films will be made, and the work of producing will be started not later than January first. The three books of the famous California author are, "A Daughter of the Snows," "Smoke Bellew" and "Burning Daylight." It is possible that a fourth subject, adapted from the novel "The Adventure" will also be filmed. Before be-

ginning on the London pictures, Lewis will play in "King Spruce," by Holman Day, which is to be directed by Roy Clemens.

Mitchell Lewis has played out-of-door roles practically all of his screen career, and he is particularly talented for the characterization of Jack London's people.

Continuity for Nazimova's next film is almost ready for the director. It is being written by the Screen Classic star and her husband, Charles Bryant, and is an adaptation from the Frank Dandy novel, "The Heart of a Child."

Six pictures are nearing completion at the Metro plant. These include Bert Lytell in "The Right of Way" directed by Jack Dillon; Viola Dana in "The Willow Tree," directed by Henry Otto; May Allison in "The Walk-Offs," directed by Herbert Blache, and the two all-star cast melodramas, "Should a Woman Tell," directed by John Ince, and "The Best of Luck," directed by Ray Smallwood.

California weather played a joke on the nature fakers this week when Henry Otto was ready to direct a storm scene with wind fans, storm effects, etc., in readiness. It was just at this moment that a small hurricane came up and thereby made possible the saving of juice. The scene was for the Viola Dana subject, "The Willow Tree."

Thomas H. Ince Newsettes

IT is very evident that Thomas H. Ince has been looking into the future, for a number of young men players have been tried out at his studia in the past six months, or since it was publicly announced that Charles Ray would go to the First National early in 1920. It is believed it was Mr. Ince's intention to find someone who would be a worthy successor to Ray, who has been an Ince player for the past six years. Further indications of these plans on the part of Mr. Ince were made known this week in the announcement that Lloyd Hughes has been placed under a five-year contract and is to be starred. No date for the production of Hughes' first starring vehicle was given out. Hughes has played in a number of Ince subjects, and has been identified with Ince productions for the past six months.

C. Gardner Sullivan is to take a two-year vacation beginning January 15th and see the world. Thomas H. Ince believes that this will result in Mr. Sullivan, who has won the name of being the screen's most prolific and highest paid writer, writing a number of stories of unusual merit. He is to have the privilege of going any place his fancy dictates, and to write a story whenever he thinks he has a good one. The only plans that have been made to this time provide that Mr. Sullivan will go to New York in January, and from there will go to London. He will, no doubt, spend a few weeks in the British capital, but his plans beyond that are indefinite.

The Charles Ray Company now filming "Watch Out William," spent last week in Santa Barbara, and are now back at the studio making interior scenes. Winifred Westover is playing her first Ince lead opposite Mr. Ray.

Here and There

THE Bull's Eye Film Corporation has entered the serial department of the industry, and has begun the production of its first episode subject which has been given the title of "The Fatal Thirty." The story has been written in fifteen episodes by Grover Jones, and is said to depend upon suspense, dramatic action and humor, instead of stunt material. A cast which has John Heyes and Arbey Arley, has been selected, while others playing in the subject are Lillian West, Carl Stockdale, Marion Dunlop, Grace Gordon, Al Freemont, Will Rhino and Gus Leonard. Harry L. Haskins is director; Lee Lawson, technical director, and William C. Hyer, cameraman.

The first scenes for the serial are being made at a villge especially built at the head of Pacoima Canyon, about forty miles from Los Angeles, the settlement consisting largely of log cabins.

Henry B. Walthall has been re-engaged by the Mayflower Company to appear in another production under the direction of Allen Dwan, which will probably be "The Scoffer," recently purchased by the Mayflower Company through N. W. Aronson Exchange.

Maurice Tourneur has purchased the film rights of "The Glory of Love," a novel by Pan, through the N. W. Aronson Exhange.

Another story purchased by Tourneur is that titled, "The Great Redeemer," a western, which was written by H. H. Van Loan.

Jesse D. Hampton has selected "Simple Souls," for Blanche Sweet's next vehicle. This is spoken of as being an intensely interesting story by John Hasting Tourner, the picture rights of which were sought by several of the largest companies of the film industry. Work of filming this will be started as soon as the one on which the company is now at work, "The Deadlier Sex," by Bayard Veillers, is finished. It is expected the new Hampton studio at La Brea and Santa Monica boulevards, will be ready for use by the time the company is ready to begin filming.

The last scenes for "The House of a Thousand Candles" have been filmed and the Hampton scenario department will have the next H. B. Warner story ready for production within a few days. It is an adaptation from the William J. Locke novel, "The White Dove."

Hollywood Hokum

NOVEMBER 29, 1919 **NEWS** **MORE NEWS**

Weather Okay.

Looks like a convention soon.

Finis Fox has a new automobile.

Adolph Zukor is coming to town.

Albert E. Smith's coming to town.

Ben Patrick Schulbert is in town.

Walter E. Greene is coming to town.

Viola Dana has recovered from the measles.

May Allison has a pet monkey—just for scenes in "The Walk-Offs."

Roscoe Arbuckle and Lou Anger are going down to see the shows on Broadway.

Alice Lake did the job of assistant director this week—just to show her versatility.

June Mathis has become a porch climber. We can't tell the rest of it for fear the police would get after her.

A Kargerism: "She came in here with both fire and water in her eyes—and neither quenched nor dried the other."

H. H. Van Loan is longing for the day to come when he can go to New York and see how it looks with a dry atmosphere.

"The Tower of Ivory" Goldwyn Company which has been doing a lot of night work here of late has been dubbed 'the owl company.'

Enid Bennett has been having a vacation, and is trying to wear out the California pavement going about in her high-powered automobile.

Mary Pickford has concocted a mixture she has named the Pickford pudding, but inasmuch as it contains four eggs, Hokum staff is not interested in the recipe.

Now that Tom Ince, Maurice Tourneur, Mickey Neilan, Mack Sennett, Alan Dwan have said it's so, it looks like a new crop of exchange men will be needed next year.

Wallace Worsley has the "Little Shepherd of Kingdom Come" gang up on a sheep ranch near Victorville, and it may be said they are in search of the woolly atmosphere as well as the wild.

E. L. Smith has run a race with pretty near everbody around here in getting pinched. He first started to cut a notch on the steering wheel, and he's whittled the whole thing away.

Myrtle Stedman has been away from the film stages so long that her eyes are not accustomed to spot lights and artificial illumination of the present day as practiced by the nation's fourth industry.

Of course, Hokum cannot state definitely why Ben Schulberg and Walter Greene are snooping about our fair village; but there's no harm in guessing that they might hook up with the producing unit to be next September.

Bert Lytell has just been informed that a wee chicken was named after him by a little girl about a year ago in Ohio, and now the little chicken has grown up to be a great big chicken, and it lays eggs every day.

Harry Beaumont had a set built up in Victorville, and a desert rat came along and wanted to hire a room, and when he got on the other side of the door, he decided he's just as leave be on the outside of the door.

Jesse D. Hampton is looking for a green paint well in the oil field districts hereabouts, because he don't know where he could get enough green paint otherwise to cover that new enclosed studio built on the hip roof style of architecture.

Hal Cooley was given a present the other day of an eighty horsepower Peerless car, and the next day Lois Weber insisted that he cut off his mustache so that he could play the part of the heavy for her in her first Paramount-Artcraft release.

Reginald Barker is for realism first, last and all the time. Frank Leigh, who had wonderful silken tresses, was selected to play the part of a German agitator, and Director Barker made him have his hair cut pompadour, and Frank claims he's nearly ruined—just nearly.

Adam Hull Shirk is back from Broadway, and claims there are a million more people there now than there were a year ago, all of which is not to be construed to mean that this growth occurred because Adam came away. It's the liveliest place Adam ever saw, and he is having a hard time keeping the brakes on in Hollywood. One claim he does make is that he understands the green and black line system of the subway, for all of which he is entitled to much credit.

"The Best of Luck" Company has thirteen tied up with it all the way through. The names of several have thirteen letters in them—Ray C. Smallwood, director; Maxwell Karger, supervising director; A. Shelby LeVino, scenario writer; Edward Schulter, technical director; Fred Malatesta, heavy, and Henry Hamilton and Arthur Collins, collaborators with the author. Up to this time the only tough luck the company has had has been the fox running away in the fox chase, and the owner of the hounds dying the day before the chase was to be staged, to say nothing of a leased ship sinking the day before they were to use it. Everybody hopes they'll finish the picture.

Advance Information on All Film Releases

CHRISTIE FILM COMEDIES
(At State Right Exchanges)

CHRISTIE TWO REELERS
Nov. ..—A Roman Scandal (Colleen Moore) 2
Oct. ..—Wild and Western (Fay Tincher) 2

SINGLE REEL COMEDIES
Her Bear Escape 1
Home Brew 1
His Master's Voice 1

EDUCATIONAL FILM CORP.
(Through State Right and Educational Exch.)

RED CROSS TRAVEL SERIES
The Relief of Poland 1
Constantinople, the Gateway of the Orient 1

BLACK AND WHITE COMEDIES
Oct. 13—Business is Business 1
Oct. 6—A Prince There Was 1

EQUITY PICTURES CORPORATION
Silk Husbands and Calico Wives (House Peters) 6
Eyes of Youth (Clara Kimball Young) 7

FAMOUS PLAYERS-LASKY EXCHANGE

PARAMOUNT-ARTCRAFT
Nov. 30—Scarlet Days (Griffith Prod.) 5
Nov. 30—Counterfeit (Elsie Ferguson) 5
Nov. 23—The Miracle of Love (Cosmo. Production) 5
Nov. 23—It Pays to Advertise (Bryant Washburn) 5
Nov. 23—The Invisible Bond (Irene Castle) 5
Nov. 16—22½ Hours Leave (McLean-May) 5
Nov. 16—Male and Female (Cecil B. DeMille) 5
Nov. 9.—What Every Woman Learns (Enid Bennett) 5
Nov. 9.—Crooked Straight (Charles Ray) 5
Nov. 9.—Luck in Pawn (Marguerite Clark) 5
Nov. 2.—L'Apache (Dorothy Dalton) 5
Nov. 2.—Turning the Tables (Dorothy Gish) 5

FOX FILM PRODUCTIONS

BIG PRODUCTIONS
Nov. ..—Should a Husband Forgive 5
Oct. ..—Kathleen Mavourneen 5
Sept. ..—Evangeline 6

WILLIAM FARNUM SERIES
Nov. ..—Wings of the Morning 5
Oct. ..—The Last of the Duanes 5

TOM MIX SERIES
Dec. ..—The Daredevil 5

FOR ENTERTAINMENTS
Dec. ..—Thieves (Gladys Brockwell) 5
Nov. ..—Eastward Ho! (William Russell) 5
Nov. ..—The Winning Stroke (George Walsh) 5
Nov. ..—Lost Money (Madlaine Traverse) 5
Nov. ..—Vagabond Luck (Rav-Fair) 5
Oct. ..—Chasing Rainbows (Glayds Rockwell) 5

GARSON-NEILAN PRODUCTIONS
The Unpardonable Sin 9
The Hushed Hour 7

GOLDWYN EXCHANGES
The Cup of Fury (Rupert Hughes) 6
Flame of the Desert (Geraldine Farrar) 7
The Loves of Letty (Pauline Frederick) 5
Jubilo (Will Rogers) 6
The Gay Lord Quex (Tom Moore) 5
Jinx (Mabel Normand) 5
Bonds of Love (Pauline Frederich) 5
Strictly Confidential (Madge Kennedy) 5
Almost a Husband (Will Rogers) 5
The World and Its Woman (Geraldine Farrar) 5
Lord and Lady Algy (Tom Moore) 5

HALL ROOM BOYS PHOTOPLAYS, INC.
Nov. 17.—Pretty Soft 2
Nov. 3.—A Howling Success 2

W. W. HODKINSON CORP.
Mary Minds Her Business (Billie Rhodes) 6
Hearts and Masks (Billie Rhodes) 6
The Joyous Liar (J. Warren Kerrigan) 5

METRO EXCHANGES

NAZIMOVA PRODUCTIONS
The Brat (Nazimova) 5
The Red Lantern (Nazimova) 5

SCREEN CLASSICS, INC., SPECIALS
Fair and Warmer (May Allison) 6
Please Get Married (Viola Dana) 6
Lombardi, Ltd. (Bert Lytell) 6

PATHE EXCHANGES
Dec. 7.—Brothers Divided (Frank Keenan) 5
Nov. 30—Dawn (Sylvia Breamer-Robert Gordon) 6
Nov. 16.—The Right to Lie (Dolores Cassinelle) 7

BOUND AND GAGGED (Serial)
(George B. Seitz and Marguerite Courtot)
Dec. 7.—Seventh, a Fatal Error 2
Nov 30—Sixth, Out Again, In Again 2
Nov. 23.—Fifth, Held for Ransom 2

THE BLACK SECRET
(Pearl White and Walter McGrail)
Dec. 7.—Fifth, The Acid Bath 2
Nov. 30—Fourth, Below the Water Line 2
Nov. 23.—Third, The Gas Chamber 2

"FLYING A" SPECIALS (American)
The Hellion (Margarita Fisher) 5
Six Feet Four (William Russell) 6

AMERICAN FILM COMPANY, INC.
Aug. 19—This Hero Stuff (William Russell) 6

ROLIN COMEDIES
Dec. 7.—How Dry I Am (Pollard Davis) 1
Nov. 30—It's a Hard Life (Pollard-Davis) 1
Nov. 30—Capt. Kidd's Kids (Lloyd-Daniels) 2

REALART PICTURES CORPORATIONS

SPECIAL FEATURES
The Mysteries of the Yellow-Room (Chautard) 6
Soldiers of Fortune (Dwan) 7

STAR PRODUCTIONS
Erstwhile Susan (Constance Binners) 5
Anne of Green Gables (Mary Miles Minter) 6

ROBERTSON-COLE PRODUCTIONS

SUPERIOR PICTURES
Nov. 6—Fugitive from Matrimony (H. B. Warner) 5
Nov. ..—The Blue Bandanna (Wm. Desmond) 5
Nov. ..—The Illustrious Prince (Sessue Hayakawa) 5

SPECIALS
Dec. ..—The Beloved Cheater (Lew Cody) 5
Nov. ..—The Broken Butterfly (Tourneur) 5
Oct. ..—The Open Door (special cast) 5

TRIANGLE EXCHANGES
Nov. 23.—Flame of the Yukon (Dorothy Dalton) 6
Sept. 7—Let Katie Do It (D. W. Griffith) 5

UNITED ARTISTS CORPORATION
Dec. 22—When the Clouds Roll By (Douglas Fairbanks) 6
Oct. 20—Broken Blossoms (D. W. Griffith) 6
Sept. 1—His Majesty the American (Douglas Fairbanks) 8

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS
Lasca (Edith Roberts-Frank Mayo) 5
Under Suspicion (Ora Carew-Forrest Stanley) 5
His Divorced Wife (Monroe Salisbury) 5
The Trembling Hour (Helen Eddy-Kenneth Harlan) 6
The Rider of the Law (Harry Carey) 6

JEWEL PRODUCTIONS, INC.
The Mite of Love (Mabel Taliaferro-Robert Edeson) 2
A Jungle Gentleman (Mrs. Joe Martin—Jimmy Adams) 2
The Right to Happiness (Dorothy Phillips) 8
Blind Husbands (Eric Von Stroheim) 6

RAINBOW COMEDIES
Dec. 3—A Barnyard Romance (Charlie of the Orient) 2
Nov. 26—Oh! You East Lynn (Dunham-Farley-Nielson) 2
Nov. 10.—The Eternal Triangle (Featuring dogs) 2
Nov. 12.—Barnyard Romance (Charlie of the Orient) 2

WORLD FILM EXCHANGE
Nov. 17.—You Never Know Your Luck (House Peters) 5
Nov. 10.—The Poison Pen (June Elvidge) 5
Nov. 3.—Me and Captain Kidd (Evelyn Greeley) 5
Oct. 27.—The Arizona Cat Claw (Edythe Sterling) 5

Equipment Service

Something New In Intermittents
Makes First Appearance In Print

Inventor Eliminates Pin and Cam and Substitutes Magnets

ON the same day that a letter is received from one of the readers of the department asking if there is any immediate chance of the usual form of intermittent being superseded; there appears in the weekly bulletin of the United States Patent Office an announcement of the awarding of a patent for a new style movement. Thinking that a description of the idea would be of interest to all projectionists and to some others in the industry it is published below together with copies of the official drawings.

The basic difference between this new device and the one commonly used lies in the fact that the movement is carried out electrically instead of mechanically. That is, instead of the pin and cam the inventor makes use of mechanically locked magnets.

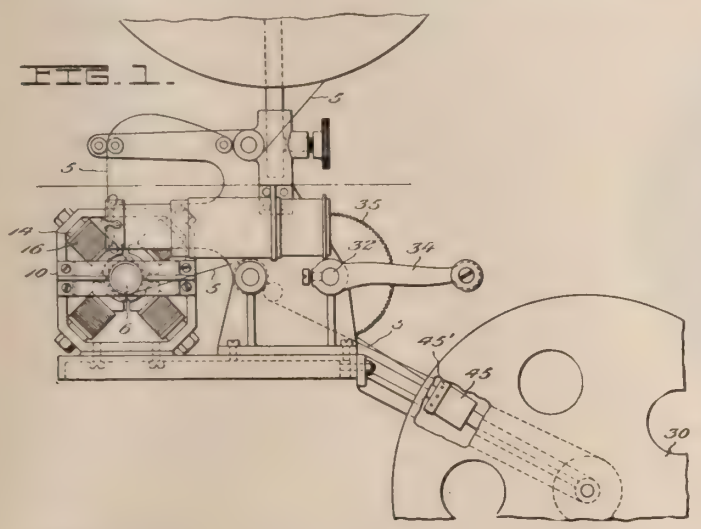


Figure 1 shows a view of the motor and locking mechanism taken from one side. Although certain improvements have also been made in other parts of the film feed mechanism as may be ascertained by sending for a copy of Patent 1,315,224, this article will deal mainly with the intermittent movement and the parts related to it.

Figure 1 shows a view of the motor and locking mechanism taken from the side. Commencing with the left-hand side, 54 and 54 are the rolling contacts; 38 is the rotating commutator with insulating and conducting segments; 10 is the motor yoke and 16 is the magnet coil. The two upright members marked 21 are bell-cranks which are operated by the auxiliary magnet coil, 27, which shows below the rotor of the motor. A spring, 28, holds these two bell-cranks in such a position that the pawls, 20, are forced into the notches, 19.

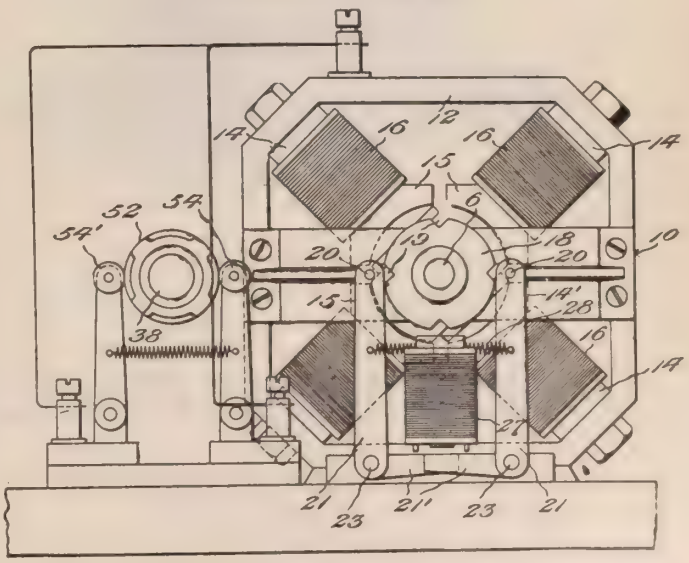
In operation the movement is extremely simple. The commutator is connected to the driving motor of the projector and is therefore constantly in motion. As the commutator turns so that the conducting segments are brought in conact with the rollers, 54, the circuit is completed from the outside source of supply and to the magnets. At the same time the auxiliary magnet at the bottom is energized in the same way. This actuates the bell-cranks, 21, which in turn withdraw the pawls from the notches and allows the armature to turn. When the main magnets are connected to the supply circuit they act on the armature, 6, like the field coils of a motor and tend to turn the armature. Since the pawls have been withdrawn from the notches the rotor is free to turn and does so. But shortly the rollers, 54, are met by an insulating segment on the commutator and the circuit is broken. The pawls are then free to drop into the notches on the armature as so on as they are reached by the revolving armature. Once the pawls and notches are together the movement is held absolutely rigid and cannot be moved.

Because of the fact that the field coils of the motor act instantly when the circuit is completed at the commutator some arrangement had to be made to reduce the sudden tension on the film perforations. By arranging these commutator segments so that the field coils would be energized and thereby exert their torque, before the pawls had been withdrawn from the notches, an exceedingly fast movement could be obtained but it is doubtful if the film would stand it. The inventor therefore, seeing this, has stated in his patent specifications that he is enabled to adapt the torque of the motor to the pull required upon the film without subjecting the latter to the sudden jerking action which is produced by the sudden release of a spring under tension.

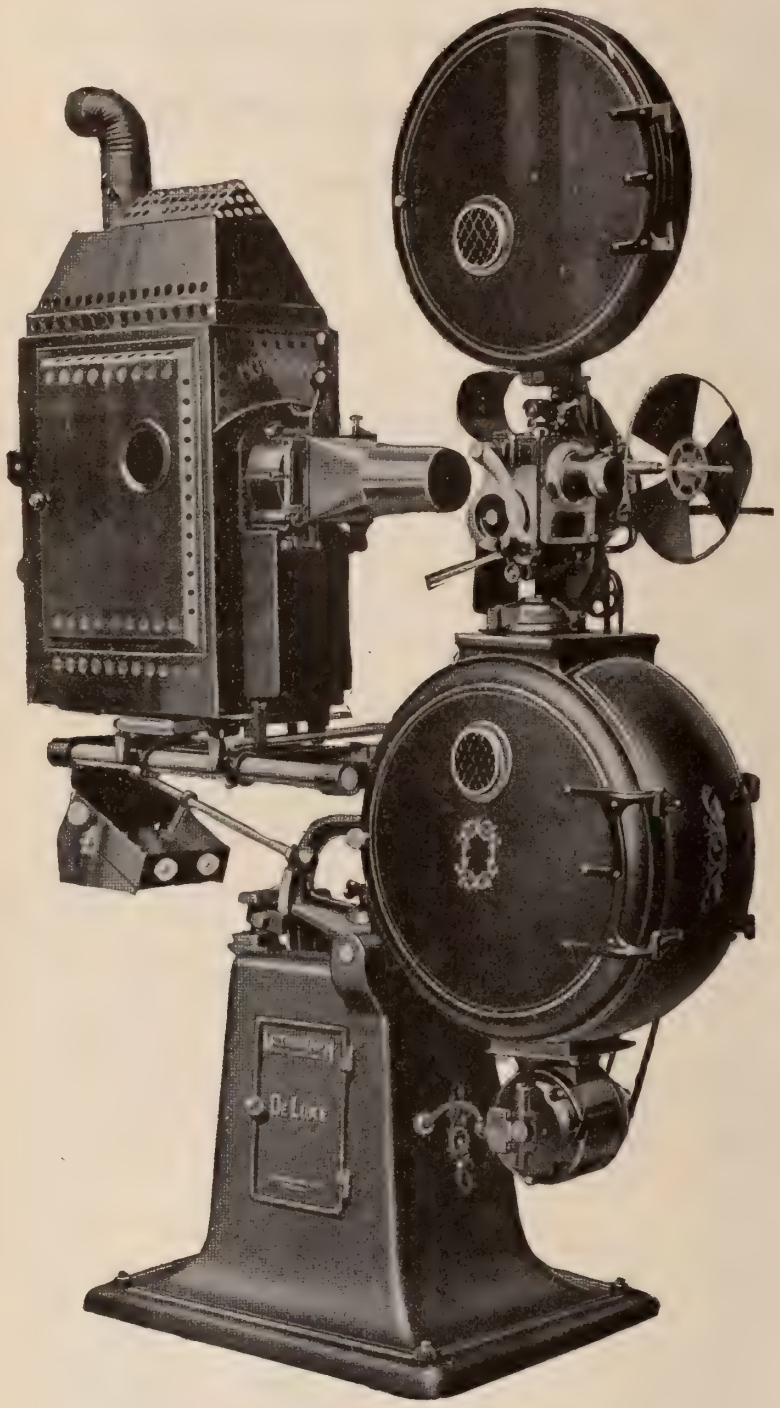
He goes on to say, "In fact, if it is desired, under any conditions to cause a momentary initial acceleration of the moving parts other than that produced by the sudden movement of the armature from a period of rest I may predetermine the character of the initial torque and acccleration by proportioning the magnetic and electrical elements in a manner well understood by engineers."

Furthermore the inventor makes the statement that by timing the movement it is possible to do away with the shutter. As to this latter there is much to be said. Some intermittent movements have been made with as high a ratio as 12–1, but even then the experimenters found that a shutter of some kind was necessary. Perhaps the inventor of this magnetically controlled movement has accomplished what others have been unable to do. If such is the case it would be interesting to see in just what way he eliminates the possibility of travel ghost. While his mechanism might be so proportioned that its ratio of movement can be made greater than 12–1, it is doubtful if the film perforations would stand the enormous strain.

(Continued on page 3963)



PERFECT PROJECTION + CONFIDENCE + RELIABILITY



Users of MOTIOGRAPH De LUXE receive something more than PERFECT PROJECTION—

They enjoy a feeling of security—can rely upon full service from their equipment.

The real difference in quality of projectors lies in the way they are made, not only in the care and inspection employed, but in the high grade materials and workmanship as used in the MOTIOGRAPH which gives operators CONFIDENCE

In the final analysis, a projector is measured by the spirit of its builders.

Put your confidence in a MOTIOGRAPH De LUXE PROJECTOR. For many years the Enterprise Optical Mfg. Company has been known as the squarest concern in the world with whom to do business—

Right there is the last word on RELIABILITY

Let your next projector be a Motiograph De Luxe.

(Write for Literature)

ENTERPRISE OPTICAL MFG. COMPANY

564 W. RANDOLPH ST., CHICAGO, ILL.

Something New in Intermittents

(Continued from page 3961)

Although the whole question of whether or not the perforations will stand the strain rests on the acceleration of the sprockets at the start of the movement there must be a limit beyond which, due to the high average ratio of action, the film will not withstand the sudden jerk, no matter what the rate of acceleration may be at the start.

Any comments on this novel, intermittent movement will be gladly printed in this department. It is to be hoped that a number of projectionists will discuss its possibilities and its limitations as seen from their point of view.

How to Set Carbons

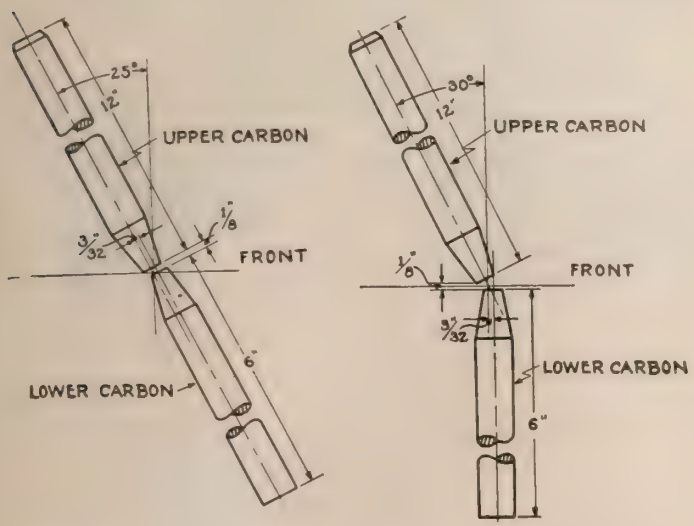
F. St. J.:

1. What is the correct angle at which carbons should be burnt?
2. Why do condensers in one machine break while in another they don't? That is our only trouble with two Power's machines.

ANSWER:

1. Although carbon manufacturers agree among themselves on the correct settings for both a.c. and d.c. there is considerable variance among users. Surely the manufacturers ought to know better than all others how to get best results from their products but many projectionists have "set-ups" which they have found satisfactory through months of use and will not change.

For d.c. there is the usual trim such as is shown in the drawing below. Both carbons are set on an angle of 25 degrees from the vertical with the lower electrode set forwards slightly



(3-32 inches) for the purpose of placing the positive crater on the front side of the upper carbon.

The greatest difference is found among users of a.c. Carbon manufacturers invariably recommend the modified jack-knife set shown in Fig. 2. Exhaustive test, we believe, have shown that this carbon set produces more light on the screen for a given amperage than any other a.c. arrangement. By setting the lower carbon straight up-and-down there is less shading of the upper crater and therefore a greater percentage of the illumination reaches the condensers. You will notice here that the upper carbon is set at 30 degrees away from the vertical and slightly back from the center line of the lower carbon. As it is desirable to use but one crater with a.c. the arrangement in Fig. 2 makes this possible, the crater that is used being formed on the forward side of the upper carbon.

Even though manufacturers are constantly emphasizing the added illumination gained by the use of the modified jack-knife, there really seems to be in practice a gradual movement toward the use of the d.c. trim for a.c. There is a definite reason for this. The arc drawn between two electrodes set as in Fig. 3 is much simpler to keep in adjustment than when set as shown in Fig. 2. At its best the a.c. arc stream distance is short enough so that the projectionist must continually keep his eyes open if he is to hold a steady arc. But with the jack-knife set it will be seen that at only one point, on the backside are the points the distance is constantly varying until at the front the distance before the crater is formed is nearly three times the usual distance.

All of which simmers down to the statement that if you are a careful painstaking projectionist who takes pride in getting every possible ray of light on to the screen, the modified jack-knife set

A Cry in the Dark—

Time: *Evening.*

Place: *Any Movie Theatre (without the AISLELITE).*

Cast: *Mother and two Children, Exhibitor, and other persons.*

Story: A mother and two children start down the dark aisle of Blank's Theatre. Mother loses one child in the dark, while the other stumbles and falls headlong down the balcony. Mr. Exhibitor rushes to assist, but it's too late.

Conclusion: Child's arm broken. Evening show demoralized. Disturbed audience decide to go in future to Mr. Up-to-Date's Theatre where they have the AISLELITE to light the pathway which leads them to their seat in safety and comfort and no disturbances.

THE AISLELITE

It throws the light directly into the aisle; directly on the floor; directly at the seat entrance — right where it's needed.

It gives sufficient light by deflection to illuminate the auditorium, permitting you to switch off all side lights and ceiling lights.

It makes your theatre more comfortable and convenient. Your patrons can find their seats without annoyance to others or to themselves.

It makes your theatre safer for everybody. No danger of a fall on balcony stairs. No likelihood of a mis-step or severe seat-jolt, with the "Aislelite" burning.

It draws patronage and profits because it pleases your patrons. *Because it is a comfort and convenience to those whom you serve — to those whose patronage you want.*

—All are reasons why YOU should install the "Aislelite" in YOUR theatre.

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Inter. Cinema Equipment Co. New York, N. Y.
C. F. Weber Company San Francisco, Cal.
Rialto Theatre Supply Co. Minneapolis, Minn.
Western Theatre Equipment Co. Billings, Mont.
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PROJECT-A-LITE

PROJECT-A-LITE

Transformer and Adapters, Guaranteed to Give Satisfactory Service
DEALERS WILL DO WELL to look this over, as many inquiries are coming from YOUR OWN CUSTOMERS.
PROJECT-A-LITES are adapted to either Alternating or Direct. Current service.
WE GUARANTEE all our products to be free from mechanical or electrical defects, and to do the work for which we recommend them

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SIMPLEX PROJECTORS
SUPERLITE SCREENS
SPEER CARBONS
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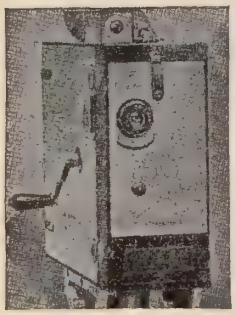

Motion Picture Cameras

NEW AND USED

200 ft. capacity U. S. Compact M. P. Camera. The Ideal camera for News Weeklies. Complete with Tessar F:3.5 lens. Slightly used..... $82.50

The latest Universal with International Shutter dissolve. Complete as listed at $512.00 for immediate delivery $467.00

400 ft. De Franne Studio or Field Camera. All movements. Complete with Tessar F.3.5 lens..... $165.00

Everything for Motion Picture Making. Any camera shipped C. O. D. for examination.

FREE—Bass Motion Picture Catalog. Expert advice. Eastman negative film $37.50 per 1000 feet.

Bass Camera Company, 111 N. Dearborn Street, Chicago, Ill.

Motion Picture Division

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PATENTED

-when they have "To lissen with their eyes" talk with Radio Slides

. . . . . .

Box of 50 Radios $1.75
Patented--accept no substitute

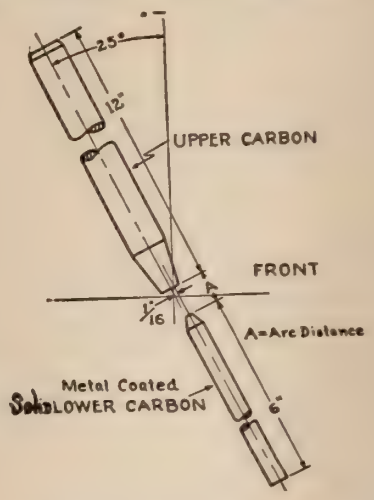
RADIO MAT SLIDE Co. MAKERS

121 W. 42 St. New York

For Sale by all Leading Dealers

is the best. But if you are required to rewind, inspect film, watch for stage cues, etc., you will have more time to do so if you are using the d.c. trim on your a.c.

2. Condensers break for five reasons:
   a. Flaws in themselves.
   b. Too close to arc.
   c. Mounts need adjustment.
   d. Faulty ventilation.
   e. Sudden draughts through carelessness.



Therefore, if you are sure your arcs are the same distance from lenses on both machines, the trouble lies in one of the four other possibilities. Next to heat from the arc, probably the most usual cause of cracked lenses is the poor or improperly adjusted mount. You can prove this out by changing mounts from one machine to the other. If the breakage still persists in the same machine as formerly, your mounts are O. K., and your trouble is due to poor ventilation, caused by a clogged vent hole. Perhaps though you have had a fan blowing on the machine which gave you trouble, and the breeze, when you opened the lamp house door cooled and consequently cracked the back condenser lens.

Anyway, here are the possibilities. Follow each one to its lair and you'll soon find the cause.

Make the Most of Your "Windows"

By W. F. Libman

of Stanley Frame Co.

THE store of high quality can always be told by its show windows. Merchants who wish to gain the best trade realize the drawing power of a tastefully dressed window and act accordingly.

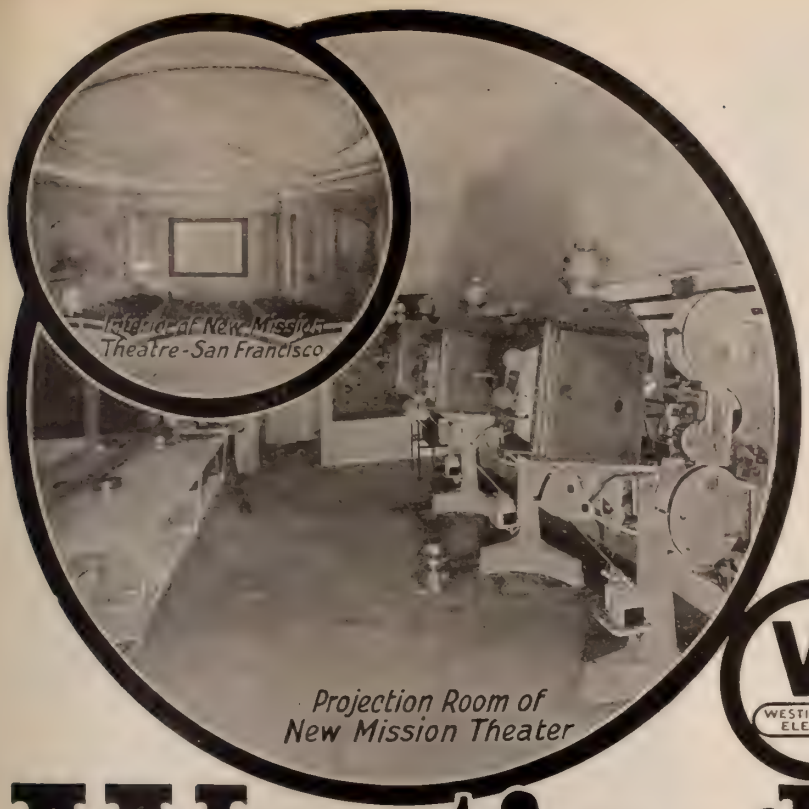
Why then, should the exhibitor do otherwise than follow in the footsteps of the successful store manager. The exhibitor is selling merchandise as surely as the store manager, and his windows — which are called the lobby — should maintain the same high standard.

Lobby display like any other art, or near-art, passes through successive cycles. At first the lobby was overdecorated by loud and glaring posters and fancy trimmings. Then as is usual in such cases the tendency swung the other way. Lobbies were then left plain, almost Puritan-like in their simplicity. This condition was as bad as the first. In between the two lay the "happy medium" which ultimately would be reached.

Those lobbies where heretofore a riot of color has greeted the prospective patrons should be torn down and built up again with the idea in view of arriving at a certain point in decoration, in keeping with the remainder of the theatre.

On the other hand, in the lobbies where simplicity is the keynote, it would enhance the value and drawing power if suitable wall cases were to be placed at proper intervals. If the cases are well designed and constructed they will surely add to the appearance to the lobby.

Besides the feature of its decorative values the wall case has another distinct advantage. As applied to lobbies where the material used is marble or terra cotta, wall cases may be used to reduce the area of visible wall space. In many instances the reduction in cost has more than paid for the wall cases.



Projection Room of New Mission Theater

Only the Best Will Do.

The public patronizes the theatres that are beautiful in design, large and comfortable. These theatres generally present the best programmes. BUT---

The critical public of today soon learns where they find the best projection. They are not interested in seeing even the best pictures poorly projected.

At the studios the greatest care is exercised to secure the best possible illumination for every production. Unless the theatres use only the best, these excellent results are lost.

The New Mission Theatre in San Francisco takes pride in its equipment and projection, as well as in its programmes. The public appreciates it. The projection room is considered par excellent. You will notice that they selected WESTINGHOUSE EQUIPMENT and their decision was based solely on the results produced.

WESTINGHOUSE ELECTRIC & MANUFACTURING CO.
East Pittsburgh, Pa.

W WESTINGHOUSE ELECTRIC

Westinghouse

Electrical Equipment for Motion Pictures.

Sagamore Products

Metol *Amidol*
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Send us **25 Cents** and the names and addresses of five of your photographic friends and we will mail you a sample of any one of our

American Made Developers

sufficient for a test to prove to you their superior qualities.

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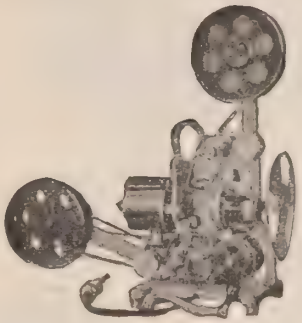

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equips salesmen with

THE NEW PREMIER PATHESCOPE

Flickerless "Safety Standard" Motion Picture Projector

After years of practical experience with commercial motion pictures and recent exhaustive tests and comparisons of all projectors in their own fully equipped Projection Department, the *National Cash Register Co.* has selected the NEW PREMIER PATHESCOPE, and placed an initial order for a large number of machines and sets of Pathéscope safety prints of their own film.

Other manufacturers using Industrial Films can safely accept the seal of approval set by National Cash Register Co.

Schools can follow the example of the *New York Board of Education* in selecting the NEW PREMIER PATHESCOPE after careful technical investigation of all other Projectors and Educational Film Service.

Send for 32-page convincing catalog

THE PATHÉSCOPE COMPANY OF AMERICA, Inc.
Dept. N, Aeolian Hall, New York
Agencies and Service Stations in Principal Cities

Motion Picture Exhibitors Can Help Save Lives at Home

Are you using these stamps?

Tuberculosis kills 150,000 Americans every year, and yet the disease is preventable and curable.

The White Plague flourishes because of carelessness, ignorance and neglect. If the entire country knew of the menace, the death rate from tuberculosis would drop almost immediately.

Use the Motion Picture slide you have received in your theatre calling attention to the fight on tuberculosis and the sale of Red Cross Christmas Seals.

The screen is the most potent force in America and the use of this slide will do more than any other one thing to awaken the people of America to their danger, and will help in obtaining the necessary money to finance the year 'round campaign against tuberculosis.

Are you using these stamps?

NATIONAL TUBERCULOSIS ASSOCIATION

Red Cross Christmas Seal Sale Campaign
December 1st to 10th.

MINUSA Gold Fibre Screens

The crowning triumph of constructive excellence and maximum clear, soft-toned reproduction

The cardinal essential in attaining the full charm of ideal projection

Distributors from Coast to Coast *Samples and information upon request*

THE UTMOST IN SCREENS

MINUSA CINÉ SCREEN CO.

World's Largest Producers of Moving Picture Screens

Bomont and Morgan St. Louis, Mo.

SCREENS BUILT BY BRAINS

PHONE BRYANT 3605

UNIQUE SLIDE CO. INC.

Highest Quality Lantern Slides

717 SEVENTH AVE., NEW YORK.

Make the Most of Your Windows

(*Continued from page 3961*)

I have had theatres brought to my attention where the architect had been allowed a free hand in the design of the lobby. Naturally, with his mind set on the architectural beauty which his plans would give to the place he forgot entirely the need for wall cases. The lobby is usually finished and perhaps the theatre has opened before the manager realizes that something is missing and upon examination discovers that no wall cases have been provided him. Sometimes the wall space has even been covered

with expensive and expansive mirrors. But these must come out as well, when the exhibitor realizes the value of his "show windows." If the architect had only asked the lobby display expert for the latter's ideas before completing the structure a great many dollars would have been saved.

Many theatres of late have been erected and considered merely as real estate. Accordingly the space on either side of the main entrance is usually given up to stores. Altogether too often in doing this, the space between the lobby entrance and the stores is far too small for any display and the space is therefore lost. If a little more thought had been given to the "Front" this space might have been increased slightly and made almost invaluable as the theatre's "show window."

The exhibitor needs all the "show windows" he can get and it would pay him well to see that the correct use is made of every foot possible. This does not mean that he should plaster sheets here and there about his lobby. It does mean that he should get full value from these sheets by placing them in well designed wall cases whose finish and general construction harmonize with the remainder of the lobby. This may demand but one wall case or again it may require a dozen. If the exhibitor will submit his proposition to the manufacturer of these cases he will be given a carefully worked out scheme for greatly improving the "Front of his House."

Out Again

SWAAB'S Monthly Messenger for October has made its appearance. It is fully up to the standard of past issues. The front page is given over to a talk on the Simplex projector. The inside pages are filled with items covering practically every piece of equipment used by the projectionist and theatre manager. Scattered here and there between the several ads are short quips and humorous clippings of one sort and another.

For Better Music

The Fotoplayer

62 West 45th Street AMERICAN PHOTO PLAYER CO. New York City

EAGLE ROCK FILM

"The Quality Raw Stock"

RIGHT PHOTOGRAPHICALLY. WILL NOT GO TO PIECES IN THE PROJECTOR

MADE BY

The Eagle Rock Manufacturing Co.

VERONA, NEW JERSEY

Better TICKETS

Better Service

If you are not getting your tickets when you want them, and if they're not right when you get them, you owe it to yourself to order

Automaticket Tickets

You'll find them better tickets at the price, and you'll get just what you order, or if you say, "Repeat last order", it will be duplicated exactly.

Write for prices today

The AUTOMATIC TICKET SELLING AND CASH REGISTER CO.

1733 BROADWAY NEW YORK CITY

USED WHEREVER AUTOMATICKET SYSTEM TICKETS ARE SOLD

ATTRACTIVE THEATRES

ARE MONEY MAKERS

MAKE YOURS ATTRACTIVE BY USING

KON KEM KOLOR

The Brilliant, Transparent Colorings That Are Pleasing to the Eye

In All Colors

8-oz. $1.00 16-oz. $1.50 32-oz. $2.75

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Manufacturers of Velvet Film Cement, Atlas Developer, Frosting and Photographic Chemicals

PHONE BRYANT 6808

BAY STATE FILM SALES CO., INC.

220 West 42nd Street New York City

A. G. STEEN, Special Representative

Made In America Film Raw Stock

EQUAL TO THE BEST

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FRANK NETSCHERT

61 Barclay Street New York City, N. Y.

Optics; Amperage; Changeovers

C. A. C. No. 118:

1. How far from the aperture should the lamp house be placed?
2. How can you tell the amperage you are using at the arc?
3. How can I blend one picture in on another at the end of each reel? My way is unhandy.

REPLY:

1. The distance from the lamp-house to the aperture is determined by the position of the arc and the foci of the condensers. To gather as large a cone of light as is possible the arc should be placed as near the back condenser lens as the glass will allow without cracking.

The focal length of the back condenser lens is selected so as to make the beam of light slightly diverging as it leaves and strikes the front lens. The focal length of the front lens should take these diverging rays and converge them on the aperture plate.

With these facts in mind you can readily see the difficulty of laying down any set rules for distances. Under perfect conditions of handling and adjusting, it is possible to formulate certain rules for distance arrived at through careful experiments. But the best way and the way used by all the leading projectionists is to adjust the various elements with a great deal of care and watch results on the screen.

After placing arc as near to condenser as seems desirable move lamp house back and forth until the most perfect "spot" is secured on the aperture plate. That is the correct position for the lamp house.

2. By using an ammeter. There is no other safe way although if you have a rheostat that has been calibrated with exact instruments you can approximate the amperage you are using. But this method is not satisfactory because the supply voltage may vary over wide limits, resulting in an ever-changing voltage drop in the rheostat, and thereby affecting the flow of current.

As we have emphasized before, no projection room is too small to own an ammeter at least, and preferably both ammeter and voltmeter. Good instruments for this purpose can be purchased at any supply house for $12 to $15.

3. Probably the best scheme for changing over is the automatic douser. This device connects the two dousers so that when one opens the other closes and in that way makes a perfect fade out and fade in. About the time this reply appears in print there will also be shown a drawing of a change over system for three machines. This particular lay out can be modified to apply to the two-machine projection room and we advise you to try it out.

We might have helped you more had you told us more about your "unhandy method."

Film Projection Device

WILBUR BATES has had on exhibition in his office in the Times Building, during the past week the inventor's working model of the Goodwin Film Fire Prevention Device, invented by a western projectionist who was badly burned three years ago in a film fire which reached the magazine and set fire to the theatre, creating a panic.

This device, in the event that a film catches fire while being projected, is designed to cut the film where it emerges from the magazine and seal the magazine so that fire cannot reach the reel, cut the film where it enters the take-up box and seal the box so that fire cannot enter, turn off the current from the lamp-house and turn on the lights in the theatre. This is all done on one action — automatically, simultaneously, instantly.

The worst that can happen where a film catches fire in projection, where one of these devices is installed, it is claimed, in the loss of a few inches of film. It can be applied to any make of projection machine.

Provex Camera?

O. S., Los Angeles:

Please give me the address of the manufacturer of the Provex Motion Picture Camera.

REPLY:

The Provex Camera is made by Kronik Bros., and marketed, we believe by the Motion Picture Apparatus Co., 210 West 32nd St., New York City. We would suggest that you write to the latter firm for any further information. The Provex is a camera of excellent and painstaking workmanship but for some reason its production in quantities has always been limited.

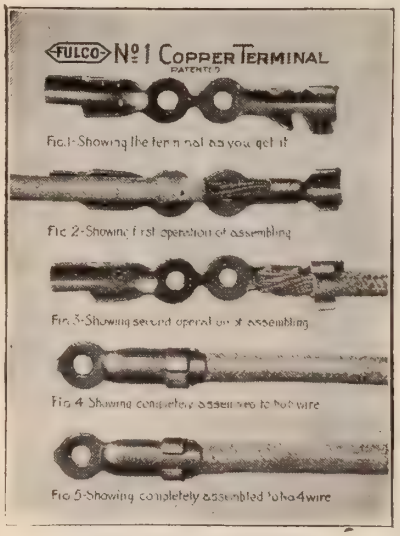
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Fig. 2-Showing first operation of assembling
Fig. 3-Showing second operation of assembling
Fig. 4-Showing completely assembled for 4 wire
Fig. 5-Showing completely assembled for 4 wire

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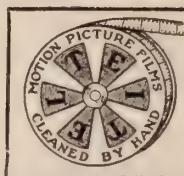
A "Jumpy" Picture

R. O. Batesville, Ark.:

What makes a picture jump on the screen? I think that there are several devils that could cause the picture to jump. We have two Powers 6-A machines.

REPLY:

As you say, there are several causes for a "jumpy" picture. There is the intermittent that is improperly adjusted, there are the tension springs, either wrongly set or dirty, there is the take-up which under some conditions might bring about the loss of the loop with bad results on the screen. Besides these your machine may be unsteady or your projection room floor may vibrate. Such are the underlying causes of a bad picture. More often than not, it is a question of running down each possibility until the real origin of the jump is located. In some cases, the jump may be due to a combination of causes and it is then that the true mechanical ability and knowledge of the man shows through.



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WANTED—Motion Picture Camera. De Brie preferred, although will consider other make. Address, G. Lacey, Argonne Hotel, New York City.

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WANTED — Trick title camera in good condition, Prestwich preferred. Box 285 Motion Picture News, New York City.

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"Hearst News No. 46"

(German Submarine Sinking Ships, etc.--One Reel Released November 11--Distributed by Universal)

ABSOLUTELY the greatest film scoop in history of motion pictures," is the declaration of International Film Service in describing this particular news reel.

And the reviewer agrees that this is the biggest news-reel sensation of the year. This particular portion of the reel only occupies about three hundred feet but it grips you tremendously.

For it is real and appallingly brutal but also imparts a glowing thrill when you see brave men go down to their death willingly rather than desert the ship.

One ruthless submarine commander in the late war evidently determined that he would show his Kaiser that he was producing gratifying results. He mounted a motion picture camera on the decks of his submersible and after shelling or torpedoing a ship he would photograph the sinking.

It is a terrible thing to witness and leaves an indelible impression upon the spectator. But every one who views it will want to see it again and unquestionably will urge all his friends and acquaintances to see this wonderful feat of the camera.

This could be played up as a regular feature and would give a gratifying account of itself at the box office window. But it is inserted as a part of one of the regular Hearst News reels. Exhibitors playing this service would do well to watch for Reel Number 46 and properly exploit it.

J. H. Mackzun, a Knights of Columbus secretary, brought the film to the United States. The first shows the sinking of a British tramp as the U-boat rises to the surface. The deck gun is used. A bomb explodes in the hold of a picturesque sailing ship and it gracefully buries itself in the sea leaving only a ripple behind.

A shot across the bow brings a British freighter to a halt and the captain and his mate standing on the stern deck refuse rescue and go down dramatically with their ship. A shot below the water line plunges another ship to destruction and the huge boat does an awe-inspiring sort of a tail spin and sinks majestically from sight beneath the waves.

You view the actual brutalities of war practically in the raw and it is something that none of your patrons will care to miss.—*TOM HAMLIN.*

"Salome vs. Shenandoah"

(Mack Sennett Comedy-Two Reels)

MACK SENNETT is still poking fun at the old time stage successes. Not that "Salome" has become moth-eaten on the shelf though it is not being done at the present time because no theatrical producer has the audacity to flout the conventions. Depicted on the screen — well that's another matter. Trust Mack Sennett's keen sense of satire for that. Trust him to make an audience chuckle by presenting Ben Turpin's head to Charles Murray, disguised as King Herod. The funny part of it is Ben acts as a bodyguard for his own head and confidentially tells us that "the King thinks he's got my head but he's wrong."

Where Mr. Sennett finds his real fun is in his methods of ridiculing the tricks of the stage. The King is attached to a wire after the flying ballet formula. When he would scan Phyllis Haver, who plays the title role, he is yanked into place by an invisable stage hand. He stretches a little too far in getting a close-up of her knees and the man with the wire is unable to lift him from the floor. And so the comicalities assemble. Finally Ben Turpin comes in and announces himself as "every inch a ruler" and demands the royal fourflusher to vacate. Then up in the flies a water tank is overturned. The stage hand yells — "My mistake." A typical Sennett title, pithy peppery and to the point. There is an audience within the picture that includes Ford Sterling and Louise Fazenda.

This is one of the funniest farces that Mack Sennett ever conceived. And "Shenandoah" runs it a close race. Again the producer uncovers the "props" of the stage and makes them appear ridiculous. Dummy soldiers, dummy horses are everywhere. And the curtain rises and falls on four acts. It is a toss-up which is the more productive of laughter — Ford Sterling and his audience "guying" the show or Ben Turpin and his fellow-players "kidding" the old war play. Ben leads the whole Northern army to slaughter and he is about to be executed when little Nell appears on horseback and tells them the war is over.

From our point of observation in two New York theatres we noticed the spectators enjoying themselves immensely. They responded as quickly to the titles as they did to the scenes. Whoever writes these captions is a humorist of the first order. A mere word and it speaks volumes. "Salome vs. Shenandoah" is genuine burlesque and funny all the way. It presents Mack Sennett at his best.—*LAURENCE REID.*

"A Glutton For Punishment"

(Mutt and Jeff Cartoon-Fox)

IF you follow the adventures of Mutt and Jeff it shouldn't be much trouble to tell which one is a glutton for punishment. Whenever there is any work to do you can make up your mind that Mutt is standing by, while his partner, being a pocket edition of a man, is compelled to carry the burden. This time the freaks have opened a restaurant directly opposite Benny's beanery. Naturally Jeff's place is in the kitchen while Mutt performs the easy task of waiting on table. It looks as if their business would fail but fortunately Benny, himself, comes in with a voracious appetite (a restaurateur never eats in his own place) and his bill is sufficient to put the proprietors on easy street.

The fun is derived in watching Jeff take care of the orders. He takes the side of a cow and chops it up with the aid of his ice skates and the portion is sent spinning through space to the waiting hands of Mutt. A nickel is given to a hen and promptly two fresh eggs are hatched. To make them hard boiled the little chef plays billiards with them. A milk shake has him puzzled until he starts shimmying. And how that boy can tease his torso! Benny cleans the freaks out entirely, and when he asks them where they are going, they reply — "We're stepping out to eat." This cartoon keeps to the average. It should rouse the risibilities of any audience.—*LAURENCE REID.*

"Bumping Into Broadway"

(First of the New Two-Reel Harold Lloyd Comedies Released by Pathe)

THE reviewer saw two of the two-reel Lloyd comedies before he viewed "Bumping Into Broadway," which happened to be the first scheduled for release. They both registered heavily and this one scores 100 per cent.

Mr. Lloyd has 'Snub" Pollard and Bebe Daniels with him in this one and it is elaborately mounted. He is a refreshingly original comedian who does not have to indulge in vulgarities or the slap stick to get his stuff over.

The star appears in "Bumping Into Broadway" as a would-be playwright and after being kicked out of the manager's office he meets the chorus girl behind the scenes.

Later he sees the girl getting into a limousine with a man and he rides with them by inserting himself on the extra tire at the rear of the car.

Their destination is a swell gambling house and the comedian somehow manages to get by the doorkeeper. While standing outside the circle of a group surrounding a roulette table, he finds a bill on the floor and after trying in vain to pry his way into the crowd to return the bill to its owner he tosses it over the heads of the people and it lands on number 13.

Yes, number 13 wins and then repeats itself enough so that the bank is "busted." As the bales of money are forced on the comedian the place is raided and from then on the fun is fast and furious.

This is certainly an irresistibly funny comedy offering that will score with the high brows as heavily as it will with the masses. Many new pieces of comedy "business" are injected by Mr. Lloyd which mark him as absolutely original.—*TOM HAMLIN.*

"VAGABOND LUCK"

(FOX)

Heart Interest and Atmosphere Here

"VAGABOND LUCK" conquers because of its simplicity and humanity. It is rich in heart interest and sympathetic appeal and it tells its story in a straightforward way. Particularly is sympathy expressed for the broken down horse, Vagabond, who is supposed to have outlived his usefulness on the track.

Fortunately it rains and he breezes home a winner because he is the best "mudder" on the track. Thus his owners are made happy because the winnings have saved the home. The heart interest is emphasized in the jocky who brings him under the tape — the same jockey who has been dismissed from a rich stable for being overweight. It is he who unearths the plot to ruin the girl's brother who in a moment of weakness had mortgaged his share of the property in order to realize on his bet.

The picture contains enough vitality to extend through five reels despite the simplicity of its theme. The atmosphere smacks of the track and the story is saturated with it to such an extent that you are thrilled. The romantic element balances the feature and gives it an expression which makes it a well-rounded entertainment. In our opinion it is quite the best offering that the Fox co-stars have had. Albert Ray enacts the part of the jockey with genuine naturalness, while Elinor Fair makes the heroine a sympathetic character indeed. The other players are splendid in the types they interpret. Length, 5 reels.—*LAURENCE REID.*

THE CAST

Jimmie Driscoll, ex-jockey.....Albert Ray
Joy Bell.....Elinor Fair
Harry Bell, her brother.....Jack Rollens
Jim Richardson, race-horse owner.....John Cossar
Tunk, the trainer.....William Ryno
Jumbo, negro jockey.....George Millum
Spike Bradley, bookmaker.....Al Fremont
Buck, Bradley's partner.....Lloyd Bacon
Johnny, the jockey.....Johnny Ries

By Frank Tinney Jackson.
Scenario by Scott Dunlap and Anthony J. Roach.
Directed by Scott Dunlap.
Photographed by George Schneiderman.

PRESS NOTICE-STORY

William Fox's co-stars, Albert Ray and Elinor Fair, will appear together in their newest attraction, "Vagabond Luck," at the ———— theatre on ———— of ———— week. The picture treats of a race horse which is supposed to have outlived its usefulness, but which comes forward as very much in the running. Its name is Vagabond and it is owned by Joy Bell and her brother, Harry. In close proximity to their home is the stable of Jim Richardson, the owner of a string of fast horses. Jimmie Driscoll, who has been responsible for making him a winner, laments the fact that he is considerably over-weight. So much so that he is dismissed. He makes his way to the Bell stables where he becomes instrumental in saving the home. The racing event of the season is about to be run off, and Harry Bell has mortgaged his share of the property in order to back Vagabond to the limit. The horse hasn't a ghost of a show on a dry track, but can distance the field when it is muddy. The horse is marked up at a 10 to 1 shot on the short end. But when the rain comes the night before the bookmakers are fearful of losing their money. They succeed in frightening the Bell jockey into running a crooked race, but Jimmie learns of the plot and rides the horse himself. And he breezes home a winner, saves the family fortune and wins Joy for his wife. This is an interesting picture, filled with dramatic situations and climaxes and one that carries a strong human appeal and considerable local color. The stars give a good account of themselves and they are supported by a competent company. The picture was produced under the direction of Scott Dunlap from a story by Frank Tinney Jackson.

PROGRAM READER

A race-track story is "Vagabond Luck," and a good one. It comes to this theatre next ———— with the co-stars, Albert Ray and Elinor Fair, in the principal roles. You all sympathize with man's best friend, the horse, but your sympathy is most acute if the noble steed happens to be "through" as a winner. Poor old Vagabond! No one thought he could possibly win. Why he would be a joke! But they miscalculated on the weather. They forgot that he was a good "mudder" and could go by the other horses on a wet track as if they were standing still. How he breezes home a winner and saves a family fortune and brings a romance to a certain girl is told in a series of interesting events. A picture full of action and atmosphere and one that is always human. It presents an array of interesting scenes. Don't miss it. Remember next ————.

SUGGESTIONS

Albert Ray and Elinor Fair have appeared often enough for you to judge upon their drawing power. Surely they are very sincere in their work and they have established a popularity. So it would be advisable to feature their names and photographs. But by all means bring out that this is a race-track story — a story of a broken down horse who, as luck would have it, breezes home a winner merely because he is a good "mudder." Use the angle that one can never be sure of a horse race and that it would be advisable not to bet until one has learned the condition of the track. It is an old axiom that a horse who is a sure winner on a dry track rarely comes in ahead when the track is muddy. Bring out the human note of the picture and tell that it offers a deal of dramatic action and suspense and atmosphere. Advertise the picture as presenting a thrilling horse race.

"THE COUNTERFEIT"

(PARAMOUNT-ARTCRAFT)

Picture Hardly Suffices for Star's Talent

THE public has grown so accustomed to seeing Elsie Ferguson in strong dramatic subjects that it is liable to be surprised in finding her in an offering which many of her less talented sisters of the screen could interpret as successfully. Which is, by way of saying, that "Counterfeit" hardly measures up to her emotional capabilities. True it offers a different kind of role — but a role which the most ingenue of ingenues could carry.

The picture is frankly a crook melodrama — but a polite one. The heroine, in order to recoup the family fortune, enters the Secret Service and obtains a handsome reward for capturing a band of counterfeiters who are playing in high society. The idea expends itself early — it being a frail thing at best. But the director has had the foresight to fortify it with romantic moments which are expressed against ideal backgrounds. The title is rather misleading since Miss Ferguson's following might be led to believe that she is involved in a marital tangle and herself the "counterfeiter." Certain skeptics may wonder how society accepts vultures disguised as gentlemen without looking them up in the bluest of blue books.

The picture entertains after a fashion; it couldn't do otherwise with Miss Ferguson as the star. While it affers no drama and very little characterization still the love interest and the charming settings together with the competent playing of David Powell and Charles Gerard will satisfy the average picturegoer. Length, 5 reels.—*LAURENCE REID.*

THE CAST

Virginia Griswold.....Elsie Ferguson
Stuart Kent.....David Powell
Colonel Harrington.....Charles Kent
Vincent Cortez.....Charles Gerard
Mrs. Griswold.....Ida Waterman
Mr. Palmer.....Robert Lee Keeling
Uncle Ben.....Fred Jenkins
Aunt Jemima.....Mrs. Robertson
Marinette, the maid.....Elizabeth Breen

By Robert Baker.
Scenario by Ouida Bergere.
Directed by George Fitzmaurice.
Photographed by Arthur Miller.

PRESS NOTICE-STORY

The latest Paramount-Artcraft picture starring Elsie Ferguson entitled "Counterfeit," will be the main attraction on the bill of the ———— theatre beginning ————. This is based upon an original story by Robert Baker and is said to be one of the most dramatic of the many pictures in which Miss Ferguson has appeared. It gives her the role of a Southern girl of a distinguished family, now in financial straits, who joins the Secret Service to try and win the reward offered for rounding up a band of counterfeiters. The clews lead her to the homes of the rich at Newport and she traces the forgers not to a sordid den in some secluded spot, but to a lavishly furnished yacht lying in the harbor.

Mrs. Palmer, a member of the colony, is desperately in need of funds and Virginia overhears a conversation between her and a society hanger-on named Cortez. The latter offers to supply her with money and Virginia suspects that he is an agent of the counterfeiters. Later she is surprised by Stuart Kent, who is in love with her, while she is taking the counterfeit bills from the Palmer safe. By a ruse she inveigles Cortez into supplying her with some of the bogus money. Summoning detectives she comes upon the counterfeiters and captures them. Thus she earns her reward and returns home. Kent follows her and their interrupted romance is resumed. The picture is of an unusually appealing character. Miss Ferguson appears to radiant advantage in the stellar role. The support is notable, the cast including such capable players as David Powell, Charles Gerrard, and others.

SUGGESTIONS

Your advertising on this picture should be based along its original angle. Tell that the star is seen in a new and dashing role — a role which brings out her versatility to splendid advantage. You should make the Elsie Ferguson pictures advertise themselves as soon as you flash her name on the screen. Your public ought to know what they contain. Emphasize the fact that the star is endowed with emotional capabilities and that her stories must measure up to her personality and talent. Treat the picture with plenty of mystery. Don't let your public know that the heroine is in the Government service and that she is employed to run a band of counterfeiters to earth. We would use the circular letter campaign on all of Miss Ferguson's pictures. She appeals to a better class of patrons. Try and reach them. Tell that it is a picture of romance and adventure.

CATCH LINES

She was caught robbing a safe by the very man she loved. She couldn't explain because she was a member of the Secret Service. What happened? See Elsie Ferguson in "Counterfeit."

A stirring romance of adventure and mystery, with the talented Elsie Ferguson in a new and dashing role. See "Counterfeit."

She passed herself as a society woman in order to catch a band of counterfeiters. Doesn't it sound interesting? See the emotional star, Elsie Ferguson, in "Counterfeit."

"THE COUNTRY COUSIN"
(SELZNICK-SELECT)

This May Satisfy the Majority

WHILE this picture did not throw a thrill or a glow over the reviewer it may completely satisfy the majority. There is one real big situation in the production and it arrives in the latter part of the last reel.

Everything else leads up to this intensely dramatic situation, but the incident was bound to happen and the waiting for its occurrence will not cause the average photoplay patron exquisite anticipation nor keen suspense.

A rather messy situation is revealed when the young girl leaves her mother so that she can visit her father in the big city and see life. Her father's second wife is the affinity, openly, of her husband's employer. There is no particular appeal in any of the roles. The play only serves to accentuate the old moss back belief that the city harbors all the villainy of mankind and the country folk are invariably the pure in heart.

The star does very nicely but it exercised the director's ingenuity to prevent the other principal female role, the country girl, from overshadowing it. There is a very good cast in this picture and fine photography.

Pulling possibilities and pleasing probabilities for respective audience are: Metropolitan, average puller and fairly pleasing; Elite, average puller and faintly pleasing; Family, good puller and generally pleasing; Labor, good puller and fairly pleasing. Length, 5 reels. Released November 2d.—*TOM HAMLIN.*

THE CAST

Nancy Price ..... Elaine Hammerstein
Mrs. Howitt ..... Marguerite Sidden
Archie Gore ..... Lumsden Hare
Eleanor Howitt ..... Genevieve Tobin
Sammy ..... Reginald Sheffield
George Tewksbury Reynolds III ..... Walter McGrail
Mr. Howitt ..... Bigelow Cooper
Maude Howitt ..... Helene Montrose
Cyril Kinney ..... Gilbert Rooney

From the stage production by Booth Tarkington and Julian Street.
Directed by Alan Crosland.

PRESS NOTICE-STORY

Booth Tarkington and Julian Street's stage success, "The Country Cousin," is coming in screen form at the ———— theatre for ———— days beginning ————.

Elaine Hammerstein is the star and it is a Selznick-Select production. The film version is said to carry even a heavier appeal than the stage play.

Her little cousin is living with her mother in the small country town and suddenly she comes into some money and wants to see life in the metropolis. Her mother tries to dissuade her, but all to no avail.

So her little cousin visits her father who is living in the big city with his second wife, a vulgarian. It is then that the country cousin determines to also visit the city and keep a watchful eye on the girl.

It did not take the country cousin long to find that the hostess was systematically robbing the young girl. And she took steps to prevent the mulcting as much as possible.

A Britisher was visiting there at the same time and after being rebuffed several times by the country cousin he finds himself more in love with her than ever. And before she knew it she was admiring him immensely and wishing he had adapted himself to something useful such as plowing, etc., instead of wasting his time in this society turmoil.

Then came the big denouement and a climax that upset the plans of a great many persons, but which brought happiness to those who deserved it most.

PROGRAM READER

The girl was certainly in danger in the big city and her country cousin determines that she would be near her to protect her.

But the younger girl had a mind of her own and wanted to see what life in the metropolis could be like.

Booth Tarkington and Julian Street made a great stage success from this same story. It was entitled "The Country Cousin."

The screen version of this famous stage offering is coming to this theatre next week and Elaine Hammerstein is the star.

"The Country Cousin" is a Selznick-Select picture and will afford excellent entertainment for you.

SUGGESTIONS

After you book this picture you will do well to concentrate all your efforts on the popularity of the authors and the stage success. The screen version of Booth Tarkington's and Julian Street's great stage success, "The Country Cousin," placed in screen form by the Selznick-Select concern. And if Elaine Hammerstein is well known as a drawing card in your particular locality you should of course utilize the star angle also. The Remick dealers will gladly tie-in with you on their song "The Country Cousin," dedicated to Elaine Hammerstein. Mention that she is the grand-daughter of the late Oscar Hammerstein.

CATCH LINES

Have you a little country cousin to look after you so that you can keep going along the path called straight?

Where a country cousin arrives in the metropolis and outwits some haughty but naughty members of the smart set.

The new mown hay puts the city asphalt to flight when it comes to wholesome comparison.

"A REGULAR GIRL"
(SELZNICK-SELECT)

Suitable for the Janis Following

FROM a box office angle this looks like a winner, and even for entertainment purposes the picture may afford all that most people desire. But keen enjoyment was not registered upon the reviewer's face throughout the picture, although there are a few spots here and there that sort of hold the production together.

Elsie Janis is a charming girl and known as an accomplished actress, but she does not photograph well. And while there is a sweet thought in the picture the photoplay does not register as one of our leading productions.

The returned soldiers undoubtedly have a warm spot in their hearts for this star and thus should insure a good sized house in practically every municipality. And they will come prepared to like her in any sort of a picture and that is just what this is.

But outside its exploitation possibilities the production would barely stand upon its own five thousand feet as entertainment for the regular photoplay patronage. As a picture it may be termed just average and as a box office attraction it may register big.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, big puller and fairly pleasing; Elite, strong puller and fairly pleasing; Family, good puller and generally pleasing; Labor, good puller and fairly pleasing. Length, 5 reels. Released November 9th.—*TOM HAMLIN.*

THE CAST

Elizabeth Schuyler ..... Elsie Janis
Her Father ..... Robert Lyton
Robert King ..... Matt Moore
The Butler ..... Robert Ayerton
Mac ..... Tammany Young
Shorty ..... Ernie Adams
Slim ..... Jerry Delaney
Red ..... Frank Murdock
Mrs. Murphy ..... Mrs. Jeffrey Lewis

Story by Frances Marion and Edmund Goulding.
Directed by James Young.

PRESS NOTICE-STORY

Elsie Janis is coming in a screen offering. It's a Selznick-Select picture entitled "A Regular Girl" and will appear at the ———— theatre for a ———— days' showing beginning ————.

She appears as the daughter of a wealthy man and she has just returned from war work on the other side and wants to continue helping the returned soldiers over here.

Her father promises to give her $10,000 if she will earn the same amount, and she puts on a society circus with the aid of the soldier boys who are now returned and looking for employment.

It is here where she shines as a bare-back rider and does innumerable stunts. And as the circus clears more than $10,000 her father comes through with his part of the bargain. But not before he is shocked to see his daughter hopping around in a ballet skirt.

It seems that many of the returned fighters in boarding houses around New York were afraid of the efforts of the so-called society folks. So the only way she could win them was to pose as a slavey and work around Mrs. Murphy's boarding house. Her name was Elizabeth, but they were all calling her Lizzie in no time.

This is a wholesome photoplay to witness and particular interest is said to be evidenced because of the star's work overseas during the late war It is declared that she popularized herself with the soldiers to such an extent that her following assumed tremendous proportions.

PROGRAM READER

They all called her "Lizzie" and she liked it.

Her real name was Elizabeth in her wealthy environments, but when she accepted a position as a slavey in Mrs. Murphy's boarding house she was just plain Lizzie.

This was soon cut to "Liz" among the many returned soldiers who boarded at this particular place.

She wanted to do something for the fighters. She felt that they needed someone to sort of look after them and see that they secured employment before their money gave out.

Elsie Janis is the star of a "A Regular Girl," the Selznick-Select picture that comes to this theatre next week.

And there is comedy and pathos in the offering. And everybody knows of the great war work Miss Janis did on the other side.

Everybody knows also that she is a famous actress.

SUGGESTIONS

It is easy to exploit this picture after you have booked it. Elsie Janis will carry the box office end through alone almost, but there are many other possibilities that should not be overlooked nevertheless. For instance, it should be brought to their attention that Miss Janis sacrificed all theatrical offers and lent her valuable services whole-heartedly to serve the boys who were fighting on the other side. And your tie-in is with the returned soldiers through any local they may have formed, such as the American Legion or War Veterans of the World. Decorate your theatre with American flags and use your society list to send announcements as the better class appear to dote on Miss Janis. Get your list of State Militia men and send announcements to them also as they are mostly returned soldiers who know of her work over on the other side.

"YOU NEVER KNOW YOUR LUCK"
(WORLD)

Entertaining Production Should Satisfy

WHILE not in the heavyweight class this production is a very entertaining picture with a good story, and should satisfy all classes of patrons.

It is well directed, suitably mounted, has the necessary suspensive quality, is possessed of the essential love element romantically developed, and is interpreted by a capable cast.

The young man was in the habit of making freak wagers and was apparently inoculated with the gambling instinct. When he lost ten thousand dollars on the English Derby he simply dropped from sight because he could not bear to face his young and wealthy bride again until he had made up the sum.

We find him five years later in a small Canadian town and still carrying, unopened, the letter received from his young wife on the eve of his departure. Another girl opens the letter and cables to her and the wife arrives in time to save a land option worth ten thousand dollars which her husband otherwise would have lost through the crooked manipulations of a crafty lawyer.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, good puller and entirely pleasing, Elite, good puller and wholly pleasing; Family, good puller and very pleasing; Labor, average puller and generally pleasing. Length, 5 reels. Released November 16th.— *TOM HAMLIN.*

THE CAST

Kerry ..... House Peters

Others not announced.

Story by Sir Gilbert Parker.
Produced by Sunset Pictures.
Directed by Frank Powell.

PRESS NOTICE-STORY

"You Never Know Your Luck," the Sir Gilbert Parker story, has been placed in pictures by Frank Powell of Sunset Pictures and World Film Corporation has booked it into the ——— theatre for a ——— days' run beginning ———.

House Peters is the star and has the role of Kerry, a young Britisher who came to America to make good after losing ten thousand dollars on the English Derby.

He had just married a wealthy English girl and had promised her he would cease gambling. But it seemed that he was in the habit of making freak bets and was a believer in so-called hunches. He was undoubtedly inoculated with the gambling instinct but after he lost his all on the big Derby he determined to quit entirely and hide himself.

Kerry did not dare to face his wife and when a letter from her reached him on the eve of his departure he refrained from opening it feeling sure that it would contain well deserved words of censure.

He settled in a small western Canada town under an assumed name and for five years he struggled to earn the ten thousand dollars which he considered necessary in order to face his wife with a clean conscience.

When he was shot, a young girl opened the letter and cabled his wife. The wife arrived just in time to save an option on land which enabled Kerry to clear the required ten thousand dollars. His struggles with heartless bankers and an unscrupulous lawyer, and the thread of romance through the photoplay, are said to afford most excellent entertainment.

PROGRAM READER

If you do not attend this theatre next week we don't know what is likely to happen to you.

"You Never Know Your Luck."

Probably you don't believe in "hunches."

Now our friend Kerry, made famous by Sir Gilbert Parker, was in the habit of making freak bets.

The gambling germ possessed him from birth.

When he lost ten thousand dollars on the great English Derby he simply disappeared and five years later we find him in a small town of the Canadian Northwest.

His young and wealthy English bride had searched in vain for him and wondered why he did not reply to her nice letter.

But he kept the letter unopened in his pocket, thinking that it just contained the words of severe censure which he felt sure he merited.

Kerry wanted to raise the ten thousand dollars before he could ever muster the nerve to face her.

And then —

Well, you will see it all in the World Picture next week starring House Peters.

"You Never Know Your Luck."

SUGGESTIONS

When you book this picture you can safely proceed at once to the leading book store and have him place on display many of the Sir Gilbert Parker books with your card, "You Never Know Your Luck" in the center of the display. This is an old stunt but sure fire when properly handled and the tie-in happens to reach a popular author. And then House Peters is well known as a stage star and has appeared in many good film features. Mention that the Board of Trade of San Antonio, Texas, prove by this picture that the climate of San Antonio is just as favorable for motion picture producing as the Los Angeles climate. And the elastic title should encourage you to use as many catch lines as possible. You could induce many of your merchants to place a sign over their goods displayed in the window as for instance; "You Never Know Your Luck," these kitchen chairs going at $2.00 each," etc., down the line in every field of endeavor, drug stores and all.

"HAWTHORNE OF THE U. S. A."
(PARAMOUNT-ARTCRAFT)

Elaborately Presented; Affording Enjoyment

ALTHOUGH the stage play by James B. Fagan was more dramatic, and even melodramatic, the screen version starring Wallace Reid is made a rollicking love story with all the big situations breezily eased off into near travesty.

The heroics have all been accomplished in the lighter vien which brings out the pretty romance and at the same time affords great enjoyment. The young American breaks the bank at Monte Carlo and then saves a little toy kingdom from revolutionary plotters, after which the King declares for democracy, and, by abolishing Royalty, enables the hero to marry the Princess.

James Cruze directed this splendidly and it is elaborately mounted and has an active army of extras. And Lila Lee is Mr. Reid's leading woman. Just take a glance over the cast and you will be astonished at the array of well-known names.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, big puller and greatly pleasing; Elite, strong puller and highly pleasing; Family, big puller and very pleasing; Labor, strong puller and very pleasing. Length, 5 reels. Released, November 30.— *TOM HAMLIN.*

THE CAST

Anthony Hamilton Hawthorne ..... Wallace Reid
Princess Irma ..... Lila Lee
Rodney Blake ..... Harrison Ford
Nitchi ..... Tully Marshall
Radulski ..... Charles Ogle
Henloe ..... Guy Oliver
Vladimir ..... Edwin Stevens
Fredericks ..... Clarence Burton
Senator Ballard ..... Theodore Roberts
Kate Ballard ..... Ruth Renick
King Augustus III ..... Robert Brower
De Witz ..... Frank Bonner

From the play by James B. Fagan.
Scenario by Walter Woods.
Directed by James Cruze.

PRESS NOTICE-STORY

"Hawthorne of the U. S. A." has been filmed, and with Wallace Reid as the star will be shown at the ——— theatre for ——— days, beginning ———.

Famous Players-Lasky produced this Paramount-Artcraft picture from the successful stage play by James B. Fagan, and it was directed by James Cruze. In support of Wallace Reid are Lila Lee, Harrison Ford, Tully Marshall, Edwin Stevens and Theodore Roberts.

When the young American breaks the bank at Monte Carlo he continues his tour through Europe in a motor car until his cap containing the passports blows off and over a high stone wall.

It is when he leaps the wall that romance begins and the princess of this little toy kingdom is discovered in her garden. When the youth prepares to stay indefinitely in the town some plotters, encouraging a revolution, propose that he finance it. The American heard from them that the king was cruel and he did not for a moment suspect that the girl he met in the garden was the princess.

When all these facts become known to him he foils the plotters and the mob who came to burn the palace. It is then that the King declares that all titles shall be abolished and this permits the youth to wed the charming princess.

The film version has all the melodramatic situations made famous and thrilling by the play, but the photoplay makes it more of a rollicking romance and sort of a travesty on the tense incidents in this tabloid kingdom.

PROGRAM READER

When one young American broke the bank at Monte Carlo he made history.

He continued his tour through Europe by motoring across tabloid kingdoms until his cap blew off, and then he lost his head, as it were.

For when he vaulted a garden wall to retrieve the cap he met a Princess and lost his heart.

About this time some plotters stirred up a revolution against the King and the young American joined the revolutionists.

You see — he didn't know that the charming young girl he met over the garden wall was a Princess. But when he did find out he just naturally "busted" that revolution all to pieces.

And then the old King in gratitude declared for democracy and abolished the titles and such things. This made it possible for the hero and heroine to marry.

All this and more in Wallace Reid's Paramount-Artcraft picture coming to this theatre next week. It is entitled "Hawthorne of the U. S. A."

CATCH LINES

When he leaped over the garden wall he fell — in love.

It's an ill wind that blows nobody any good and it blew a youth's cap right into romance.

A toy king of a tabloid monarchy declares for democracy to permit his daughter to marry a red-blooded American.

One youth breaks the bank at Monte Carlo. In fact he was so lucky that he never lost anything but his head and his hand and his heart after that. And he called that luck also.

"ANNE OF GREEN GABLES"

(REALART)

May Be Termed A Good Average Picture

THERE are some very good characterizations in this picture and it is this array of excellent types that registered best with the reviewer. The continuity, the mountings, and the photography are all up to present day standards but after an auspicious opening the director evidently believed he should inject the so-called "punch" in the action and possibly "forced" his performers to "act" and thus destroyed some of the naturalness of the later scenes.

To those who like the "Anne" series of stories by L. M. Montgomery, and their names must be legion as these stories enjoyed a wide vogue, this picture should suitably entertain. It is a simple theme and will undoubtedly afford the keenest enjoyment to those who like the sort of entertainment provided by Chautauquas and Lyceum courses.

For a blase and confirmed picture fan this picture will not register so heavily, although it should satisfy all classes. But its strongest appeal will be in the smaller towns and the neighborhood houses in a nice community. As a box office attraction it may draw heavily even in the big first run Metropolitan houses but it is not the calibre of picture that you would expect to hold up for a lengthy run in big company.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, average puller and fairly pleasing; Elite, good puller and generally pleasing; Family, good puller and entirely pleasing; Labor, average puller and fairly pleasing. Length, 7 reels. Released November 23d.—*TOM HAMLIN.*

THE CAST

Anne Shirley ..... Mary Miles Minter
Gilbert Blythe ..... George Stewart
Marilla Cuthbert ..... Marcia Harris
Matthew Cuthbert ..... Frederick Burton
Abdenage Pie ..... E. T. Chailles
Mrs. Pie ..... Leila Romer
Jumbo Pie ..... Lincoln Stedman
Josie Pie ..... Hazel Sexton
Anthony Pie ..... Master Russell Hewitt
Rober — Banker's son ..... Albert Hackett
Diana Barry ..... Maurice Lovelle
Mrs. Barry ..... Mrs. Caroline Lee
Rev. Figtree ..... Jack B. Hollis

Story by L. M. Montgomery.
Scenario by Frances Marion.
Directed by William Desmond Taylor.
Photographed by Hal Young.

PRESS NOTICE-STORY

Mary Miles Minter in her first Realart picture will appear at the ———— theatre for a ———— days' engagement beginning ————.

"Anne of Green Gables" is the title and it is one of the famous "Anne" series written by L. M. Montgomery and adapted to the screen by Frances Marion.

Anne is a pretty little orphan girl and is adopted by Matthew Cuthbert and his sister Marilla as they are becoming lonesome in the big country home, "Green Gables."

They expected a boy from the orphanage and were very disappointed at first that they received a little girl. But she soon won her way into their hearts. Mrs. Pie is a confirmed village gossip, and she disliked little orphan Anne from the start. And her daughter Josie also showed her dislike and tried to make things unbearable for Anne of Green Gables.

Anne's strong point was her vivid imagination, and she used it constantly. It was when the minister came to invite them to the forthcoming Sunday school picnic that Marilla began to sing praises of her little orphan and just how quiet and refined she was becoming.

Unfortunately, it was just at this moment that Anne was chasing a boy who had mischievously dropped an apple upon her head. And when she caught him she pummelled him much as a boy would. This quite shocked the minister and gave Mrs. Pie, the gossip, more scope for mean conversation.

It was when Anne attended the picnic by running away from the locked room and incidentally petted what she supposed was an inoffensive cat that furnished the odor that drove all the other picnickers away. And then she sold the neighbor's cow by mistake. And when later in life, when Anne became the village school teacher, she was accused of beating up Mrs. Pie's boy so hard that it broke his arm.

All those familiar with L. M. Montgomery's "Anne of Green Gables" will undoubtedly want to see the film version.

PROGRAM READER

Anne was not careful enough about choosing her company while on her way to the Sunday school picnic.

That's why she put all the assembled picnickers to flight.

How should she know that the supposed cat she paused to stroke during her walk in the woods wasn't that kind of an animal at all?

Any ordinary mutt of a dog could have followed Anne successfully that day. It did not require the keen sense of smell and intuition possessed by the high-bred hunting dog to keep tabs on Anne and even give her a good start.

That's just one of the horrible experiences of poor little "Anne of Green Gables." You all know the famous "Anne" series written by L. M. Montgomery.

Mary Miles Minter in her first Realart picture will come to this theatre next week. And out of all her chaotic life she finally found romance and a peaceful future assured.

"EASTWARD, HO!"

(FOX)

Plentiful Action in This Melodrama

WILLIAM RUSSELL possesses such a dynamic personality that it can only be expressed in plays of unbounded action. The star has shown his versatility in every form of dramatic entertainment, so Fox is not going wrong by mixing them up for him. In our opinion, however, it will be difficult to find such an all around entertainment as his recent release, "Sacred Silence." "Eastward Ho!" is melodramatic to the core and it presents Mr. Russell at his familiar task of cleaning up the East according to Western methods.

Before he can fulfil his mission he is subjected to several hectic adventures, the like of which are only found in frenzied fiction. Plots and counterplots intrigue the star and the spectator at the same time. And for a time it looks as if the Westerner would have to admit defeat. But there he is at the end smiling in a confident manner and with a trusting bride who is accompanying him Westward Ho! The story will not stand dissecting if you are looking for truth. But there is no denying its plethora of actionful scenes all of which are incorporated for their full suspensive values.

Roy Somerville, the scenarist, deserves praise for keeping his continuity progressive. Mr. Russell plays the hero with authority and a quiet humor. He knows the West and the spirit that is exemplified in the cowboy. John Hines, Charles Stevenson, Lucille Lee Stewart and Mary Hay lend good assistance. The latter is the newest ingenue to come to the screen from the "Follies." She brings youth and a charming personality with her. Emmett Flynn directed. Length, 5 reels.—*LAURENCE REID.*

THE CAST

Buck Lindsay ..... William Russell
Beatrice Whitford ..... Lucille Lee Stewart
Johnny Green, "Runt" ..... John Hines
Casper Whitford ..... Charles A. Stevenson
Kitty Mason ..... Mary Hay
Clarendon Bromfield ..... Robert Cain
Jerry Durand ..... Thomas Delmar
"Slim" ..... Colin Chase

By William McLeod Raine.
Scenario by Roy Somerville.
Directed by Emmet J. Flynn.
Photographed by George Lane.

PRESS NOTICE-STORY

William Russell will appear at the ———— theatre on ——— of ——— week in his second Fox picture entitled "Eastward Ho!" This offering is from an original story by William McLeod Raine, the Scenario of which is written by Roy Somerville, and it awards the star the role of a young Westerner who journeys East to battle a syndicate that is threatening to tie up the ranchmen with options on their cattle. He little dreams however that his stay in the metropolis is to be occupied with a series of thrilling adventures and that one of them takes the form of love. A courageous chap and full of initiative, it doesn't take him long to make himself adaptable to his new environment.

There is a young girl who accompanies him East — a girl in search of a theatrical career, but who falls into the clutches of white slavers. And he comes to the rescue when she is in danger. Of course he is a marked man but his resourcefulness always saves him. The day approaches when he is to obtain the options and the ringleader of the syndicate attempts to have him framed — framed by the very men responsible for the girl's harrowing experience. But Buck Lindsay, as he is called, is able to take care of himself. And he sees to it that the guilty conspirators get their just deserts. His friend, Johnny Green, has come East too, and immediately falls in love with the would-be actress. When they return home they both realize that they have lost their hearts but succeeded in saving the property of their pals. This is a two-fisted picture, which presents a series of hair-raising complications, a wealth of humor and a shade of heart interest. It is refreshing and delightful and capably interpreted by Mr. Russell and a capable company.

CATCH LINES

They attempted to trifle with a Westerner, but found out to their sorrow that he meant business. He could handle a gun or fight with his fists. See William Russell in "Eastward Ho!"

See William Russell as a Westerner who comes to New York and finds adventure, excitement, and ———. See "Eastward Ho!" a smashing picture of stirring situations and climaxes.

They tried to mulct the Westerner out of his money but they miscalculated on the spirit of the West. See Bill Russell in the dramatic photoplay, "Eastward Ho!" Its great.

PROGRAM READER

Buck Lindsay had never been East before, so when he found himself in New York he felt exceeding awkward. But Buck knew how to take care of himself even though he did hail from the plains. When a girl he met on the journey begged him to come to her rescue he promptly did so. Buck was afraid of nothing. He came East to square the account against a certain crooked syndicate, but business had to wait when fair ladies were in distress. How he takes care of himself, how he conquers the syndicate with his truly Western methods, how he finds romance and helps his pal to find it too, are events which compose a very interesting photodrama — a photodrama which offers a rich variety of situations and climaxes. The action is red-blooded and it builds with ever increasing interest. The picture is "Eastward Ho!"— the star, William Russell.

"A VIRTUOUS VAMP"
(FIRST NATIONAL)

Best Constance Talmadge Picture to Date

THE reviewer is firmly convinced that this is the best Constance Talmage picture to date. It is farce comedy that has a logical story whereas farce is never expected to be real farce if there is anything logical in it. But this photoplay disproves the established theory. And besides having a logical reason for the situations and action it gives Constance Talmage the best opportunity she ever had to demonstrate her talents as a comedienne.

It is just spicy enough to be quite audacious but has just the necessary delicacy to provide exquisite enjoyment for all classes.

The continuity is clear and direction is excellent, while the entire cast contributes a very capable performance. How the girl stenographer innocently vamps every department of the office into distraction is told in a highly amusing manner and laughable situations follow one another in rapid succession.

And there is a pretty romantic interest added when the charming little vamp tries her wiles, apparently in vain, on the only man she ever cared to win.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, big puller and exceptionally pleasing; Elite, strong puller and most highly pleasing; Family, big puller and greatly pleasing; Labor, strong puller and very pleasing. Length, 5 reels. Released November 16.—*TOM HAMLIN.*

THE CAST

Gwendolyn Beofort Armitege.....Constance Talmadge
Nellie Jones.....Constance Talmadge
Mrs. Armitege.....Harda Daube
Edward Cecil Armitege.....Jack Kane
James Crowninshield.....Conway Tearle
Katherine Crowninshield.....Jeanette Horton
Minerva Crowninshield.....Margaret Linden
Kirby.....Wallace McCutcheon
Mr. Bell.....Ned Sparkin
Mr. Hicks.....William Eville
Mr. Davis.....William Gaunt

From Clyde Fitch's play, "The Bachelor."
Adapted by John Emerson and Anita Loos.
Directed by David Kirkland.
Photographed by Oliver Marsh.

PRESS NOTICE-STORY

Constance Talmadge in "A Virtuous Vamp" is the First National Attraction to appear at the ——— theatre for a ——— days' run beginning ———.

This is from Clyde Fitch's great laughing success, "The Bachelor," seen on many stages and was adapted for the screen by John Emerson and Anita Loos.

When Gwendolyn Beofort Armitege was two years old her folks lost their all in the San Francisco disaster and as the photoplay opens the little two-year-old is "vamping" even at that early age when she bestows a kiss upon the fireman that carried her.

Twenty years later we find her in New York as Nellie Jones, looking for a position as stenographer. James Crowninshield engages her, and every department she is placed in is immediately thrown in chaos as she is so pleasantly vampish that all the employes merely gaze at her instead of working.

Finally the boss takes her as his private secretary, and as he is all business the youthful employer is apparently immune from ner blandishments. However, when a prominent shimmie dancer applies for $10,000 insurance for her shoulders the boss did not know what a risk his company might be taking until his stenographer showed him how the dance was performed by gracefully moving her shoulders.

This is described by the critics as one of the best farce comedies of the year and they are a unit in declaring that this is the best photoplay that Constance Talmadge has ever appeared in to date.

PROGRAM READER

She was a shimmie dancer and wanted to insure her shoulders for $10,000.

After the insurance man saw her performance he wanted to know why she just wanted her shoulders insured.

The pretty stenographer, employed by the insurance man, was the party responsible for the boss witnessing the dancer's performance.

For when the application came in he was amazed and asked her if she knew what a shimmie dancer was and why she wanted this insurance.

So the pretty stenographer told him that insuring these shoulders might be accepting quite a risk and suggested that he see the dancer himself. And he took his stenographer along with him to the cabaret.

But he was a hard-headed although youthful business man, and although his stenographer was a natural vamp she was a good girl.

So no real harm was done. But good was accomplished later in this screaming farce which comes to this theatre next week.

It was adapted by John Emerson and Anita Loos from Clyde Fitch's great stage success, "The Bachelor," and winsome Constance Talmadge is the star in this First National Attraction.

CATCH LINES

Where a noted shimmie dancer applies for $10,000 worth of insurance for her shoulders.

A business office in which chaos is introduced because of the vamping proclivities of a pretty stenographer.

"LASCA"
(UNIVERSAL)

Famous Poem Makes Fairly Pleasing Picture

FRANK DESPREZ' famous poem, "Lasca," has been visualized upon the screen with a fair amount of success. Although the story is colorful and dramatic enough to excite the imagination it hardly suffices for five reels of film entertainment inasmuch as the climax is a long time arriving. And this ingredient is the sustaining point of interest. The lapse of action may be due to the fact that it is familiar to most of us. Which of course robs it of any suspensive value. It is a faithful adaptation however, though here and there it has been elaborated to fit the camera. The characterization remains the same, the wild rose, Lasca, being wonderfully humanized by Edith Roberts.

To give it melodramatic shape certain characters are introduced that are not found in the original. This elaboration has not spoiled the poem a particle. Rather has it brought emphasis to the high lights. The sponsors have acted upon the hero's desire to make the girl jealous for something he did rather than for something he said. So they promptly introduce a former sweetheart, which was the logical thing to do under the circumstances. In the meantime you catch the poetry of the romance that has developed between the lovers. You catch the pathos — pathos which isn't spoiled by any truckling to a happy ending. Lasca dies with loving sacrifices. The tempestuous little heroine gives up her life to save her lover from the mad stampede.

It is this romance which will make the picture appreciated. Frank Mayo is an acceptable hero. The picture is endowed with appropriate backgrounds. Length, 5 reels.—*LAURENCE REID.*

THE CAST

Anthony Moreland.....Frank Mayo
Lasca.....Edith Roberts
The Mexican Boy.....Arthur Jasmine
Clara Vane.....Veola Harty
John Davis.....Lloyd Whitlock

By Frank Duprez.
Scenario by Clifford Howard.
Directed by Norman Dawn.

PRESS NOTICE-STORY

Frank Mayo, Universal star, will be seen at the ——— theatre on ——— of ——— week in his latest photodramatic production entitled "Lasca." This is an adaptation of Frank Duprez' famous poem of the same name, and it provides the star with a romantic role of which he takes the fullest advantage. Most every one is familiar with the Mexican girl, Lasca, who sacrificed her life through love for the cowboy. A little "spitfire" is Lasca, and so difficult to handle that she is promptly given a wide latitude by her own people.

Anthony Moreland is attracted to her through the sheer force of her personality. She will not brook any indifference on his part. A time comes when her jealous nature is provoked and quick as a flash she stabs him with a queer little dagger. She expects as much love as she gives, and she cannot understand why he neglects her for an American girl. Although her anger is quick her remorse keeps pace with it. And she binds the wound. So Anthony and Lasca ride the plains. "The green beneath, the blue above—dash and danger, life and love." So it is in Texas down by the Rio Grande.

A Texas "norther" comes up and "woe to the rider and woe to the steed who falls in the path of the wild stampede." To save him from the onrushing herd the girl sacrifices her life. So he buries her and his heart at the same time in Texas down by the Rio Grande.

A vivid picture does this poem make — a picture of romance and adventure. The story offers situations of heart interest and appeal. Mr. Mayo is assisted by Edith Roberts as Lasca, and she humanizes the character with keen sympathy and understanding. Norman Dawn produced the picture from a scenario by Clifford Howard.

CATCH LINES

Do you remember that stirring poem, "Lasca?" Do you remember how you thrilled to it as you followed her tragic career? Come and see her humanized upon the screen next ———.

"Once when I had made her jealous for fun — for something I had whispered or said or done — she drew from her breast a queer little dagger — Quick, sting of a wasp it made me stagger. But scratches don't count in Texas, down by the Rio Grande."

She loved him with a jealous passion. A brave little girl was Lasca and she sacrificed her life for love. See a photoplay from the celebrated poem, "Lasca," next ———.

SUGGESTIONS

A good angle in advertising this feature would be to print the poem if you can get hold of a copy and distribute it in the form of a circular letter. This will arouse the interest of those who have read it in the original, and it is vital enough to attract those who are unfamiliar with it. Use excerpts from it for your teaser announcements and catch lines. Bring out that it is an adaptation of the poem of the same name — a poem which is constantly used by actors for recitations. Mention that it is seen here with all its color and vitality. Feature its source in all your advertising. Tell that it features Frank Mayo and Edith Roberts. Emphasize the fact that it is a picture of undying love and devotion. Inasmuch as most people are familiar with it, you might get someone to recite it.

"THE UNDERCURRENT"

(SELECT)

Patriotic Note May Carry This Picture By

GUY EMPEY has taken advantage of the social unrest which has been dominant since the war ended by turning out a propaganda picture based upon this vexing problem. He has striven in all sincerity to point a lesson in patriotism for the guidance of the working man, but in doing so he has overlooked to incorporate an underlying theme which would give his drama a sustaining note. Mr. Empey doesn't solve anything. He merely draws a vivid picture of an isolated case and attempts to reveal what would take place if Red agitation so intrigued the minds of the working people that they forgot the meaning of the American flag.

A group of dark visaged plotters scheme to incite the working people and the soldiers recently returned from France through their undercurrent of intrigue. By working on one of the boys who has a gift for oratory they feel certain that he can enlist the others by pointing out that there has been no reward in their fighting. When success is about to crown their efforts our hero has a vision of the flag and what it stands for and he routs them with patriotic fervor. Aided, of course, by the soldiers.

The picture as presented, reveals a melodrama of the most lurid type. And to attract the enthusiasm of the audience the author-actor resorts to the tried and true and much overworked formula of waving the flag. One thing is certain if the Reds act as stupidly as they do here, the country is not in danger. Mr. Empey has a competent company of players, the work of Frederick Buckley standing out conspicuously. Length, 6 reels.—*LAURENCE REID.*

THE CAST

Jack Duncan	Guy Empey
Lucy Duncan	Florence Evelyn Martin
Jack Duncan, Jr.	Vera Boehm
Fanny Brett	Marguerite Courtot
Mariska	Betty Blythe
Ivan	William Dunn
John Loring	Charles A. Stevenson
Mrs Loring	Betty Hutchinson
Sylvia Loring	Sally Crute
Edward Taylor	Eugene Strong
Padris Thann	Frederick R. Buckley
Malin	Arthur Donaldson
Marinoff	Frank Norcross
Smith	Harry Lee

By Guy Empey.
Scenario by William Addison Lathrop.
Directed by Wilfrid North.

PRESS NOTICE-STORY

A stirring, thrilling story of the life of the average working man and his family will be seen at the ———— theatre beginning ————. The name of the picture is "The Undercurrent" and it presents Guy Empey as the star. The theme of the subject is based upon the Red menace which is constantly striving to gain a foothold in America. Jack Duncan has returned from France with an ambition to better his position at the Loring Steel Mills, where he was formerly employed. But his old job was taken which of course forced him in the machine shop. For a time he was happy.

But the Reds had their eyes on him knowing that if they could enlist his services in their cause they would be able to control the soldiers. He listened to the swish of their undercurrent and found himself out of work. And when a man is no longer able to provide for himself and his family he will listen to any Utopian scheme to better his fortune. He realized that life had not given him a square deal. Then suddenly his eyes were opened to the truth and he realized that the United States Government was in danger of being overthrown. So Jack Duncan, the agitator, became Jack Duncan, the fighter. And the undercurrent was washed away. And happiness reigned again. Mr. Empey is supported by a competent cast. The story was written by the star and it offers a timely and vital melodrama.

SUGGESTIONS

In advertising this feature we would advise you to play up Guy Empey since he is a national figure not only as a fighter but as the author of "Over the Top," the first of the war books. Impress upon your patrons that Mr. Empey wrote "The Undercurrent" but that it isn't a war story. Tell them that it is a timely and vital subject which has to deal with one of the causes of social unrest in America. Tell them it deals with the life of the average working man. Obtain the co-operation of the local bookshops and endeavor to get them to run a window display of Empey's books. Also have them announce that the author will be seen in his latest picture at the ———— next ————. Use catch lines in emphasizing the import of the theme. Co-operate with the schools and offer prizes to the student who writes the best essay on "The Undercurrent." Mention the players.

CATCH LINES

The undercurrent of Red agitation had him in its grip. Then something happened. He remembered that he had pledged himself to uphold the Government. See "The Undercurrent."

The story of a man who found a harder battle to contend with "over here" than he had found "over there." See Guy Empey, the author of "Over the Top" in "The Undercurrent."

A story of the average working man and his family—that is "The Undercurrent" which will come to the ———— next ————. A timely, vital picture of social unrest. Don't miss it!

"THE RIGHT TO LIE"

(PATHE)

A Conventional Sob Sister Story

"THE Right to Lie," Dolores Cassinelli's newest picture under the Capellani banner, is cut from a familiar cloth, its theme having time and again been presented on the speaking stage and several occasions on the screen. It is the old tale of the young and trusting wife who commits perjury in order to save her husband from paying the penalty for murder. A jury permits him to go free on the unwritten law, holding that the crime was justifiable. Before this climax is reached the heorine is pictured as a "more sinned against than sinning" woman.

Because she repulses a certain social parasite he obtains evidence against her in the shape of a "flashlight" photograph, taken before she was married, and when she is in the arms of her own father, though the moral leper does not know of the relationship. She is dismissed from his home by her stepmother who has been kept in ignorance that her husband was married before. This woman presents herself as a very unnatural character, and the father does not merit much sympathy because of his failure to show some authority in his home. When the daughter marries, the parasite comes into her life again and it is her moments with him that give rise to her husband's suspicions. She is endeavoring only to obtain the fatal photograph.

And so to the crime and the trial. Naturally, the wife is a sympathetic figure and one responds to her sacrifice of her good name and honor and admitting guilt when there isn't any. Mr. Carewe's direction is capable enough and the acting is of a first rate order. Miss Cassinelli plays the heroine with plenty of charm and color. Length, 7 reels.—*LAURENCE REID.*

THE CAST

Carlotta	Dolores Cassinelli
Curtis Austin	Frank Mills
Crosby Dana	Joseph King
J. Winthrop Drake	Warren Cook
Mrs. Drake	Grace Reals
Signor Riccardo Novelli	George Deneubourg
Signora Dolores	Claire Grenville
Edith Austin	Violet Reed

By Jane Murfin.
Directed by Edwin Carewe.

PRESS NOTICE-STORY

"The Right to Lie," Dolores Cassinelli's new picture, which comes to the ———— theatre beginning ————, is a story of a young woman who sacrifices her good name to save her husband from the electric chair. It is more than that; it is also a tale of man's condemnation of woman. And so it offers a highly dramatic entertainment—one which unfolds a wealth of pathos and sentiment. Its chief character is Carlotta who is brought from Italy by her father, J. Winthrop Drake, and taken into his home. He poses as her guardian because he doesn't want his wife to know that he was once married to an Italian woman.

Carlotta eventually meets Curtis Austin, a patron of the arts, and marries him. But the girl is apparently not safe from evil gossip anywhere. A social parasite puts a wrong conception on her character and constantly threatens to expose her. It is her object to obtain certain incriminating evidence which he possesses. The husband, however, feels that his wife is untrue and kills the moral leper. He refuses to see his wife and accepts the inevitable. But Carlotta, with supreme sacrifice, tells on the witness stand that she has been dishonorable. It is her right to lie to save her husband. And the jury acquits him on the ground that the crime was justifiable. Miss Cassinelli makes Carlotta a study in feminine love and devotion, and she is ably assisted by players of proven ability. Edwin Carewe directed the picture from a story by Jane Murfin, who is one of the leading playwrights of the day.

CATCH LINES

If your husband had falsely accused you of being dishonorable and had committed murder, would you go on the witness stand and save him by defaming your character? See how Dolores Cassinelli answers it in "The Right to Lie."

No evidence in the world could save her husband except that she take the witness stand and bring dishonor on her good name. Although he had wrongly accused her, she committed a supreme sacrifice.

See "The Right to Lie," Dolores Cassinelli's new picture of a woman's sacrifice to save her husband. A picture of tremendous sympathy and sentiment and pathos.

PROGRAM READER

No matter where she turned evil gossip pursued her. Even when she married she couldn't escape the social parasite. Provoked because she repulsed him, he attacked her in the most cowardly way. A flashlight photograph taken when she was in the arms of another man was the evidence. This she sought to obtain. The husband put a wrong conception on the scene and promptly killed the coward. He believed his wife guilty, but it was plain to be seen that no power could save him from the electric chair. Then what do you suppose took place? With supreme courage and sacrifice his wife buried his scathing denunciation of her character and came to the rescue. She would tell a lie. She would make herself out dishonorable in order to establish a motive for the crime. This is the brief outline of Dolores Cassinelli's new picture, "The Right to Lie," which comes to this theatre very shortly. Don't miss it; it presents a powerful picture of love and devotion. It is dramatic to the core.

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DECEMBER 6, 1919

Motion Picture News

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. XX No. 24. *Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y. under the Act of March 3, 1879.* PRICE 15 CENTS

Published Weekly—$2.00 per year

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If you let any Distributor-Interests frighten you into long-term contracts or scare you into selling out the controlling power of your house, *look out for the tent-show man!*

Remember, people want to see the best pictures that are made, and they will see them, whether in a picture palace, a tent or a barn. But you can't keep quality films away from them.

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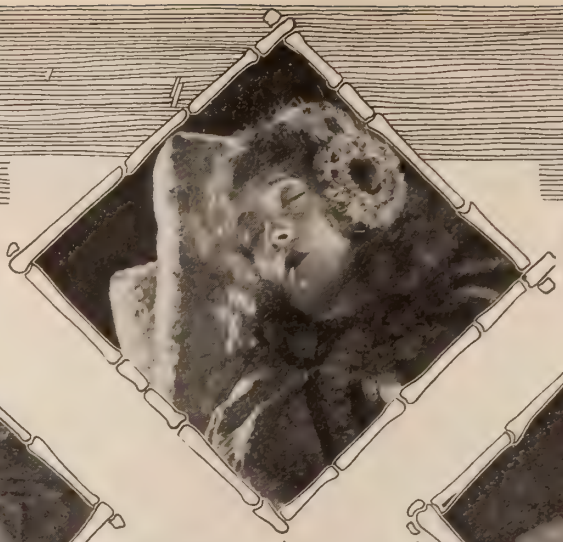

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more and more will it be demonstrated that this master-artist of films has created the one great, enduring screen classic.

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People are talking of "BROKEN BLOSSOMS" the country over, and they will continue to talk of it. When they do, is your theatre recalled as the house that made possible its presentation?

If you are building for the future, if you are trying to establish a personality for your house, you cannot afford to miss the help that "BROKEN BLOSSOMS" will give you. Just as surely as your patrons will remember "BROKEN BLOSSOMS," just so surely will they think back with gratitude to the theatre that brought this masterpiece to them.

If you haven't already booked "BROKEN BLOSSOMS" cut out the coupon on this page, fill in your complete address, and mail today to your nearest United Artists Corporation Branch Office—see list below—for full information on D. W. GRIFFITH'S greatest creation.

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MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D.W. GRIFFITH ·

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UNITED ARTISTS CORPORATION,
Gentlemen: Please send by return mail full information regarding the rental of D. W. GRIFFITH'S "BROKEN BLOSSOMS."

Theatre Name .....

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City ..... *State* .....

N-3B

DOUGLAS FAIRBANKS'

new picture to be released December 29th

"WHEN THE CLOUDS ROLL BY"

is a distinct novelty. You think you know Fairbanks, and what he can do for your theatre; "WHEN THE CLOUDS ROLL BY" is the biggest Fairbanks surprise that you've so far been able to offer your patrons.

More fun than he's ever been able to put into a picture, more thrills, more stunts, a story that gives him a one hundred per cent opportunity to work for your box-office. And you know what that means.

For example, the scene shown above required the flooding of an entire village, but Douglas Fairbanks did it without regard to cost—to give you the most crowd-compelling picture of his career.

Producing independently and releasing direct to the theatres of the country, he is at last in a position to make the kind of pictures you want him in.

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Mail this coupon for full information on this big Fairbanks picture

On the opposite page you will find a list of United Artists Corporation Branch Offices. Fill in your name and address on the coupon on this page, and mail it to your nearest Branch Office. Full information will at once be sent you regarding the rental of DOUGLAS FAIRBANKS' new picture "WHEN THE CLOUDS ROLL BY."

Fill in your name and address. Cut out this coupon and mail today

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Gentlemen—Please send me by return mail full information regarding the rental of DOUGLAS FAIRBANKS' new picture "WHEN THE CLOUDS ROLL BY."

Theatre Name .....

Manager .....

Street .....

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To the Motion Picture Producers
of the World

Mr. Ricord Gradwell, formerly President
of the World Film Corporation
announces the formation
of

THE PRODUCERS SECURITY CORPORATION

(an Organization of Service)

OBJECTIVE

The object of this new Corporation is to adequately safeguard and protect the interests of the Motion Picture Producer by rendering him Guaranteed Service.

STAFF

President and General Manager
RICORD GRADWELL

Advertising Director
CAMPBELL MacCULLOCH

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SALES	PUBLICITY	DISTRIBUTION
AUDITING	ADVERTISING	LEGAL SERVICE

No more important step than this determination to place upon a solid commercial basis the relationship of producer and distributor has been taken in the history of the film industry.

A booklet outlining the plan upon which this corporation operates will be sent on application, and will fully explain the system of guaranteed audited profits.

THE PRODUCERS SECURITY CORPORATION
General Offices at
516 Fifth Avenue, New York City

MARY MILES

MINTER

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"Anne of Green Gables"

Based on the four "Anne" books by L.M. Montgomery

Heart Interest

The kind that will make lovers – fathers and mothers – sit closer to each other – the story of a little madcap that will appeal to children, young and old.

Realart Pictures Corporation
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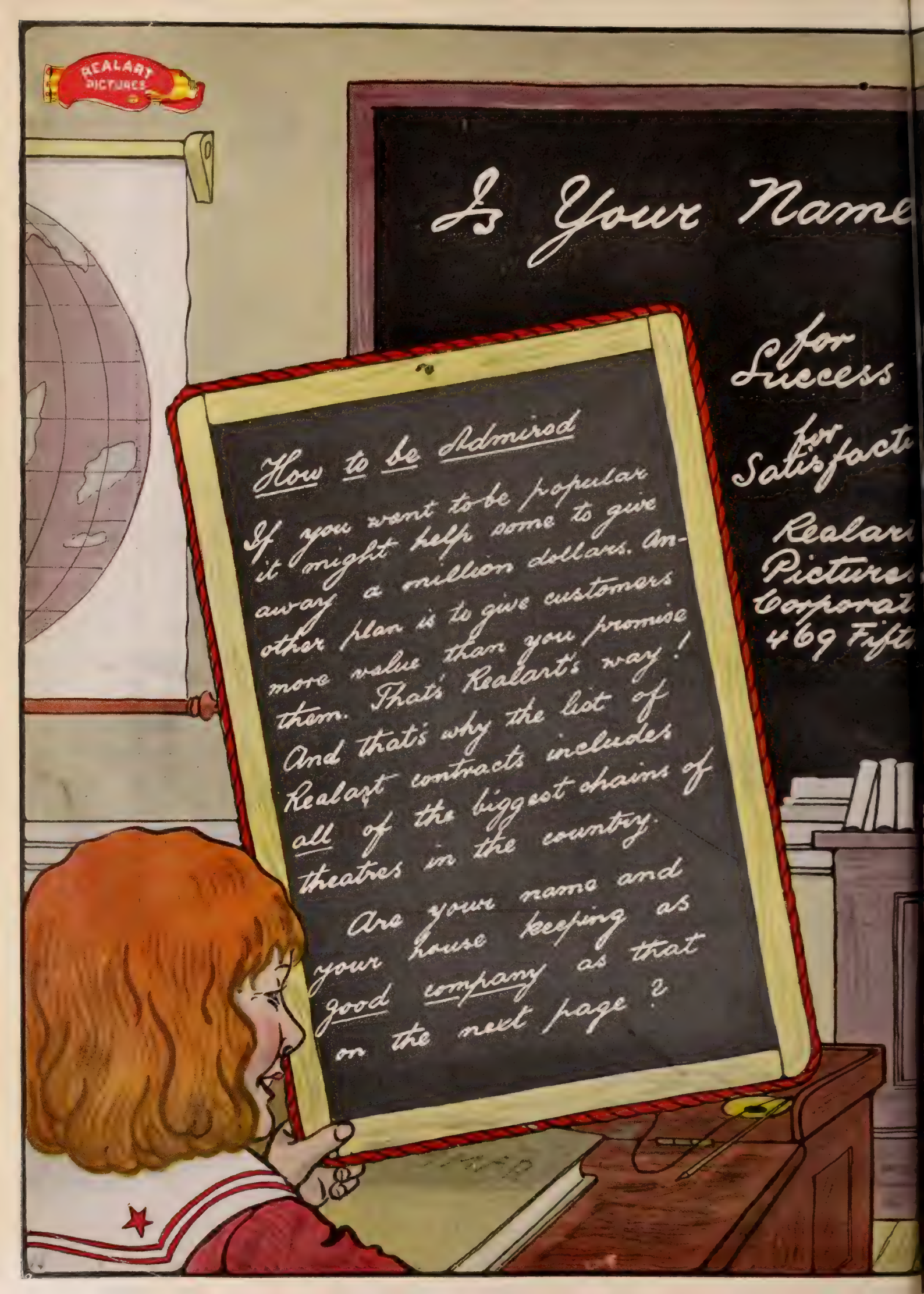
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If you want to be popular it might help some to give away a million dollars. Another plan is to give customers more value than you promise them. That's Realart's way! And that's why the list of Realart contracts includes all of the biggest chains of theatres in the country.
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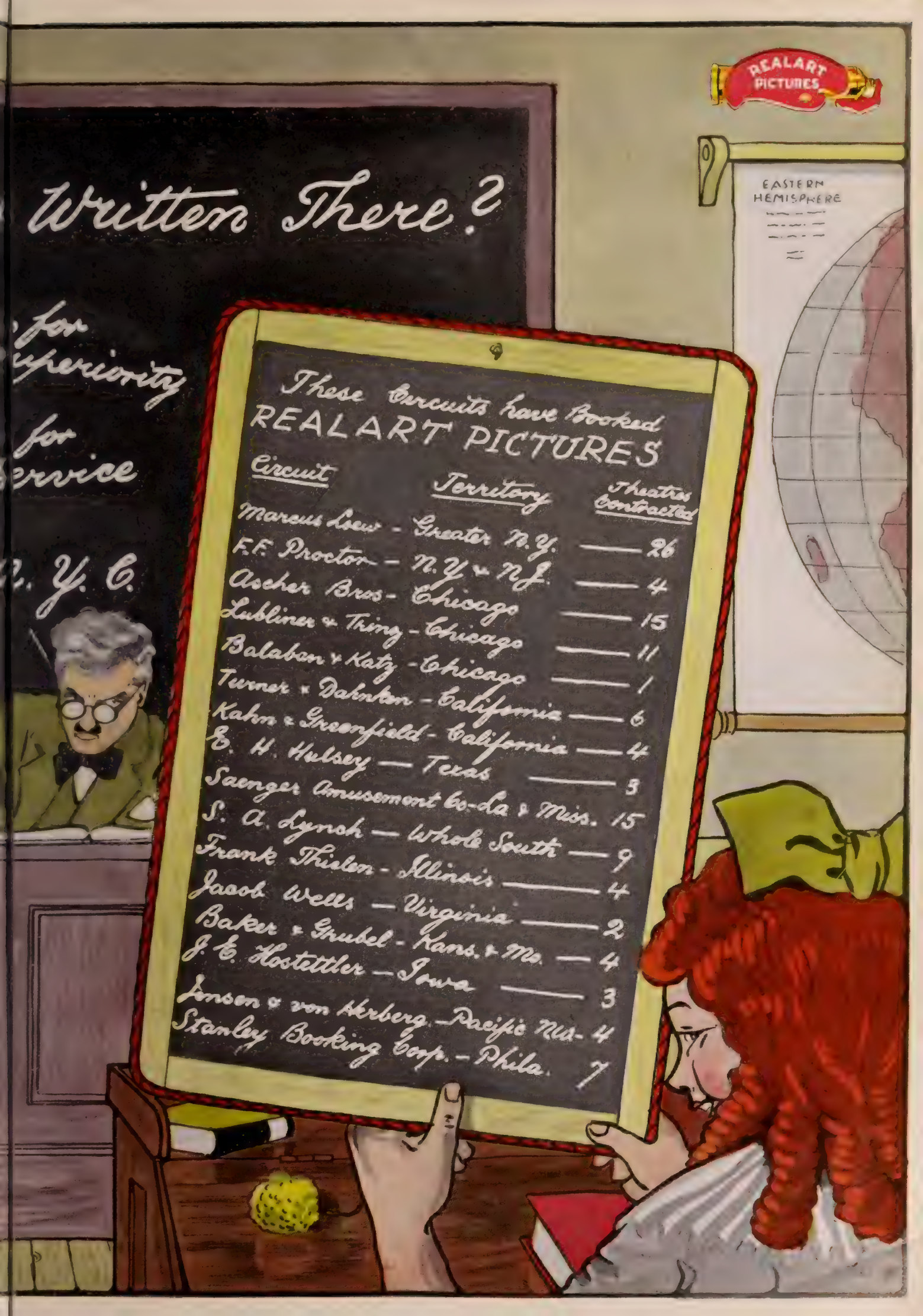
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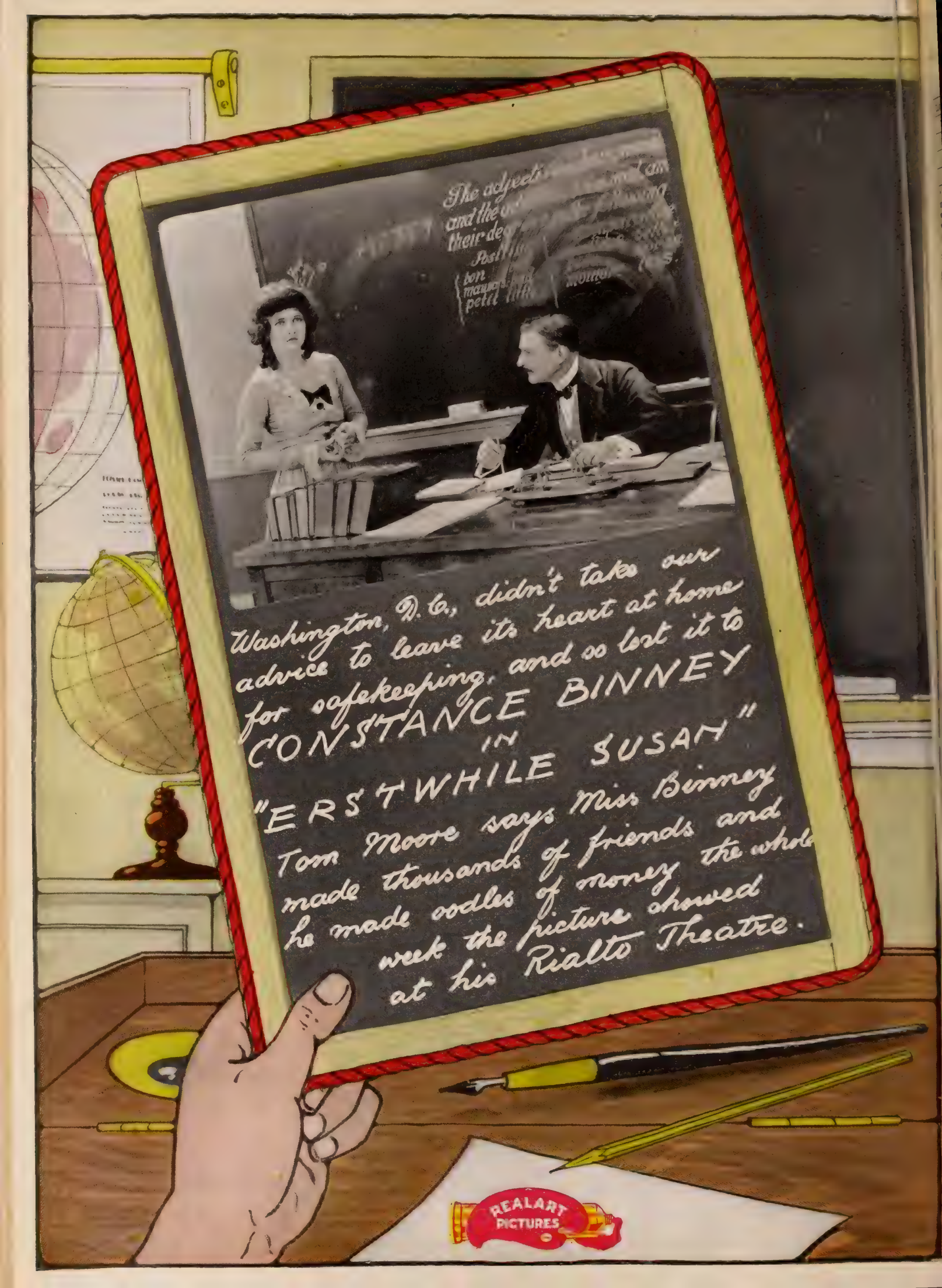
Washington, D. C., didn't take our advice to leave its heart at home for safekeeping, and so lost it to
CONSTANCE BINNEY
IN
"ERSTWHILE SUSAN"
Tom Moore says Miss Binney made thousands of friends and he made oodles of money the whole week the picture showed at his Rialto Theatre.
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YOUR KANSAS CITY MANAGER MR MACMEEKIN AND HIS REPRESENTATIVE MR FOX LAST NIGHT SCREENED SOLDIERS OF FORTUNE IN THIS THEATRE FOR BENEFIT OF LARGE CROWD OF EXHIBITORS FROM THIS TERRITORY STOP AFTER SEEING THIS WONDERFUL PRODUCTION IMMEDIATELY SIGNED A CONTRACT ON MR MACMEEKIN'S OWN TERMS STOP THIS WILL BE THE FIRST PICTURE TO EVER PLAY THE MAJESTIC THEATRE ONE WEEK AT ADVANCED PRICES STOP WE HAVE ALSO CONTRACTED FOR THE ENTIRE SEASON'S REALART PROGRAM AFTER HAVING PLAYED THE FIRST RELEASE ERSTWHILE SUSAN AT AN ADVANCE IN RENTAL ON THE SUBSEQUENT ELEVEN PICTURES OF FIFTY DOLLARS EACH OVER WHAT WE PAID FOR FIRST THREE RELEASES CONTRACTED FOR STOP TOTAL AMOUNT OF CONTRACT SIGNED WITH MR MACMEEKIN TODAY MORE THAN FIVE THOUSAND DOLLARS THE LARGEST CONTRACT WE EVER GAVE TO ANY ONE CONCERN IN HISTORY OF THIS THEATRE

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MANAGER MAJESTIC THEATRE

Smallest output and youthful, perhaps, but breaking records just the same!

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If You Had But One Question in Life To Ask
WHAT WOULD IT BE?

D. W. GRIFFITH

presents his initial
personally directed picture
for First National

"The Greatest Question"

A MOMENTOUS DRAMA OF TODAY

This question is the greatest thought in the world today.
There never has been a greater thought.
And there never will be.
Science and reason are trying to solve it.
Philosophy and reason seek its answer.
Knowledge and ignorance are leveled by it.
The most talked of question of the time.

It Will Create Astounding Interest
And Stir Your Patrons As Never Before

A play alive with
HOPE AND HAPPINESS
FAITH AND LOVE
TENDERNESS AND HUMAN SYMPATHY

A late December release.

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Special Attraction

W-H-O-O-P

The Big Show

ANITA STEWART

You have never seen Anita Stewart at her greatest until you have seen her as the whimsical, loving, hard riding waif from the Kentucky Hills, in a stirring story of the picturesque old South — land of beautiful women, fast horses and bold fighting men.

Presented by
Louis B. Mayer

Written by
Charles P. Dazey

H-E-R U-P-!
Is Coming!

"In Old Kentucky"

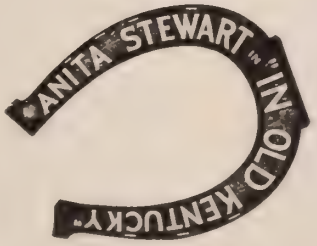
A THRILL WITH EVERY FOOT

An exciting horse race
Night Riders in wild ride
Fierce feudal wars
Moonshiners' battles
Dynamite plots
Thrilling fox hunt
Plunge over cliff
Revenue officers' chase

Hair-raising leap for life
Girl in blazing barn
Balet with pitch forks
Kidnaping a jockey
Queer effects of Mountain Dew
Girl battling for honor
Lynch law at midnight

A tender love story **Clean, human humor**

MARSHALL NEILAN'S
masterpiece in direction



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A ROMAN
featuring
COLLEEN
A sure-fire
Christie Hit
in two reels
Directed by
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CHRISTIE SPECIALS

A feature cast including

EARL RODNEY
EDDIE BARRY
HELEN DARLING
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Released in November

THE STAR CHARMING
WANTS TO KNOW
WHICH IS
"THE INFERIOR
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?

REPUBLIC RP PICTURES

THE SYMBOL OF SUCCESS!

PERFORMANCE counts in every phase of Big Business!

Behind the new symbol—REPUBLIC PICTURES—lies the performance and progress that has stood the test of time and comparison.

A symbol of broadened leadership and perfect organization in which you get the dollars-and-cents profits that *must* come from proved box-office attractions and "live-wire" exploitation.

As SELECT has merited your confidence and esteem,so will Republic.

New in name—but old in the experience and understanding of the needs of those who have gained by mutual trust.

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Edward Godal
presents
MARIE DORO
in
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Produced for B. & C. Films
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L. LAWRENCE WEBER
PHOTO DRAMAS, INC.
present

"THE BLUE PEARL"

with a DeLuxe cast headed by

EDITH HALLOR FAIR BINNEY
FLORENCE BILLINGS

adapted from the

SHUBERT PRODUCTION

by
ANNA CRAWFORD FLEXNER
directed by
GEORGE IRVING

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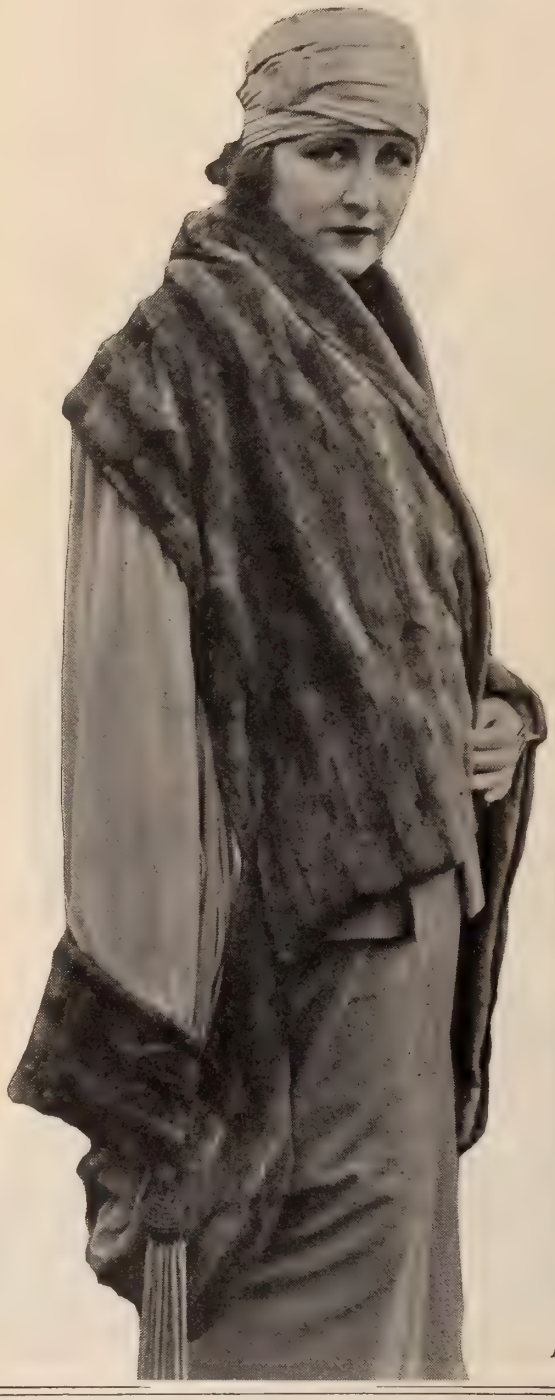

"The AMAZING WOMAN"

a LLOYD CARLETON production with RUTH CLIFFORD

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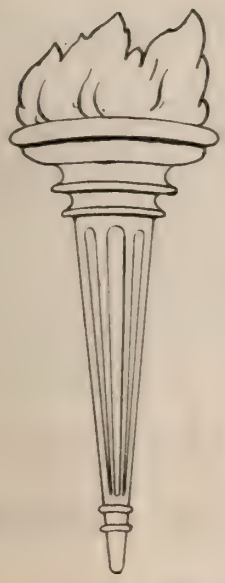

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PRINCE LAUGHS AT FILM FUN.

The Prince of Wales had his first opportunity yesterday since he came to New York to be "a regular boy," and he took full advantage of it. He went to the movies as guest of William Fox at the Academy of Music in Fourteenth

The New York Times in telling of the visit of H·R·H· The Prince of Wales to the William Fox Academy of Music gave the facts concerning his appreciation of Mutt and Jeff, Fox Sunshine Comedies and Fox News.

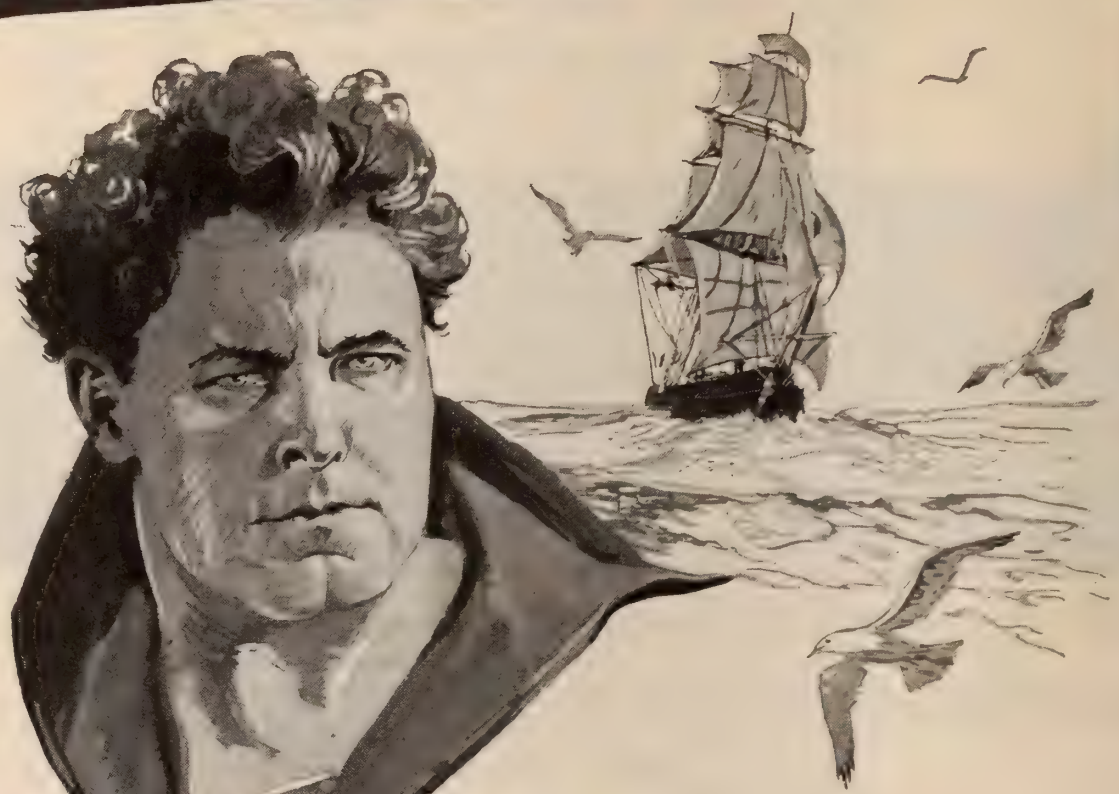
The show started with an exhibition of Mutt and Jeff in some amusing antics. The crowd watched intently to see if he was going to like it. He did. And every time he broke into a laugh the whole place laughed good-naturedly with him.

The second picture concerned itself with some fantastic adventures of a not very successful troupe of dog catchers. Edward Albert followed their mishaps with a broad grin, and when a bumptious goat came into the reel to enliven the proceedings, he laughed so heartily he imperilled his balance on the little chair.

The entertainment concluded with movies of the Prince's arrival the day before. They afforded him an opportunity to view his entry from an opposite point of view to that of Tuesday—the picture had an unwonted touch of realism for every time the screen showed a cheering throng those inside supplied an appropriate volume of welcoming demonstration.

The high, the middle and the low are always delighted with FOX ENTERTAINMENTS

This Full Page



IN LOUIS TRACY's "WINGS OF THE MORNING" which is appearing on the motion picture screens throughout the world

WILLIAM FARNUM

typifies that fine, clean manhood which we love to call American.

The story was wonderful as a novel. It is amazingly greater in its healthful excitement as a screen drama.

See it at the better theatres and compare it with WILLIAM FARNUM *in*
THE LAST OF THE DUANES
WOLVES OF THE NIGHT
THE LONE STAR RANGER
and other splendid pictures for all the family.

FOX FILM CORPORATION
WILLIAM FOX, *President* — WINFIELD SHEEHAN, *General Manager*

They are examples of the fine value of

FOX ENTERTAINMENTS

Attend the theatre that presents them.

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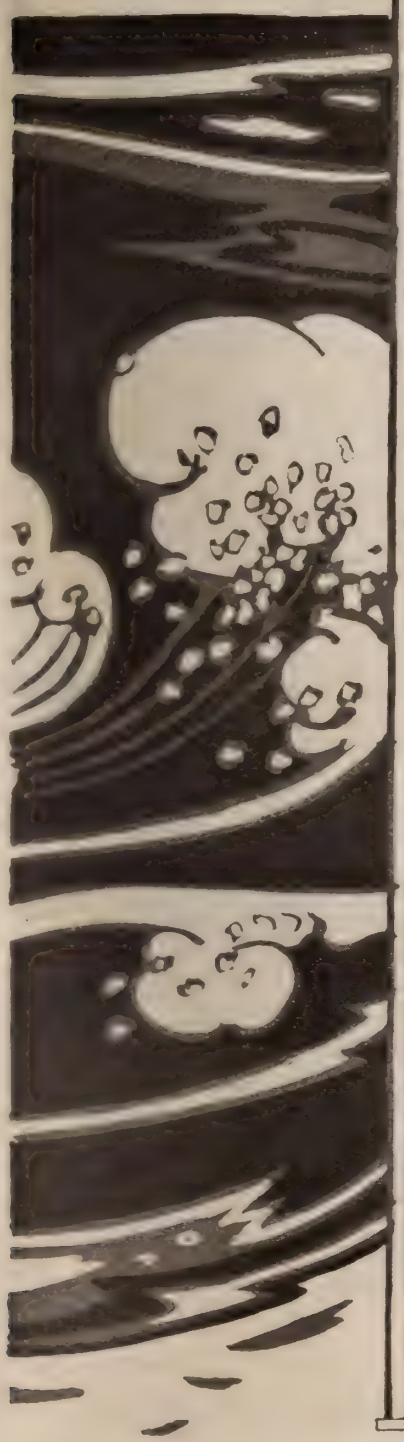

is appearing in the following nationally circulated magazines as a part of the *Greatest National Campaign* ever engaged in by a Film Company.

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PHOTOPLAY JOURNAL
AINSLEE'S
SMITH'S
AMERICAN

BOOK
WINGS OF THE MORNING
and ride with the tidal wave of success.

FOX ENTERTAINMENTS

WILLIAM FOX
presents

Mutt & Jeff

by
CAPT. BUD FISHER

Animated laughter that reconciles audiences to all sorts of programs.

FOX ENTERTAINMENTS

WILLIAM FOX
presents

MADLAINE TRAVERSE

the empress of stormy emotion in

LOST MONEY

A dramatic story of a fight for millions

Directed by Edmund Lawrence

FOX
ENTERTAINMENTS

Beauty, Laughter, Surprise!

WILLIAM FOX

Sunshine Comedies

FOX ENTERTAINMENTS

Supervision Hampton del Ruth

Without a competitor in the field of great comedies.

LARRY SEMON in The HEAD WAITER

Served The Laugh

Hit At The

CAPITOL THEATRE

The Largest and Finest

In The World

"'The Headwaiter,' with Larry Semon is full of laughs."
—*N. Y. Morning World.*

"The Larry Semon comedy, 'The Headwaiter' is a laugh maker."
—*N. Y. Evening Sun.*

"'The Headwaiter,' with Larry Semon is worth expending laughs on."
—*N. Y. Morning Sun.*

VITAGRAPH

ALBERT E. SMITH, President

ANITA

THE FILM OF
1,000 THRILLS

"IN OLD

The Good Luck Picture of 1920

ANITA STEWART
Productions Inc.

A
"FIRST NATIONAL"
ATTRACTION

PRODUCED BY
LOUIS B. MAYER

STEWART

Directed By MARSHALL NEILAN

From The Beloved Classic Of The American Stage By Chas. T. Dazey

Scenario by Thos. J Geraghty

KENTUCKY

IT'S MELODRAMA

That has stood the test of stage success of 27 years

IT'S THRILLING

Powerful - Gripping - Full of Heart-Touching, Soul-Stirring Suspense

IT'S SPECTACULAR

Tremendous Scenes Magnificently Produced. Thousands Of People — Gorgeous Effects

A SPECIAL FOR ROAD SHOW EXPLOITATION

Betty Hilburn and Chester Barnett, in

GIRL OF THE SEA

A Williamson Sub-Sea Picture

THE SUBMARINE FILM CORPORATION
906 Longacre Bldg., New York City

BIG NEW YORK CITY CIRCUITS ARE PLAYING

PEARL WHITE in The BLACK SECRET

FOR 3 OR MORE DAYS

Among them are—

The M&S, four houses, 4 days apiece,
The Steiner, four houses, 4 days apiece,
Fox, eight houses 3 days each,
Picker, 3 houses 2 days each.
The Grand Opera House plays the Serial 3 days. The Plaza 3 days. Olympic Brooklyn 3 days. Alhambra Brooklyn, 3 days, Poli's Bridgeport, Conn. 4 days, The City Hall Theatre, New York plays a Serial for the first time with "The Black Secret."

IT'S GETTING THE BUSINESS EVERYWHERE

Produced and directed by George Brackett Seitz, Adapted from..... Robert Chambers' famous novel "In Secret." Scenarios by B. Millhauser.

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Distributors

Albert Capellani

DOLORES

"THE RIGHT TO LIE"

DIRECTED BY EDWIN CAREWE FROM JANE MURFIN'S STORY

Pathé Distributors

Productions Inc. *presents*

CASSINELLI

Her lawyer told her that there was only one way to save her husband from death for murder; to invoke the unwritten law. And so in court, before her husband, before the crowd, before the reporters, she confessed a shame of which she was not guilty! Was she right?.....

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A LEONCE PERRET PRODUCTION
PRODUCED BY ACME PICTURES CORP'N
Pathé Distributors
Mae Murray
in
THE A·B·C OF LOVE
Written and directed by Leonce Perret

Fascinating game for him, teaching the beautiful but unsophisticated young girl from the country the A B C of Love! But the other woman had no use for that sort of an alphabet and chose another weapon. Who won?

Two unusual young persons-they!

She liked him as a man better than she did as a prince, and didn't give a hoot for his title. While he,-well he was much more of an American than he was a prince, and wanted the girl a lot more than he did the title. So he swapped the "Highness" for the "Mister".

Meanwhile your audiences laugh and grip their seats by turns!

Jesse D. Hampton

presents

WILLIAM DESMOND

in The Prince and Betty

with

MARY THURMAN

By P. G WODEHOUSE

Jack Eaton Manager of New York's Strand Theatre says "Harold Lloyd puts over his own comedy situations in an individual way seldom found on the Screen!"

The Strand Theatre, together with most of the leading theatres of the country, is playing the

HAROLD LLOYD SPECIAL $100,000.00 TWO REEL COMEDIES

Mr. Eaton further says "His stories have an element of refinement that is seldom found in comedies, and at the same time they don't sacrifice speed and action, which is an elementary essential in making comedies move along and gather laughs with the audience. There is no question but that the Harold Lloyd Two Reel Comedies will make good."

Produced by HAL E. ROACH

ONE COMEDY EVERY FOUR WEEKS

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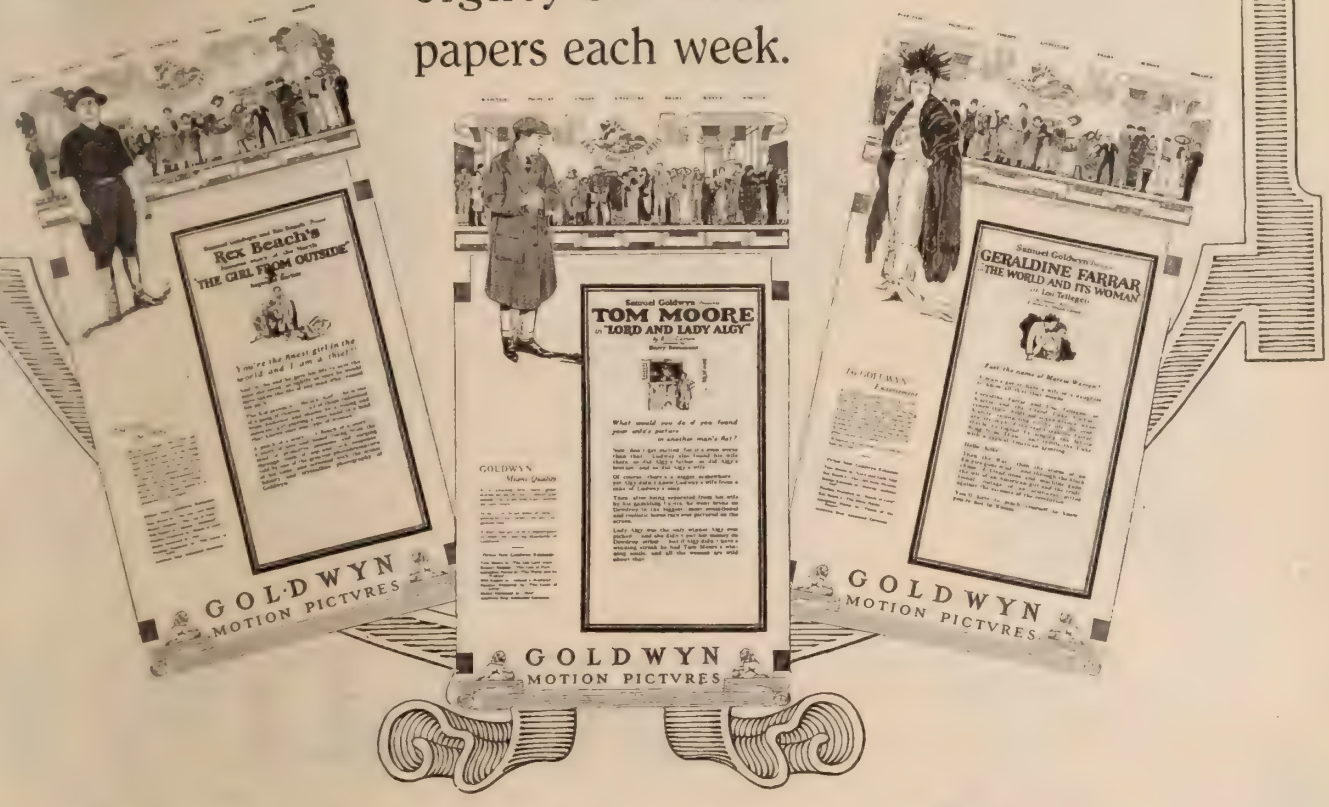
TOM MOORE

December first- a red letter day for Goldwyn Exhibitors

—The Benefit of one large space advertisement in three hundred and eighty-six newspapers each week.

GERALDINE FARRAR



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MADGE KENNEDY

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Philadelphia Record

Philadelphia North American
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San Francisco Bulletin
San Francisco Examiner
San Francisco Chronicle
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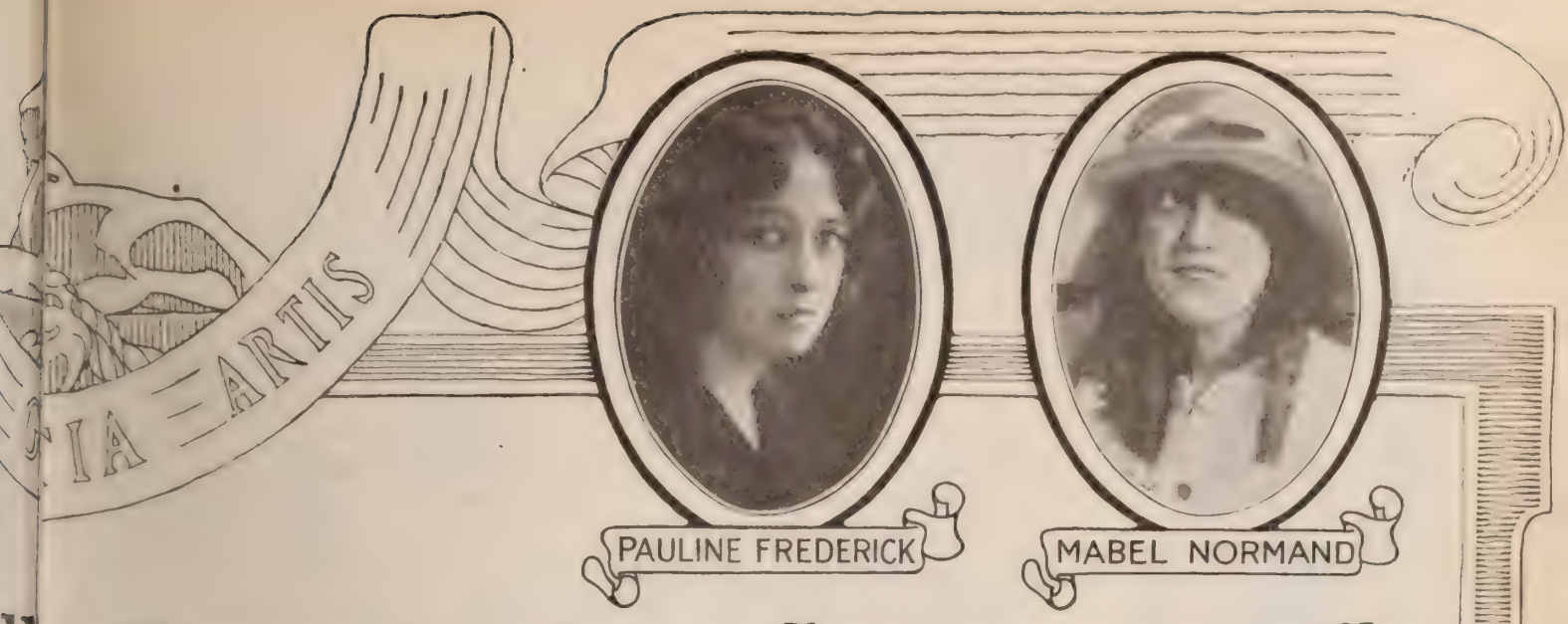

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Worcester Telegram
Worcester Gazette
Manchester Union-Leader
Providence Bulletin
Providence Tribune
Portland Express
Portland Press
Omaha News
Omaha World Herald
Omaha Bee
Des Moines Capital
Des Moines Register
Des Moines Tribune
Sioux City Journal
Sioux City Tribune
Lincoln State Journal
Lincoln Star
Seattle Times
Seattle Post Intelligencer
Seattle Star

Spokane Spokesman Review
Spokane Chronicle
Portland Oregonian
Portland Oregon-Journal
Portland Telegram
Washington Star
Washington Post
Washington Times
Wilkes-Barre Times Leader
Wilkes-Barre Record
Trenton Times
Pittsburgh Press
Pittsburgh Chronicle-Telegraph
Pittsburgh Post
Pittsburgh Sun
Duluth Herald
Duluth News Tribune
Dallas News
Dallas Times Herald
Brooklyn Standard Union
Brooklyn Eagle
Albany Times-Union
Albany Knickerbocker Press
St. Louis Globe Democrat
St. Louis Post-Dispatch
St. Louis Star
Memphis Commercial Appeal

Memphis News-Scimitar
Lansing State Journal
Grand Rapids Press
Kansas City Times-Star
Kansas City Post
New Orleans Times-Picayune
New Orleans Item
Shreveport Times
Jackson News
Jackson Clarion Ledger
Salt Lake City Tribune
Salt Lake City Deseret News
Salt Lake City Telegram
Ogden Standard
Ogden Examiner
Boise Capital News
Boise Idaho Statesman
Missoula Missoulian Sentinel
Helena Independent
Helena Record-Herald
Great Falls Tribune
Butte Post
Butte Miner
Billings Gazette
Twin Falls News
Twin Falls Times

IPICTVRES
RATION
GOLDWYN *Pres.*

ARS GRATIA ARTIS
The Goldwyn Advertisements
Just a few of them are reproduced.
—Read them.
And you will agree that if Goldwyn attractions have proved profitable in the past – that this advertising will make them doubly valuable to you.
Each advertisement exploits the attraction being shown and ties up the theatre to the attraction.
Goldwyn advertising is from the exhibitor's standpoint, and from Goldwyn's standpoint, perfect advertising.
MADGE KENNEDY
in STRICTLY CONFIDENTIAL
GOLDWYN
MOTION PICTVRES
WILL ROGERS
in ALMOST A HUSBAND
GOLDWYN
MOTION PICTVRES
Rupert Hughes'
famous story
THE CUP OF FURY
GOLDWYN
MOTION PICTVRES

GOLDWYN PICTVRES
CORPORATION

SAMVEL GOLDWYN *President*

Goldwyn Build Their Stories to the Stars!

YOU can crowd a picture with stars, glorify it with fine settings, entrust it to the mercies of a directive genius, and add the glamor of a great author's name, but it has got to have the saving grace of a human story to bring the people in.

The point is, the Goldwyn organization does more than retain great stars. It furnishes stories that give an opportunity to show how great their talents are.

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*

SAMUEL GOLDWYN
Presents

MABEL NORMAND
in
"JINX"

by
Shannan Fife
directed by
Victor Schertzinger

Mabel Normand in the most hilarious mirth-mixture that ever galloped across the screen—can you trump that for a water-tight, copper-riveted, steel-bound guarantee of box-office success? Of course you can't.

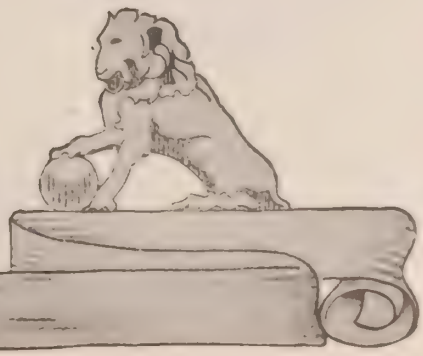
GOLDWYN
CORPO
SAMVEL

A circus from start to finish. A gale of giggles—a typhoon of titters—a hurricane of hilarity. Mabel Normand has never had a better picture—you have never had a better business-builder. Book it now!

PICTVRES

RATION

GOLDWYN *Pres.*



STATE RIGHTS HERE THEY ARE NOW READY

JOLLY COMEDIES

Produced by
G. M. ANDERS
and
MACDON
PICTURES CO.

Directed by
JESS. ROBBINS and
FRANK P. DONOVAN

Featuring

BEN TURPIN
GERTRUDE SELBY
HARRY FOX LEO WHIT
BILLY ARMSTRONG
BOBBY CONNERLL
PATSY DeFORREST
WITH BEAUTIFUL BATHING GIRLS

Supreme in every particular—Each Comedy an "Extravaganza of Pleasure
One and Two Reelers, Alternating Weekly.

RELEASED BY

FILM SPECIALS

126 to 130 W. 46th Street - - - - NEW YORK CIT

A CONTEST FOR MILLIONS

The nation-wide campaign inaugurated by Robertson-Cole on "The Beloved Cheater" embraces a love-letter contest backed by advertising that will reach millions of Motion Picture Fans.

The advertisement reproduced on this page which will appear in Photoplay Magazine in the January issue will be on the news stands throughout the United States in December

What Would You Say in a Love Letter?
$500.00
for the best love letters from a girl to her sweetheart. Any girl may enter the contest and but one letter will be allowed to each contestant. QUALIFICATIONS.—Sincerity—Appeal—Construction of letter —Originality—Beauty of language used—Brevity—
With these qualifications in mind, sit down and write your best.'
Tell us—
WHAT WOULD YOU SAY IN A LOVE LETTER?
You merely write us a regular letter just as tho you were writing to your own sweetheart. Picture him or her in your mind as you write and make your letter the best you ever penned. Judges will be announced later and will be chosen for their fitness to judge the merits of the qualifications as explained above. Sit down and write your letter today and mail it at once.
1st Prize $150.00
2nd Prize 100.00
3rd Prize 75.00
4th Prize 50.00
The next five best letters will be awarded prize of $25.00 each.
Send your letters to Lew Cody care of Robertson-Cole, 1600 Broadway, New York.
Contest closes March 3rd, 1920
GASNIER presents
LEW CODY
THE MAN OF A THOUSAND LOVES
THE BELOVED CHEATER
ROBERTSON-COLE SPECIAL
STARTING TO PLAY THEATERS JANUARY 1920
MANAGER

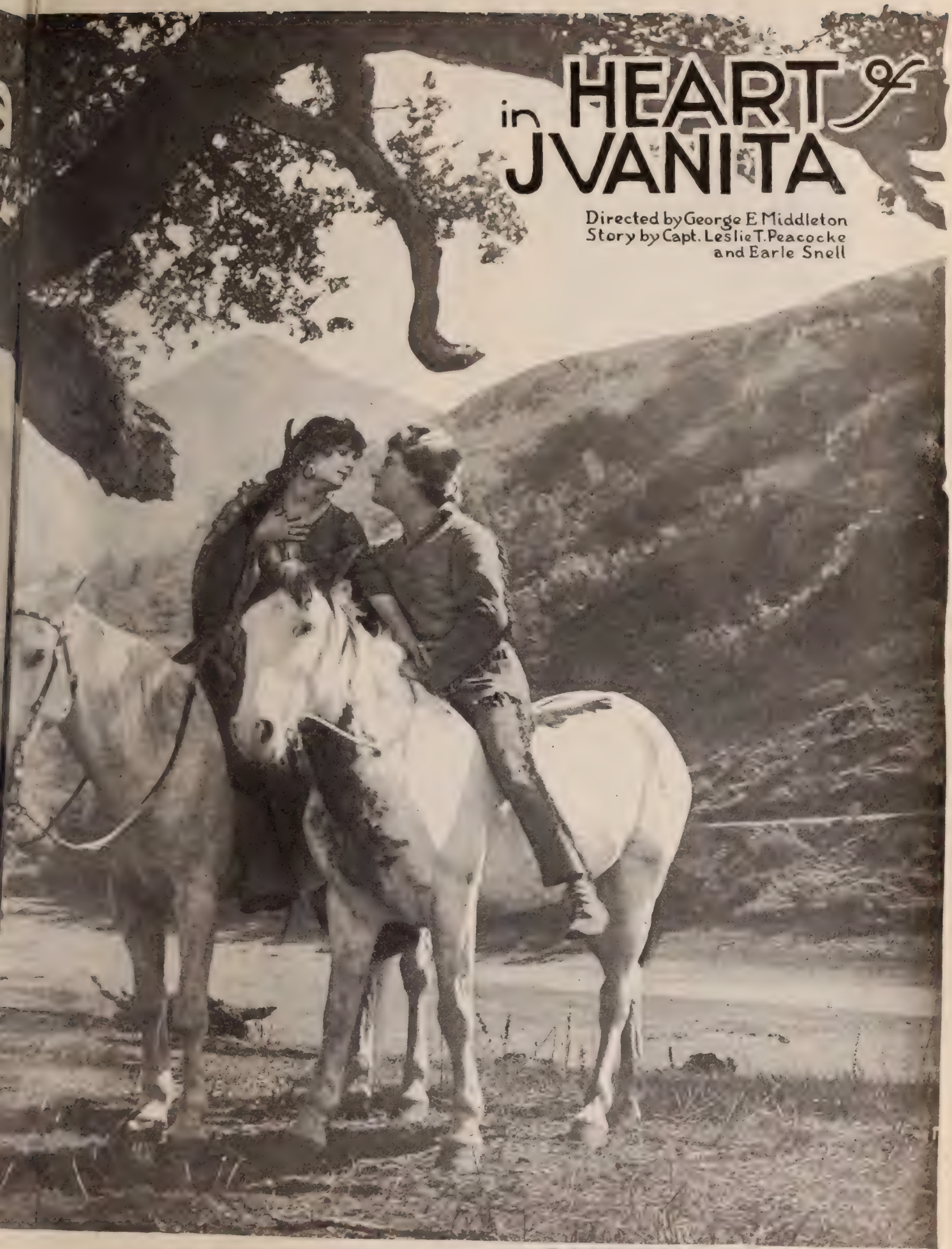
Live exhibitors will realize the value of this exploitation aid to the MOST UNUSUAL PHOTOPLAY ever produced, "The Beloved Cheater"

Communicate with the

ROBERTSON-COLE EXCHANGE

in your territory—do not delay

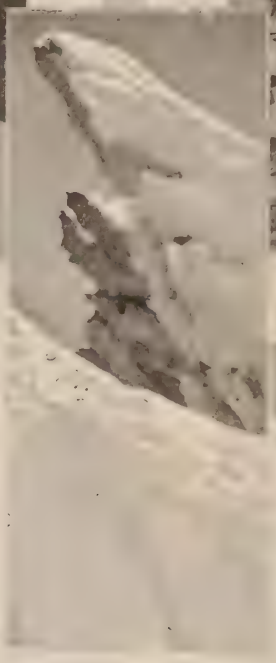
Beatriz Michelena
AND HER OWN COMPANY
A ROMANCE of the great outdoors with one of America's most beautiful women in the role of a Spanish beauty the depth of whose love is equalled only by the intensity of her hate.
From the opening scene to the dramatic climax it is a succession of thrilling situations. It will rank high among those plays in which entertainment value spells Box Office uccess.
ROBERTSON-COLE PRODUCTIONS
"ASK THE EXHIBITOR WHO PLAYS THEM"



Available at all ROBERTSON-COLE EXCHANGES

ROBERTSON-COLE

ADVENTVRE SCENICS



Pictures
by
JESSE G. SILL
and
H. H. BROWNELL

Notes
by
JOCK RANTZ

A series of one-reel Adventures with hardy men of the woods and mountains enacting virile incidents of life in nature's studio.

Unlike the ordinary portrayal of the grandeur of the wonder spots of the world an actual brief story of adventure is wrought into each one of these.

TRINITY OF TRUMPS

MARTIN JOHNSON PICTURES

From the release "THE CITY OF BROKEN OLD MEN"

TEN single-reel features dealing with the lure and mystery of the South Sea Islands.

Over three hundred daily newspapers are running Martin Johnson's story "On The Borderland of Civilization." It is the biggest newspaper-motion picture tie-up in the history of the industry. It is part of a great nation-wide advertising campaign on which the exhibitor may realize a profit.

SUPREME COMEDIES

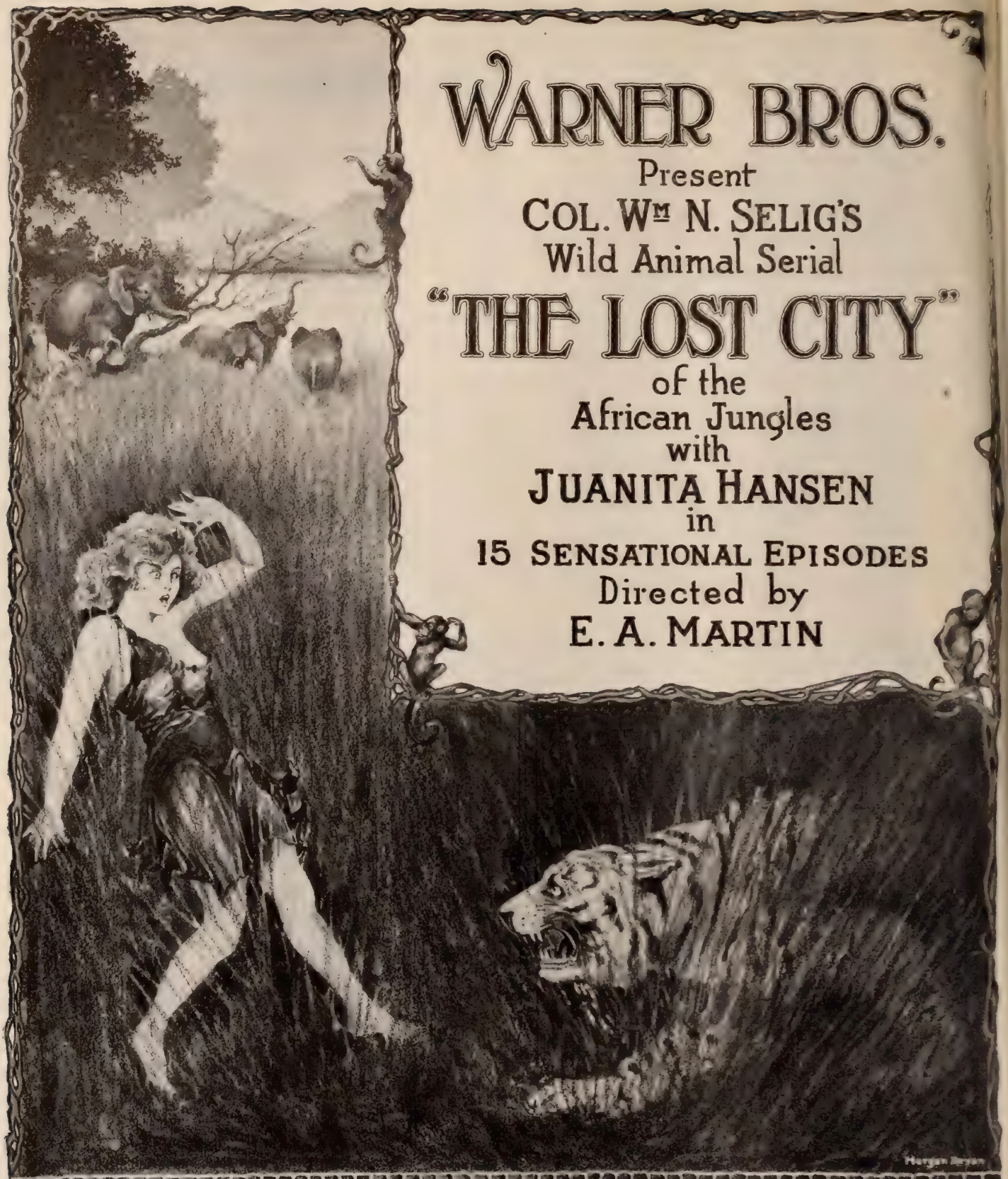
ONE REEL COMEDIES FOR

Father
Mother
and all
the Children

miles and Laughs
in a Clean and
Clever Way.

hey Are Like Sparkling
Champagne
Vithout the Morning Kick

Available at all ROBERTSON-COLE EXCHANGES



WARNER BROS.

Present

COL. Wm N. SELIG'S

Wild Animal Serial

"THE LOST CITY"

of the

African Jungles

with

JUANITA HANSEN

in

15 SENSATIONAL EPISODES

Directed by

E. A. MARTIN

AMERICAN AND CANADIAN

STATE RIGHTS FOR SALE

DONT WRITE • • WIRE

WARNER BROS.

220 WEST 42D STREET • NEW YORK CITY

The Motion Picture News—said:
" 'Eyes of Youth' is a wonderful picture for all classes. You can go the limit on exploitation. Best work of the entire career of Clara Kimball Young. This picture will pull tremendously and please splendidly"

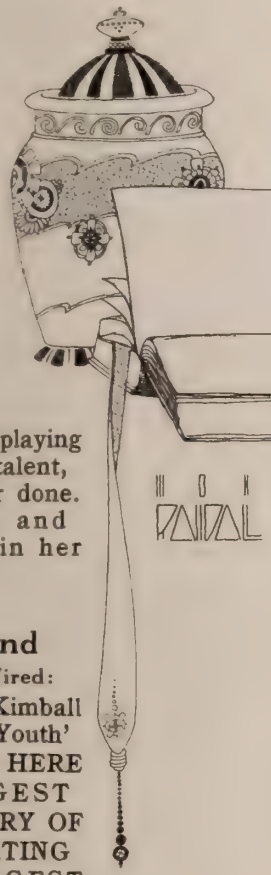
The Moving Picture World—said:
"Clara Kimball Young in 'Eyes of Youth' is truly a great picture, by far the greatest accomplishment of Miss Young's entire career"

The New York Review—said:
" Clara Kimball Young in 'Eyes of Youth' is one of the really BIG things of the year, a fact that all exhibitors should get wise to at once"

"Wids"—said:
"Notably fine throughout—shows money lavishly and well spent. Equity Pictures have given all they promised and more in 'Eyes of Youth' while the work of Clara Kimball Young is by far the best she has ever done. A big attraction"

Variety—said:
"Clara Kimball Young in 'Eyes of Youth' is a knockout. Photography, direction, and cast above criticism with Miss Young displaying remarkable histrionic talent, the best she has ever done. Master make-up and wonderful acting in her dope scenes.

George Dumond
of Tally's Kinema—Wired:
"My criticism of Clara Kimball Young in 'Eyes of Youth' just this:—"OPENED HERE TODAY TO BIGGEST BUSINESS IN HISTORY OF THIS HOUSE, BEATING SUPPOSEDLY BIGGEST PICTURE OF YEAR IN NUMBER OF PAID ADMISSIONS AND ACTUAL CASH RECEIPTS. WHAT MORE CAN THIS HOUSE OR ANY HOUSE EXPECT"



HARRY GARSON presents
CLARA KIMBALL YOUNG
"EYES of YOUTH"
Direction of ALBERT PARKER

Distributed by
EQUITY PICTURES
EQUITY PICTURES CORPORATION

H. K. SOMBORN, Pres. J. I. SCHNITZER, Treas.

Playing engagements now being arranged thru all Equity Franchise Holders

A Big Organization for Big Pictures!

THE MUNDUS FILM CO., of Paris, the Managing Director of which

MADAME SCHUEPBACH

is now in New York, is not only one of the largest distributors of motion pictures for Continental Europe, but is generally recognized as foremost in the quality of the productions which it handles.

With a highly organized distributing system, covering every important centre in Europe, this company assures the producer both the widest possible representation and the best possible company for his product.

While in this country, Madame Schuepbach will be glad to confer with manufacturers whose productions are of a calibre to gain the fullest advantages from a service of this character.

Productions Controlled By
THE MUNDUS FILM CO.
For All Parts of Continental Europe

Million Dollar Chaplins
Mary Pickford (First National)
D. W. Griffith " "
Norma Talmadge " "
Constance Talmadge " "
Katherine McDonald " "
Charles Ray " "
Nazimova (Screen Classics)
Great Authors
Artco Productions
Louise Joseph Vance Productions
Jack London Productions
Metro Productions

MUNDUS FILM CO.

12 Chaussee D'Antin, Paris

Sidney Garrett-*General Representative in America*

729 SEVENTH AVE. NEW YORK

lorence Reed

in

'The Eternal Mother'

Modern Woman's
rswer to Life's
ratest Question

Presenting the most popular emotional star of stage and screen in her greatest role.

Superbly produced with a supporting cast of peculiar excellence

hen you show it you'll have to dust off the S.R.O Sign

J. A. Berst

UNITED
PICTURE THEATRES OF AMERICA, INC.

President

Her Wink Means Dollars to Yo

LET

CISSY FITZGERALD

BRIGHTEN UP
YOUR PROGRAM
AND
MAKE YOUR
PATRONS HAPPY

EVERY ONE IS TWO REELS of
FAST, FURIOUS, FARCE
TO DRIVE THE BLUES AWAY

J.A. Berst — **UNITED** PICTURE THEATRES OF AMERICA, INC. — President

When They
Shake The Shimmy
in

'THE SHIMMY GYM'

You'll Shake
With Laughs

It will Cure
Your Grouch

CUCKOO COMEDIES

'EVERY ONE'S A BIRD'

A GREAT 'TONIC' FOR ANY BILL

UNITED
PICTURE THEATRES OF AMERICA, INC.

J.A. Berst, President

STATE

EMORY FILM

PRESENTS

Margaret AND Donald

A STARTLING DRAMA OF MOTHER LOVE

WONDERFUL TITLE.
WONDERFUL STORY.
A REAL BONANZA
FOR THE STATE RIGHT
BUYER AND THE
EXHIBITOR

THE CHOSEN

BY GEORGE P.

A STORY WHICH FOR ITS VITAL PLOT, SWEET AND
MEETS ALL THE REQUIREMENTS OF A FIRST CLASS
A REAL FEATURE FOR THE STATE

DISTRIBUTED

EXCLUSIVE FEATURES INC 126

RIGHTS

CORP.

eslie

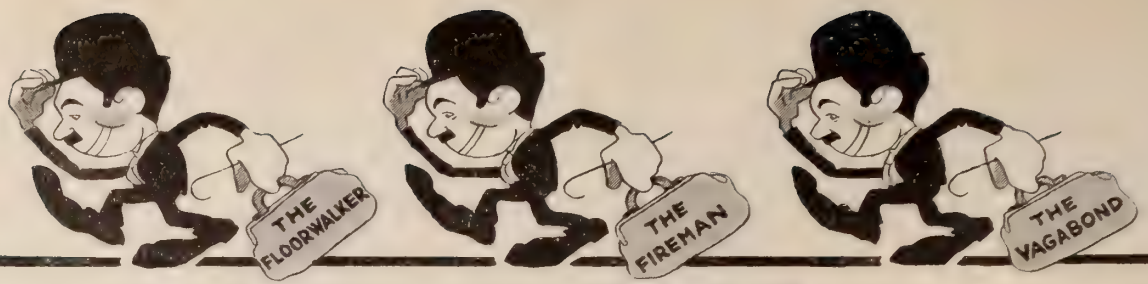
Hall IN

PATH

RAZER

PPEALING SENTIMENT,
RODUCTION.
IGHT BUYER

BY
W. 46 TH ST NEW YORK



"Going BIG over

THE PHENOMENAL SUCCESS
OF THE
EDITION
DE LUXE
OF THE

Chaplin

PRESENTED BY
CLARK - CORNELIUS
CORPORATION

the BIG time"

Classics

IN THE

LEADING THEATRES

IS ALMOST UNBELIEVABLE

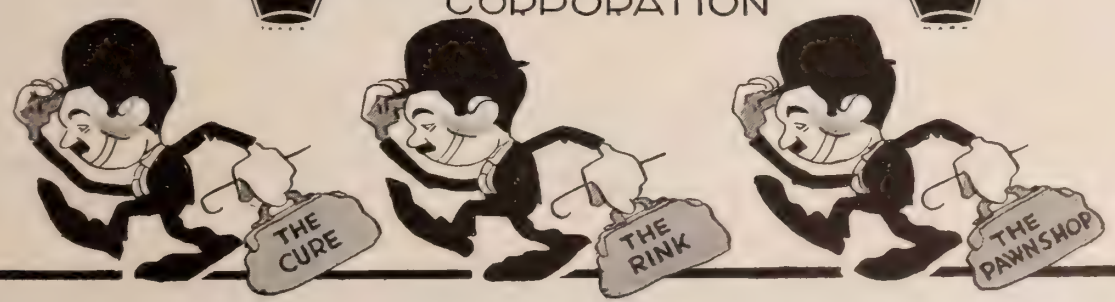
MANAGERS OF THE

Rialto, New York	Shea's Hippodrome, Buffalo
Rivoli, New York	Leader (Tom Moore), Washington, D. C.
Loew's Metropolitan Circuit, New York	Beacon, Boston
Ascher Circuit, Chicago	Strand, Cincinnati
Lubliner & Trinz Circuit, Chicago	Strand, Louisville
Rubin & Finkelstein Circuit, Minneapolis	Jewel (Hulsey), San Antonio
Madison (Kunsky), Detroit	Majestic, Jackson, Mich.
Miles, Cleveland	Clemmer, Seattle
Clark and Rowland Circuit, Pittsburgh	Casino, Des Moines

ARE DELIGHTED —
AND THESE ARE ONLY A FEW OF THE LARGEST HOUSES PLAYING
THE "CLASSICS" TO CAPACITY HIGH-CLASS AUDIENCES -

DISTRIBUTED BY

HALLMARK PICTURES CORPORATION



SUPERIOR BRAINS

You have been taught to believe that the captains of Finance, Commerce, and Industry have attained the heights of power by virtue of "Superior Brains." Did you ever stop to consider that the railroads continued to run after the deaths of Harriman and Hill? That the banks continued to function after the elder Morgan departed this life? That the steel industry did not fall into chaos with the demise of Frick and Carnegie; and that if as a result of some terrible calamity every capitalist in the country suddenly died, industry would not cease operations for one day? The reason the great industrial and financial Magnates of the past were powerful, and the present crop of money Wizards are now at the helms, is because they learned one great lesson:—the way to acquire wealth is to

MAKE MONEY WORK

Now this is not an oil well scheme, nor land acclamation project, nor are we floating blue sky mining stock. We are operating a Bankers' Corporation, a Banking and Financial venture that is based on government statistics covering business history and the basis of our concern is the idea now agitating the minds of millions, (co-operation, instead of a few men running the whole show), we are inviting the average man into the venture.

INVESTIGATE

We do not ask you to do anything but investigate. We do not expect to convince you now, nor do we attempt to convince you by this advertisement. What we do expect to do, however, is to interest the man who is alive to real business facts, send for particulars —it means money to you.

J. GREEN & COMPANY, Inc.,
110-112 West 40th Street,
New York City

Eve in Exile

by

Cosmo Hamilton

One of the most daring and audacious love stories ever written. Breezy, unconventional, thrilling. A guaranteed box-office magnet.

Enacted by an exceptional cast of specially chosen players—each an artist in his or her respective role. Directed by Burton George.

A cast that includes such favorites as Thomas Santschi, Wheeler Oakman and CHARLOTTE WALKER—a story from the pen of the inimitable Cosmo Hamilton—a production that critics have proclaimed "a sure-fire hit!" For bookings see the American Film Co. representative at your nearest Pathé Exchange, TODAY!

Produced by
American Film Company, Inc.
SAMUEL S. HUTCHINSON, Pres.

AMERICAN FLYING "A" PICTURES

Distributed by
PATHÉ

EXHIBITORS
STOP BEING THE GOAT!

Manufacturers of industrial pictures and advertising inserts have been delivering your screen so long to National Advertisers that almost all of them are bold enough to come out in print and guarantee to show advertising films and advertising inserts on *your* screen—and don't forget they collect a huge sum each year because *you* permit it.

IT'S TIME YOU WOKE UP

to the fact that your screen is a more valuable circulation asset to the National Advertiser than the newspaper and that the national advertiser has been paying real money for the advertising film you have been running.

This committee has worked out a practical plan whereby the exhibitor will receive direct benefits from the projection of advertising films and inserts on the screen.

This committee is not controlled by any motion picture manufacturing or film distributing organization. It will be operated for the entire benefit of the motion picture theatre owners of America.

Don't sign *any* contracts that will permit any advertising films or inserts on *your* screen until you have communicated with this committee.

Sydney S. Cohen, Pres. Motion Picture Exhibitors League, New York State.
H. H. Lustig, Pres. Cleveland Exhibitors Association.
King Perry, Sec'y Michigan Exhibitors Association.
Samuel I. Berman, Executive Sec'y, Motion Picture Exhibitors League, New York State.
Fred J. Herrington, Sec'y Pennsylvania Exhibitors Association.
W. J. Slimm, Executive Board Member, Cleveland Exhibitors Association.
Chas. L. O'Reilly, Motion Picture Exhibitors League, New York State.
Sam Bullock, Executive Sec'y, Cleveland Exhibitors Association.
Peter Jeup, Executive Board Member, Michigan Exhibitors Association.
Irving Salyerds, Pres. Rochester Exhibitors Association.
W. H. Linton, Treas. New York State League.

COMMITTEE ON ORGANIZATION FOR THE PROTECTION OF THE SCREEN

Sydney S. Cohen, Temporary Chairman.
Sam Bullock, Temporary Secretary.

Temporary Headquarters of the Committee
Room 708, Times Bldg., New York City

Los Angeles Express

THURSDAY, OCTOBER 16, 1919

Times

6 THURSDAY MORNING

Examiner

EXTRA

ENTERPRISE

OCTOBER 16, 1919

FILM CREW RESCUED FROM SINKING BOAT

Film Players Rescued From Leaking Sailer

SEA TRAGEDY NARROWLY ESCAPED

WON'T LEAVE SHIP LEAKING, AGROUND OFF NEWPORT

ACTORS SPEND NIGHT OF FEAR

it actually happened

NEAL HART
at the wheel of the wrecked steamer

Motion Picture Stars In Peril as Ship Is Wrecked

Newport New

in

"BARE KNUCKLE GALLAGHER"

featuring

NEAL HART

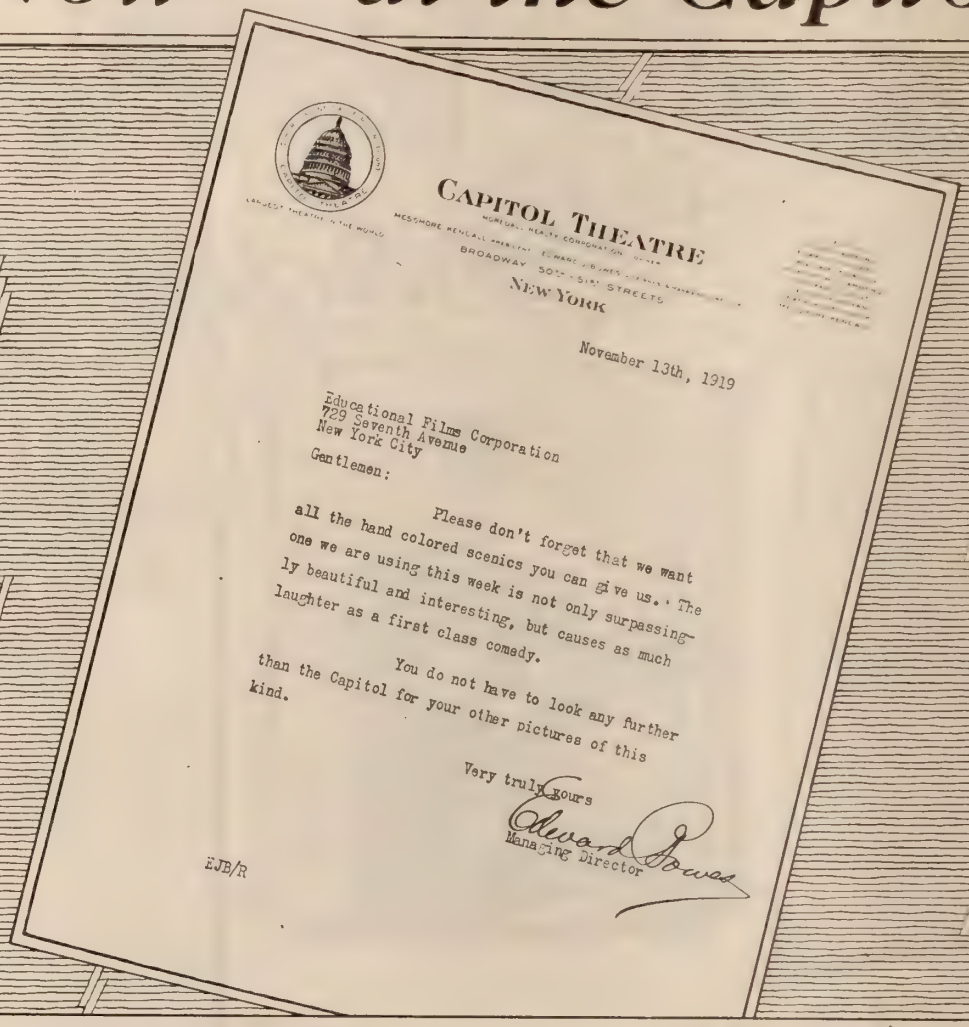
Distributed by the following Exchanges

CAPITAL FILM EXCHANGES

Queen Feature Service	Birmingham, Ala
Baltimore Looking Co	Baltimore, Md
Premier Pictures Corp	Charlotte, N. C
Bee-Hive Exchange	Chicago
C. C. Hitte Attraction Co.	Cincinnati, Ohio
Dave Warner Films	Cleveland Ohio
R. D. Lewis Film Co.	Dallas, Texas
Southwestern Film Corp	Dallas, Texas
Strand Features	Detroit, Mich.
Supreme Photoplays	Denver, Colo
Bee-Hive Film Exchange	Indianapolis, Ind
M. I. Film Service	Indianapolis, Ind.
Crescent Film Co	Kansas City, Mo.
R. D. Lewis Film Co.	Little Rock, Ark.
Consolidated Film Corp.	Los Angeles, Cal.
Bee-Hive Exchange	Milwaukee, Wis
Ludwig Film Service	Minneapolis, Minn
Pearce Films	New Orleans, La.
Capital Film Exchange	New York, N. Y.
R. D. Lewis Film Co.	Oklahoma City, Okla
Fontenelle Feature Film Co.	Omaha, Nebr.
Capital Film Exchange	Philadelphia, Pa.
S & S Film & Supply Co.	Pittsburgh, Pa.
United Film Service	St. Louis, Mo.
R. D. Lewis Film Co.	San Antonio, Texas
Consolidated Film Corp.	San Francisco, Cal
Cooley Exchange, Inc.	Syracuse, N. Y.
Empire Film Dist. Co.	Washington, D. C

Presented By
THE EXCLUSIVE PRODUCERS of SHORT
SPECIAL ADDED ATTRACTIONS
CAPITAL FILM CO.
Consumers Bldg.
CHICAGO

Now—at the Capitol



CAPITOL THEATRE

BROADWAY 50TH - 51ST STREETS

NEW YORK

November 13th, 1919

Educational Films Corporation
729 Seventh Avenue
New York City

Gentlemen:

Please don't forget that we want all the hand colored scenics you can give us. The one we are using this week is not only surpassingly beautiful and interesting, but causes as much laughter as a first class comedy.

You do not have to look any further than the Capitol for your other pictures of this kind.

Very truly yours

Edward Bowes

Managing Director

EJB/R

Since 1914, "Educational" short subjects have predominated on Times Square programs.

Eighty of the Robert C. Bruce Scenics have been "first-run" at the Rialto or Rivoli.

For fifty-three consecutive weeks, the Ditmars' "Living Book of Nature" played "pre-release" at the Strand.

Mr. Bowes, of the Capitol, is just beginning to use his share of the "Educational" productions—and his enthusiam is appreciated.

To leading theatres in every part of the world, "Educational" products sell — as they have sold for years—ON MERIT.

Live Exhibitors have found that the "Educational" exchange is a convenient "short subject headquarters".

EDUCATIONAL·FILMS·CORPORATION

OF AMERICA

729 7th Avenue New York, N.Y.

"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 20, No. 24 December 6, 1919

Percentage Means Equity

A. H. BLANK, of Omaha, replies to our recent editorial: "Percentage is Coming." As a distributor and an exhibitor with fourteen houses Mr. Blank speaks from both angles on this very important subject and with much practical knowledge and experience. His letter follows:

* * * *

November 20, 1919.

MY DEAR MR. JOHNSTON:

This is probably the first letter I have ever written to any trade publication, for like most exhibitors, I am too busy looking after my own immediate needs to write articles for publication.

However, I can not resist the opportunity of answering your editorial of November 15th under the caption "Percentage is Coming."

The writer, as you know, is not only an exhibitor, but a distributor in a small way, and with a chain of fourteen theatres has an opportunity of judging conditions from almost every angle.

Your statement that the producers get but 10 per cent. of the gross amount taken in by the exhibitors will, I believe, have a tendency to create a great more discontent than formerly existed among the producers and exhibitors.

In the first place, I believe that you have been greatly misinformed as to $750,000,000 being the gross income of motion picture theatres (If I remember correctly the committee that appeared before the Ways and Means Committee at Washington in regard to 10 per cent. tax on theatre admissions figured that the government got approximately $70,000,000 a year — this included vaudeville and legitimate productions, while the tax, of course, is even more than 10 per cent. when the admission charged is odd, such as 15 cents, 25 cents, etc.), while I think your figure of $75,000,000 is too low for amount of film rental received by film producers.

In the second place, I do not think it is fair to compare a show or clothing manufacturer's dealings with a retailer on the same basis as you would a producer and exhibitor, for it costs the exhibitor more to sell his goods to the public than it does a merchant.

Recently I paid $1,500 for a big production in Omaha, while I spent this amount of money exploiting this very same picture in the newspapers, to say nothing of other exploitation expense, such as billboards, heralds, paper, costumes for ushers, etc. Even then I paid 24 per cent. of my gross to the producer.

Taking the large and small houses altogether, and arriving at a general average, I believe the exhibitors are paying about 30 per cent. of the gross intake for their feature pictures.

Of course, we have the exceptional exhibitor who takes advantage of his closed town conditions and is very unreasonable and unfair in his dealings with the distributor, but it is only a question of time until that class of exhibitor will see the light or have to get out of the business.

My object in writing this letter is not to hold any brief for the exhibitor, but to ask you to correct the erroneous statement that only 10 per cent. is being paid to the producer by the exhibitor, for this statement of yours will have a tendency to create more dissention than anything that has been said or done along these lines. On one hand it will make the distributor feel that he has been dealt with unfairly by the exhibitor. On the other hand,

(*Continued on next page*)

WM. A. JOHNSTON, *Pres. and Editor.* ROBERT E. WELSH, *Managing Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec. and Treas.* FRED. J. BEECROFT, *Adv. Manager.*

Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 0360 Bryant Chicago Representative, L. H. Mason, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, 618 Wright and Collander Building (Hill at Fourth St.); 'Phone Pico 780. Subscriptions $2 a year, postpaid, in United States. Canada, $4 Foreign, $7. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book. Western Union registered cable address is "Picknews," New York.

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Speaking Editorially:

Percentage Means Equity

(*Continued from preceding page*)

the large number of exhibitors who are paying from 25 to 40 per cent. for their service will feel that they have been taken advantage of and will insist upon paying less for their service in the future.

Personally I do not think it will ever be possible to regulate the value of films to exhibitors, for the value depends to a very large extent upon the showmanship of the exhibitor, the class of theatre the feature is presented in, the advertising campaign used and other exploitation methods.

Cordially yours,
A. H. BLANK.

* * * *

OUR figures — $750,000,000 gross annual intake by the theatres in this country and the return to the producer-distributor of $75,000,000 — we believe to be correct.

These figures were only given out after considerable investigation.

The total of $75,000,000 to the producer-distributor tallies with the estimates of the sales offices here in New York. The gross income figures are difficult to fix. However those given check with our own investigation of the theatres and their seating capacities in eighty cities and towns in this country; they also check with a turnstile record made recently in Chicago. They represent a daily attendance of ten and a half per cent. of the population paying an average admission of eighteen cents a day.

At any rate, exclusive of the war tax, the theatres are taking in at the rate of at least $600,000,000 a year, which, as we said, would make a return to the producer-distributor of 12½ per cent. in film rentals.

The average film rental appears to be about 10 per cent. for the big houses and 25 per cent. for the small theatres. Some big houses, as Mr. Blank points out, pay more, often considerably more than 10 per cent. but this rental varies with the picture and what is more to the point, many big houses pay less than 10 per cent. average. And we know of small houses which pay 40 per cent. and others which pay under 20 per cent.

There is much inequality all along the line. This situation, as we pointed out, is simply this: where the exhibitor — the one-man-town exhibitor or circuit owner — has the upper hand he gets a low rental; and where competition exists the distributor makes the exhibitor pay well.

In other words the exhibitor who gets the best of it is helping to make some other exhibitor get the worst of it.

THE closed town or closed territory exhibitor who forces rental prices down below the producers' legitimate profit, who discourages the making of better pictures, or indeed any at all, is about the biggest menace this industry faces. He is much worse than the distributor who with mediocre pictures and flashy sales and advertising gets the exhibitor to pay too much. The latter will go down in his own ruin: but the former will take the whole industry with him.

The chain theatre owner is like a man with a loaded shot gun in his hands. He is mighty dangerous to all around him if he shoots.

Today we have one circuit of theatres in this country, growing with tremendous leaps. Here's a constructive, profitable business, if it's run upon a broad, farseeing, live-and-let-live basis. It enjoys a great buying power. But if that power isn't righteously used it will kill the very thing that made this big theatre business so wonderful an enterprise — namely the motion picture. And in so doing it will kill itself.

At any rate, there is much inequality all along the line. That we all know. There is no basis of value for pictures. The transaction between exhibitors and the distributor salesman is simply a poker game — bluff, counter-bluff and show-down, threats, tricks and bombast. And not merely that but the actual invasion of each field by the other.

This is dangerous, unsatisfactory and it would seem, unnecessary.

* * * *

AS Mr. Blank says: "You can not regulate the value of film to exhibitors for the value depends, to a very large extent upon the showmanship of the exhibitor, the class of theatre the feature is presented in, the advertising campaign and other exploitation methods."

Very true. And that's just the trouble with the present method. It proves nothing except the bargaining ability of either side, or the leverage one has over the other.

Under percentage the picture would stand before the public on its own merit: the exhibitor, the theatre, the advertiser, the producer, the distributor, would each earn on his own merit.

The only thing, as Mr. Brunet pointed out in last week's issue of the NEWS, in his very fair and able statement, is to arrive first at the proper basis to fix percentage.

Let us hear from others along these lines. Who has a suggestion?

The subject is of the utmost importance. It not merely affects the immediate pocketbook of every one concerned but it is causing the biggest economic disturbances the whole industry is now facing.

Wm. A. Johnston.

Dealing In Personalities

WELL, boys, it looks as though you will soon see that large-page Motion-Picture News again. We still have our fingers crossed and are knocking wood with religious regularity. Besides, those of you who run those pretty inserts must have plenty of time to change your plans — so the official notice is in abeyance.

But if all the good omens in the heavens hold true we should be able to give you that big-page News again for about the December 27th issue. That edition is also the annual special Holiday Number. There's a combination, eh?

The big special Holiday Number that always creates such unusual interest — *plus* — the return to the popular large size! The more we think of that combination the more we look forward to a record-breaking issue. Don't you see it that way? Give it a thought in your advertising plans.

* * *

WHILE our mind is still on that Holiday Number we are moved to remark that if the news keeps breaking with the regularity it has evidenced for the last few weeks, and if all the rumblings in the film world mature about that time - as every indication points — it ought to be a great issue from a news viewpoint, too.

We have Exhibitor Defence Committees girding up their loins, circuits and associations of all sorts and conditions, rumblings of more and more producers buying theatres, hints that present big circuits are considering the production of pictures. Gosh, one of these days there will be a blast of news breaking that will turn any blue pencil pale.

* * *

THE event in this week's news in which "Personalities" feels keenest interest is the resignation of Arthur Kane as president of Realart. Perhaps that is because this happening contains the most "human" interest.

Arthur Kane has just completed one of the achievements of the business in the establishing of Realart on a firm foundation in such rapid-fire order. The man who takes even a sure-fire proposition in this game and puts it over deserves credit. The man who takes a tough proposition and wins after a long uphill struggle earns every bit of the praise he gets. But the man who takes a proposition that aroused only moderate advance anticipation and plants it firmly on its feet as one of the big bets of the business even before the echo of the doubters' words has died — well, this typewriter of ours has its limitations and we can't say enough.

And Arthur Kane is the man who has just performed the miracle.

So surprising to us is the news of his resignation that we have a half-way feeling that even before this page reaches your hands the Board of Directors may have induced him to reconsider. You know that feeling that "it can't possibly happen."

Maybe we'll have to "reconsider" our news announcement next week.

* * *

"CALLING around" has its pleasures when you get the chance to chat with some of the men we met during the past week. We started off well, bright and early Monday morning by calling in to say "Howdy" to Alex Beyfuss, of the Robertson-Cole organization.

We found him effervescing on the subject of "The Beloved Cheater," the Lew Cody special. And when Beyfuss enthuses he is a whole bundle of contagious enthusiasm. He sold us on the Cody picture—right up to the hilt. Enough to slip you the tip that the Robertson-Cole trade-mark will be seen on a lot of first-run screens before "The Beloved Cheater" is through.

Incidentally we also heard something regarding the early bookings on the new Johnson series that would cheer up anyone interested in the future of "class" short subjects. When such theatres as the Kansas City Newman go after a series as a top-line attraction you can write the rest of the story without our aid.

Tuesday brought us a meeting with Joe Lee—much to our advantage. For the genial Joe never thinks in the same rut as "the next fellow" and hearing his slant on conditions is like a tonic. Joe impressed us as though he was just about to break loose with an announcement, but he refuses to be pinned down to a statement and still declares he is foot-loose. "I am taking a vacation—I am enjoying it—and what's more I find that I needed it," declares Joe.

Another day saw a visit from John E. Hennegan, of "Hennegan Print, Cincinnati." How many years have we seen that label on show printing? We'll have to confess that it wasn't until our talk with young Hennegan and a view of his portfolio's contents that we knew of the quantity of work the Hennegan organization is turning out for the motion-picture field.

* * *

AS we meander merrily toward the presses that are waiting for this palpitating page the mail brings in a few bits of news that we will have to treat in greater detail next week. First there is a telegram stating that "Mr. Bernard Levey formerly of the Gotham Film Corporation, is in Wilmington, Delaware," and that his odd bits of conversation have started a rumor concerning a "ten million dollar corporation to be known as DuPont Pictures." Mr. Levey confesses that he has found an ideal studio site in Wilmington, but declares that any definite news will have to wait on a meeting of the Board of Directors in New York early next week.

"Gotham Pictures Corporation!" How our mind travels back over these fillum years.

We refuse to get excited and turn to the next bit of last-minute mail.

J. D. Williams contributes a corking article on what the independent producer, backed by exhibitor cooperation, has meant to the picture field in the past few years. We'll give you the whole article next week but now we can let you have the bit of news that Mr. Williams lets slip in the course of it—the fact that Harry Crandall, Moe Mark and Charles E. Whitehurst are three of the prominent exhibitors who have already become allied with the Exhibitors' Defense Committee.

Then there are some pages regarding Ricord Gradwell's new plans as president of the Producer's Security Corporation. The details will be given next week. The outline is "primarily a service organization. It is not a producing concern, nor does it distribute pictures. It aims to act as an intermediary between the producer and the distributor, and to safeguard the interests of both."

KANE RESIGNS FROM REALART

IT became known on Tuesday, November 25th, that the resignation of Arthur S. Kane, president of Realart, had been placed in the hands of the Board of Directors.

When interviewed regarding his action Mr. Kane added little to a confirmation, further than the statement that his resignation was due to "a divergence of opinion on matters of fundamental policy." While admitting that he has received many interesting propositions, Mr. Kane said that a definite announcement of his future plans would not be forthcoming for several weeks.

The news of the resignation came with particular surprise because of the remarkable success Arthur S. Kane has just achieved in the manner of organizing and putting over Realart. This feat has been the cause of considerable praise from all sections of the industry.

Coast Film Men Air Grievances

Chamber of Commerce Hears Story of Overcharging on all Sides and Poor Bank Facilities

GRIEVANCES of film producers in Los Angeles were told to representative business men of that city, at a meeting of committee chairmen of the Los Angeles Chamber of Commerce and the producers. The meeting was called by the officers of the Chamber of Commerce in the hope of learning the difficulty the producers encounter with the view of aiding the producers in bettering the conditions.

When inquiry was made at this meeting as to what unsatisfactory conditions existed, the producers took advantage of the opportunity to tell of their grievances. Primarily, the film men claim, there is unjust discrimination against motion picture people by citizens, retail merchants, lumber dealers and bankers. Rentals are higher for the people of the motion picture industry than to others, and in many instances landlords have refused to rent properties to film companies for location use, or have made an exorbitant charge for the rental. Rentals of furniture and other properties they claim are exorbitant, and in some instances amount to one-fifth of the intrinsic value of the article rented.

The banking facilities of Los Angeles are most unsatisfactory, the banks refusing to accommodate film companies when drafts are delayed, or wires are down. Instances were cited where payrolls were held up several days because of wrecks or washouts, the banks refusing to advance money to the film companies when negative valued at many times the amount of the loan asked was tendered as security.

Another local condition is that created by newspapers whose editors have unintentionally given the people of the film industry, a black eye by referring to many people not identified with the industry as "film stars," when they stepped into the limelight because of some sensational event.

The eight hour law of California works a very unjust hardship on film companies, because in many instances the state authorities have insisted that the eight hour day shall start with the time the player reaches the studio, and not from the time they reach location. When it takes two or three hours to go to a location, and the same amount to return to the studio, with an hour out for luncheon, there are but three or four hours left for the filming of scenes.

The outcome of the first meeting of business and film men is that the different grievances will be classified, and taken up by the different committees of the Chamber of Commerce, and at a meeting to be held in the very near future, to which all parties interested will be invited, a plan will be worked out whereby the undesirable conditions may be overcome.

Zittel's Resignation Confirmed

The Huge Scope of His Activities in International Film Prompted Resignation is the Report

CONFIRMING the announcement which appeared in last week's issue of the "News," it is now officially reported that C. F. Zittel, internationally famous as "Zit" of the New York Evening *Journal* and director-in-chief of innumerable companies within the Hearst organization, has resigned as vice-president and general manager of the International Film Service—his resignation to take effect December 1st.

As head of the International, Zit has had under his direct personal supervision the three Hearst news reels, the Animated Cartoon Department, the Cosmopolitan Productions, the publicity, advertising and serial business of the International and the construction of the new International studios at Second Avenue and E. 126th Street, New York City. He has also had complete charge of the Dramatic, Vaudeville and Motion-Picture Department of the New York *Journal* and the supervision of the Dramatic Department of the New York *American*. In addition to his other capacities, Zit has been serving as general manager of the International Still Photograph Department, president of the Marion Davies Co., vice-president of the Graphic Film Corporation, vice-president of the Campbell Studios and vice-president of the Mocar Film Co.

In fact, for the past two years, Zit has found himself in the position of a modern Atlas endeavoring to hold the amusement world—or a large part of it—on his shoulders. Working 24 hours a day, Zit discovered he wasn't sleeping. A discovery with Zit means immediate action, and in this case it resulted in his resignation from the International.

Speaking of his future plans, Zit said: "Now I will devote my entire attention to the Dramatic and Motion Picture Departments of the New York *Journal* and New York *American* and look after the affairs of the Campbell Studio. Of course any time my advice or assistance is required in matters pertaining to the International Film Service, Mr. Hearst knows my services are always at his command."

"Personal Supervision" Usually Bunk Declares Marshall Neilan

Marshall Neilan, who has commanded notice as a director not afraid to be outspoken when he felt he was exposing an evil in or out of the industry, and who most recently was lauded because of his expose of the profiteering methods employed by West Coast merchants in their dealings with film companies, has taken pen in hand in behalf of the director whose work, he claims is credited to "personal supervision" of someone who in reality has nothing to do with the production of the picture. Mr. Neilan's letter follows:

"The long-suffering director has been subject to a certain type of abuse at the hands of various producers without being able to publicly defend himself and I think the time has arrived when someone should speak out.

"For some time it has been the practice of the motion picture producer to take practically all the credit for the work of the director. Films are proclaimed to the world as having been 'created under the personal supervision' of a person who has had nothing to do with the actual production of the film. There are some exceptions, as in the case of Thomas H. Ince, where the man credited in such a manner deserves every bit of it. However, the abuse of various persons in this connection at the expense of the director is rapidly reaching a stage where some action is necessary to curb the personal ambitions of men who are endeavoring to satisfy their own vanity and at the same time establish their own name as a business asset at the expense of the director.

"As a specific example permit me to call your attention to the page advertisement which appears in the Nov. 22d issue of your publication concerning 'In Old Kentucky.' In this advertisement it is prominently announced that the film was 'created under the personal supervision of the owner of the picture.' As a matter of fact 'In Old Kentucky' was supervised and directed in its entirety by the undersigned with the same producing staff as that which assisted him in the production of 'Daddy-Long-Legs' 'The Unpardonable Sin' and other films.

"It is not my desire to seek personal publicity in connection with 'In Old Kentucky.' The picture has not as yet been released and its success is still a matter of the future and not of fact. Nor is this letter the result of a temperamental outburst.

"The instance of 'In Old Kentucky' merely accents in my mind the unfairness of this practice and I think something should be done to compel those guilty to realize the fact that they cannot continue the abuse."

Ochs Goes West to Further Plans for Exhibitor Circuit

To further the elaborate plans of the Second National Exhibitor's Circuit, Lee A. Ochs leaves this week for the Coast.

Mr. Ochs, however, will not go direct to Los Angeles but will make many stopovers enroute. It will be his purpose to visit many of the exchange centres between the Atlantic and Pacific to discuss various details with exhibitors who have applied for franchises on the newly formed exhibitor-owned circuit and who are anxious to get firsthand information from the president of the organization as to the plans and ideas of the company.

Just how long Mr. Ochs will be away from New York he himself does not know as he intends to give plenty of time to the lining up of theatre owners and when he reaches the Coast has a vast amount of work to be done as regards production activities of the circuit.

Republic's December Releases Named

Busch Announces Policy of New Concern Will be to Distribute Subjects of Wide Appeal; Announcement of Affiliation of Producing Companies Expected

MARIE DORO, Ruth Clifford and Edith Hallor are the stars. The Republic Distributing Corporation, Briton N. Busch, President and Lewis J. Selznick, Advisory Director, recently formed to distribute pictures has begun active operations. This newcomer in the industry has taken over all the Branch exchanges of the World, its Branch managers, salesmen and office force.

Mr. Busch, President and General Manager of the Republic, has had five years of splendid experience with the World, serving as Secretary, Treasurer and General Manager. He makes the following announcement:

December Releases Scheduled

"The Republic has all the advantages of a going organization with five years of experience and connections, and a record for square dealing which the exhibitors of the United States recognize and appreciate, plus the Selznick record for having given to exhibitors a class of pictures that have enabled them to play to crowded and highly satisfied audiences which has resulted in the exhibitor materially increasing his banking account. The home office will be at 130 West 46th Street, New York.

"The policy of the Republic will be to secure for distribution high class pictures that have the elements of wide appeal made by producers who have been successful in giving exhibitors money making features. Not alone will the Republic handle well-known star productions but will also secure subjects obtained in the open market that lend themselves to the greatest scope of publicity, have the highest degree of drawing power produced by the most eminent directors in a first class manner, with well balanced casts of recognized screen players of unquestioned ability.

"The aim of the Republic will be to give exhibitors such pictures on a basis that will enable the exhibitor to make big money.

"Back of every release will be an exploitation campaign that will put the picture over wherever it is shown.

"Beginning in December," continued Mr. Busch, "the Republic will release as specials three features that should by reason of their box office value, indicate to exhibitors the sort of pictures that they can expect from the Republic Distributing Corporation.

"One of these bears the title of '12:10' and has for its star Marie Doro, celebrated both as a star on the legitimate stage as well as on the screen. Her reputation is not confined alone to the United States, she having appeared in London as a star in the spoken drama under the management of Charles Frohman and has also appeared under his management in America in 'The Morals of Marcus' and other successes.

"Of no lesser importance to the value of '12:10' to exhibitors and the public at large, is the fact that this picture was directed by Herbert Brenon of whom it can be said that there are few, if any better directors connected with the motion picture industry. Mr. Brenon first came into international prominence through his production of 'Neptune's Daughter' in which Annette Kellerman was the star.

"'12:10' is an unusual film story. It has that suspense that makes it impossible for the audience after seeing the first reel to guess the final outcome of the story. The scenes are laid in London and Paris and show those important highlights of local interest which every tourist seeks out on the moment of their arrival in these cities. '12:10' should be a most welcome addition to any program in any theatre devoted to picture presentation.

"Another special production for this month will be 'The Amazing Woman.' It was produced by Lloyd Carleton from a story by Rupert Julian, author of the big box office winner, 'The Beast of Berlin.' It has for its star Ruth Clifford, known to picture patrons from one end of the world to the other. Mr. Carleton as a director also occupies a prominent position in that part of the Hall of Fame devoted to the screen.

"'The Amazing Woman' is a story that has the feminine appeal; is full of heart interest and has the grip that only a high class melodrama obtains.

"Another release for December made by the Republic includes the first of a series of Broadway stage successes made into pictures by the Lawrence Weber Company. Its bears the title of 'The Blue Pearl.' This play had a run at the Lonacre Theatre, New York, and Mr. Weber in selecting this vehicle for the first of his series, chose it from a score that were at his disposal as he deemed it the strongest and best picture possibility on which to establish a following for his productions. Mr. Weber is no new-comer in the industry. It was he who launched Petrova as a screen star and made the most successful of her features which brought crowded houses to every exhibitor who was fortunate enough in securing these releases. Mr. Weber was also identified with dozens of the biggest stage successes seen in New York in the last 10 years.

"The cast of 'The Blue Pearl' includes Edith Haller who starred in pictures under the management of William Fox and has appeared on the spoken stage in the title role of 'Leave it to Jane' and other well known hits. Lumsden Hare plays the leading role and has been prominent on the stage in Klaw & Erlanger, Frohman and Belasco productions. Florence Billings is also in the cast. Miss Billings has appeared in a number of big productions and is now being starred in 'The Heart of a Gypsy.' George Irving directed this production. Mr. Irving was the general producing director for the All Star Corporation and did 'The Witching Hour.' He also is responsible for 'The Daughter of Destiny' with Petrova; 'Raffles,' 'The Amateur Cracksman,' 'To Hell with the Kaiser,' 'Hidden Fires,' 'Back to the Woods' and 'The Silver King.'

"In addition to these three, new Prizma subjects will be released during the month and distributed through the Republic. This company holds the distributing rights to all Prizma subjects.

"The Republic feels proud to be the distributing agent for Kinograms, the de luxe news weekly that has made a name for itself, second to none in the industry, although it is less than a year old.

"The Republic will distribute World Pictures which include over 300 subjects. It is also booking Romany 'Where Love Runs Wild' as a special."

Mr. Busch concludes by stating that within the next few days an important announcement will be made of its association with a number of independent producers of first rank. The Republic will be a distributing organization pure and simple, concentrating its energies on this end of the industry and leaving the production end to specialists in that line.

MORE DENIAL

Turner and Dahnken Not Selling to Loew

TURNER AND DAHNKEN, owners of the First National franchise in San Francisco, have telegraphed to New York a strong denial of a report published last week in a vaudeville paper that they had sold any or all of their theatres to Marcus Loew.

"This is more of that strenuous attempt at subtle propaganda," states the telegram of denial. "Evidently, it is the intention of someone within or without the Loew organization to magnify about a hundred times the actual extent of Marcus Loew's theatre operations.

"We have never had any negotiations with Mr. Loew or any one of his representatives."

"Capitol" Exceeds Booking Quota

Bookings for the first two weeks on "The Capitol," Leah Baird's third in her series of Augustus Thomas dramas for W. W. Hodkinson distribution, have passed the mark for that period set by "As a Man Thinks," when the emotional star's initial Augustus Thomas picture was first introduced to the larger exhibitors the country over.

Universal and the News Reel

IT would seem to be that Universal Film Manufacturing Company's ordained mission is to wage war for the general good of the industry. Back in the Patent days it was Universal that bore the brunt of the struggle, and to-day it is Universal that has fought and won for the news reel the freedom given the press.

By decision of the Appellate Division last week in the case of Mrs. Grace Humiston, the news reel weeklies are granted full privileges of the press in photographing current news events. The decision is far reaching in effect and will open up to all news reels many things they have heretofore hesitated about taking. The gratitude of news reel producers and of the entire industry is therefore due in large measure to Universal for its courage in carrying the case through to this successful conclusion.

Wm. A. Johnston

New United Plans are Approved

President Berst Receives Number of Congratulatory Telegrams; Meetings and Elections

ENTHUSIASTIC reports are coming in to the home office of the United Picture Theatres of America as regards the first meetings held for the election of local Boards of Trade and a director to represent each territory on the National Board of Directors of United.

President J. A. Berst has been flooded with telegrams all of which speak in glowing terms of the manner in which his plan has been started and the whole hearted way that exhibitors are backing it up and working to make United bigger and stronger than ever.

Up to the time of going to press, meetings had been held in Philadelphia, Pittsburg, Boston, Chicago, Minneapolis, Cincinnati and Cleveland. In the Philadelphia territory, Mr. Frank Hill of Reading was elected permanent chairman with L. J. Chamberlain of Shamokin and Harry Savage of Atlantic City as members of the Local Board. Pittsburg elected Mr. Charles Feinler of Wheeling, W. Va., Mr. George Panagatocos of Johnstown, Mr. C. M. McClosky of Uniontown and Mr. Michael Rosenbloom of Charleroi.

At the Boston meeting, Mr. W. G. Hartford of Pawtucket, R. I., owner of the Imperial Theatre and one of New England's best known film men, was elected chairman with Mr. F. A. Smith of Lynn and Mr. Victor Morris of Boston. Mr. Smith is one of the officials of the Waldorf Company, having large theatre, restaurant and realty holdings, while Mr. Morris is General Manager of Loew's Orpheum and has supervision over other theatres.

Fred Schaeffer of the Chrystal Theatre, Chicago, was elected at the meeting held at Morrison Hotel, Chicago, with George Hines, Auditorium Theatre of South Bend, Ind., and Fred Seegert of the Regent Theatre, Milwaukee, Wis. Cincinnati, Ohio, will have as their leader Mr. J. W Weining, of the Western Plaza Theatre, while Cleveland franchise holders elected George J. Schade of the Schade Theatre, Sandusky, Ohio.

In the New York territory, the following well-known exhibitors were elected: Gustav Koenigswald of Brooklyn, Louis Rosenthal who operates theatres in Newark and Passaic, H. Gainsboro, owner of two theatres in Flushing, L. I., Harry Hall of Troy, N. Y., and Leo Brecher of New York City.

The reception that Mr. Berst's plan met with can readily be seen from the whole heartedness of the exhibitor cooperation. Every meeting so far held has voted to give United and its officials their earnest support at all times and to work hand in hand with them in furthering United's success.

Plans of Larger Select Branch

Sam Morris Describes Plans For Enlarged New York Office; Modern in All Ways

IN a very few weeks the Select Organization will be greatly enlarged and organized on a more extensive plan, according to General Manager Sam E. Morris, of Select Pictures Corporation.

Many changes are under way, the most important being the removal of the New York exchange, of which Henry Siegel is the manager, from its present location at 729 Seventh Avenue to 130 W. 46th Street, the former home of the World Film Corporation.

"We must have more room in which to operate at once," said Mr. Morris in announcing the plans. "Keeping our office space ahead of our growth is our problem just now. The New York Exchange has completely outgrown its present quarters, and needs at least four times as much room as it now occupies. It is hoped that the new location will be adequate, as it takes in the entire ground floor and basement of the building. It is being remodelled in a thoroughly efficient and modern way, with regard to office arrangements, lighting, projection rooms and vaults.

"The decorations and furnishings will be new and luxurious. When completed, the New York Exchange will be one of the most completely and handsomely equipped branches in the country."

A staff of painters and decorators are now at work on the 14th floor of the Home Office headquarters and after the necessary alterations, Mr. Morris stated, the former quarters of the New York Exchange will be occupied by the Purchasing Department of the Select organization, which is now housed on the sixth floor of 729 Seventh Avenue.

In the meantime, Mr. Morris stated, the films will be released from the home address of the Exchange pending the completion of the vaults in the W. 46th Street office.

Industrial Leaders of the Wor Guests at Capitol Theatre

New York's great Capitol Theatre N vember 22d provided entertainment for 2 of the most notable men ever gathered t gether under one roof. The occasion wa the visit of the delegates to the Interna tional Trade Conference, now being hel in this country, and the members of th New York General Reception Committee among whom were the business men o New York.

The largest employers of labor in the world, the principal financiers, the chief manufacturers, the great merchants—all were there to get a close-up view of the highest development of the production and exhibition of the newest thing in art and industry—the motion picture.

The distinguished foreign visitors and the members of the General Reception Committee, made up of 175 of the city's most notable citizens, were received by Edward Bowes, managing director of the Capitol, and Harry Levey, general manager of the Industrial and Educational Department of the Universal Film Manufacturing Company.

Through the courtesy and effort of Mr. Levey a picture was shown as the climax of the evening entitled, "Industrial Democracy in America—Partners in Prosperity and Dividends of Contentment," which conveyed to the distinguished visitors an idea of what is being done toward bringing the employer and the employee closer together and thereby increasing the quantity and quality of production to the advantage of all concerned.

Columbia Films Acquire New England Universal Exchange

The New England Universal Film Exchange, with headquarters in Boston, it is announced, has been acquired by the Columbia Films Company of Boston, representatives and exclusive distributors of nine different productions in New England, with J. M. Mullen, formerly manager of the Universal Exchange in New England, as president of the new corporation.

Plans have been arranged by the newly-elected president for the enlargement of the present headquarters of the corporation at 6 Church street, Boston, which when completed, will house what is considered the best and largest organization of its kind in New England. Another building at No. 10 Winchester street, Boston, has been secured for temporary offices of the Film Exchange and will be used with the present headquarters until the starting of the operations of remodeling early in January of the coming year.

The Columbia Films have entered into a contract with the American Feature Film Company of Boston to distribute the Universal output in New England.

First National's "Defense" Expansion

Official Announcement on Two Incorporations With Over $16,000,000 Capital; Crandall and Whitehurst Join With Tom Moore; 5,000 Theatres to be Affected

OFFICIAL confirmation in the form of a statement issued from the offices of the First National Exhibitors' Circuit, verify the rumors around the street which prevailed at the time the NEWS went to press last week, and which found foundation in the announcement carried of the charters granted two new incorporations in Delaware with names similar to that of the Circuit, and having an aggregate capital of $16,400,000. It is stated the incorporation of these concerns are but a part of First National's new plan of expansion. The official statement embodies also the following announcements:

Affecting 5,000 Theatres

Harry Crandall, owning and operating eight theatres in Washington, D. C., and with several other large houses under construction, and Charles E. Whitehurst, who owns six large theatres in Baltimore, have joined Tom Moore of Washington in the ownership of the First National franchise for Maryland, Delaware and the District of Columbia.

The Mark Strand Company of New York, owning and operating a chain of 27 theatres in New York State, has signed an agreement which makes the New York Strand and the new Mark Strand in Brooklyn a part of what First National describes as its "Exhibitors' Defense Committee plan for 1920 and thereafter."

Exhibitors who have been members of First National Exhibitors' Circuit have signed contracts which make their respective theatre properties, totalling more than eight hundred theatres which are credited to them as outright ownerships or through part financial interest, a part of the "Exhibitors' Defense Committee plan for 1920 and thereafter."

The ultimate scope of the new plan will, it is said, include at least five thousand theatres in the United States and Canada.

There is a curious significance in the comparative figures for the two new corporations and the amount which Mr. Crandall and Mr. Whitehurst give as the total of capital represented in the value of their combined theatre interests, added to the estimated worth of the New York Strand and the Mark Strand of Brooklyn.

Associated First National Theatres, Inc., was formed with an authorized capital stock of $10,400,000, and the Associated First National Pictures, Inc., has an authorized capital stock of $6,000,000. This gives a combined amount of $16,400,000, while Mr. Crandall and Mr. Whitehurst estimate the value of their theatres at $10,000,000. This sum does not include any figure for the valuation of the theatres owned by Tom Moore, who was the original First National franchise owner, nor does it take into consideration the worth of the franchise itself.

The agreements for the joint ownership of the franchise between Mr. Moore, Mr. Crandall and Mr. Whitehurst were signed in the Home Offices of First National Exhibitors' Circuit.

To the present theatre strength behind the First National franchise for Delaware, Maryland and the District of Columbia, in the houses owned by Mr. Moore, is added, as Mr. Crandall"s properties in Washington, the Metropolitan, with three thousand seats, the Knickerbocker, seating seventeen hundred and fifty, the Savoy, seating fifteen hundred, the Apollo, seating seven hundred and fifty, the Avenue Grand, seating one thousand, the York, seating one thousand, Crandall's, seating five hundred, and the Meader's, seating five hundred.

The theatres owned in Baltimore by Mr. Whitehurst, and which now have an active interest in the First National franchise for the territory, include the New Theatre, with two thousand seats, the Garden, seating twenty-five hundred, the Century, now being built and which will have a capacity for four thousand, the Parkway, with eleven hundred seats, the McHenry with a thousand seats, and the Peabody, seating five hundred.

The Century Theatre, it is said, will cost $2,000,000 when it is completed.

In addition to these theatres Mr. Crandall has included in his properties, the new Cumberland, now being constructed, and which will be one of the largest and most costly theatres in the South.

Both Mr. Crandall and Mr. Whitehurst were in New York last week with Mr. Moore for the purpose of discussing the final details of the arrangement which, under the new First National plan, now gives the franchise in the Capitol territory a theatre representation as strong as that which any other First National franchise has had in the past.

Mr. Crandall and Mr. Whitehurst have been among the foremost of Southern theatre operators, controlling chains of houses, who heretofore have been independent of affiliation with any exhibitor cooperative concern.

Announcement that the Mark Strand Company of New York has allied itself with First National's plan for expansion indicates that within a short time all of the theatres controlled by that concern will be included. The New York Strand has been known as a First National franchise house since the Circuit was organized two years ago. The Mark Strand of Brooklyn, opened a few weeks ago, has been showing First National releases without a direct affiliation by franchise.

These two theatres give the Circuit adequate first run representation in the Broadway, New York, and downtown Brooklyn theatrical districts.

The new plan of operation for First National, it was said, will include practically every one of the original exhibitor-owners of franchises on a basis which will give them an even greater measure of independence than they have enjoyed in the past.

It is admitted by members of the Exhibitors' Defense Committee of First National that more than a score of large and important theatre circuits not heretofore associated with it have declared their intention of signing for participation in the new plan, and that negotiations are now under way in practically very territory.

"It must be remembered," reads a statement credited to a member of the Exhibitors' Defense Committee, "that the final details of the new plan were completed only a week ago. In fact, the 'Warning' advertisement we published in the trade journals two weeks ago was composed while members of the committee were still actively at work completing the arrangements for putting the plan into effect.

"For this reason it is pertinent to the rapidity with which the proposition is being taken up that Mr. Crandall and Mr. Whitehurst and the Mark Strand Company should so quickly give us permission to make public their action in endorsing the plan by joining in it.

"With very few exceptions the Exhibitors' Defense Committee has received inquiries from every important theatre owner in the country. It is a curious result of our advertisement that several hundred exhibitors in small, 'one-man' communities have written requests for detailed information."

P. A. Chase Made Comptroller For Hallmark Pictures Corporation

P. A. Chase, one of the best known financial experts and comptrollers in the film business has succeeded William Eisenhardt, as comptroller for Hallmark Pictures Corporation, assuming his new duties this week. Mr. Eisenhardt resigned to enter the production field of the picture business.

Mr. Chase is said to have been identified with the financial and accounting departments of some of the industry's biggest concerns, having been active in capacity of comptroller and expert on accounting since the inception of the Warners Features, Inc., some years ago. Mr. Eisenhardt will announce the details of his production plans in the near future, according to the Hallmark report.

Community Film Gift to Prince

The Community Motion Picture Bureau is to be represented this winter in the royal castle in England. Almost the last present the Prince of Wales received before sailing was a reel of film presented to him showing the making of the medal commemorating his visit to America. The making of the medal occupied three months. The entire process was filmed and the reel given by Warren Dunham Foster. The film will be used in this country for distribution outside of the theatres.

Fox to Build Big Bronx Theatre

According to Plans will be Largest in That Section and Embody all Up to the Minute Ideas

WILLIAM FOX, president of Fox Film Corporation, announces that he has purchased from the estate of Charles W. Tarbox the plot of ground on the south side of Tremont avenue between Washington and Park avenues, The Bronx, New York, and will build on it the largest theatre in that borough of Greater New York — which means also the largest theatre in Bronx county.

The transaction represents an expenditure of almost $1,000,000. Work on the new playhouse will be started at once. Details were worked out by A. S. Kempner, real estate representative of the Fox Theatrical Enterprises.

This new addition to the Fox theatres, which now form a chain throughout the country, is to be one of the most elaborate structures in which motion pictures are shown. Every known convenience for the comfort of the public is to be installed. The seating capacity will be 3,500. There will be lounging rooms, smoking rooms, special comfort rooms for women patrons, rooms in which persons having appointments to meet and attend performances may wait for one another, and a creche, where babies will be cared for by licensed nurses while their parents are enjoying the show.

The creche suggested itself to Mr. Fox from the fact that The Bronx now boasts ot having more babies than any other borough of New York, not even excepting Brooklyn.

The new $1,000,000 theatre will be Grecian in its architectural design, and will contain one balony. The plans call for a sufficient number of exits, to make it possible to empty the structure within three minutes, if necessary. Carlson & Wiseman are the architects.

Directly across the street from the site of the new playhouse is the Crotona Theatre, at Tremont and Park avenues, which is owned and operated by the Fox Theatrical Enterprises.

"No name has yet been decided upon for the new Bronx theatre," said Mr. Kempner in discussing the plans. "The probabilities are that there will be a public contest for a suitable name. But what appeals to me about the structure is that it will be up-to-date in every respect. This playhouse shows how the motion-picture industry is developing. It will contain more comforts for the public than any theatre on Broadway.

"One point insisted upon by Mr. Fox was that our architects draw the plans so that every seat would be on a par with every other seat — that is, that the view of the stage would be as clear from the front, sides and rear as from the centre. The architects have carried out this idea admirably. The new Fox theatre will be an American palace of absolute comfort and sanitary perfection, as well as of entertainment."

Proof of Value of Trade Papers

J. D. Williams Refutes Statements That They are Really Read by Few and Gives Figures

A reply to contentions he has heard that exhibitors do not read trade journals is made this week by J. D. Williams, manager of First National Exhibitors' Circuit, who cites the number of responses from exhibitors that have resulted from the publication of a two-page advertisement two weeks ago, signed by the Exhibitors' Defense Committee of the Circuit.

"There are several important executives in the film business," declares Mr. Williams, "who have repeatedly declared that trade journal advertising was, to a great extent, negligible in value because only a few exhibitors, comparatively, took the time or trouble to read it.

"Within eight days after the trade papers containing the advertisement of the Exhibitors' Defense Committee had been mailed to subscribers we had received more than a thousand letters from exhibitors, requesting details. The rate of replies in the last four days has been about two hundred a day. No circular letters, no reproductions of the ad, and no direct communications of any character bearing on the ad, were sent to exhibitors other than the members of the Circuit. This precludes any possibility that exhibitors could have seen the announcement anywhere excepting in the trade journals.

"And a significant feature of the replies is that of the total number received wherein exhibitors specifically mention the trade organs in which they read the 'Warning' announcement, there is an average of twelve references to one or more of the five trade papers that are published exclusively in the interests of the film industry to one credit to publications that have only limited motion picture departments.

"This is another evidence that the year-old beliefs of the exhibitor members of First National to the effect that advertisers can reach their market through the five recognized trade journals without necessity of space in other mediums, is absolutely correct.

"In making this statement I realize that the very nature of the 'Warning' advertisement commanded attention because of the curiosity and interest it was certain to arouse. But the fact is that if the hundreds of exhibitors who have replied to this ad had not been reading the advertising sections of the trade papers they would not have seen that particular two-page announcement."

Backed by Eastern and local capital Milburn Moranti, popular character comedian, who for the past three years acted as Gale Henry's leading man, has organized his own producing company and this week started work on his first two-reeler of fun at the Bulls Eye studio in Hollywood.

THIS AND THAT

A change in policy has been announced for the Strand, Grand Rapids, Mich., which is conducted by the Consolidated Theatres, Inc. The theatre will have two bills a week instead of three as formerly. It is promised that bigger features will be shown.

The Federation of Social Agencies, Grand Rapids, which is conducting a campaign for $237,237 to support its 20 member charitable agencies for 1920 is using movies in local theatres to show the work of its constituent bodies.

A theatre to seat 3,000 is projected in Louisville, Ky. Louis J. Dittmar, managing director of the Majestic Theatre Company negotiated for the property.

The Liberty Amusement Company, San Jose, Cal., operating the Liberty theatre has just secured control of the property adjoining the theatre on the north on which they propose to erect one of the finest theatres in the state.

A picturized review of the famed Canadian National Exhibition at Toronto, Ontario, was the feature which was screened privately at Ottawa, Ontario, recently by the Exhibits and Moving Picture Branch of the Department of Trade and Commerce. This picture was taken under official auspices for use in many foreign countries as an indication of Canadian progress but the feature gets away from a stereotyped succession of general views of mere buildings. The picture includes, instead, many intimate views of every-day incidents during the annual fair.

The only way in which motion pictures can be shown or any other performance given in Baltimore on Sunday is when the proceeds are for some charitable purpose. Last Sunday afternoon and evening through the courtesy of Joseph Brodie a motion picture show was given at the Brodie Theatre, in that city, for the benefit of the new Union Memorial Hospital which will be built at Calvert and Thirty-third Streets. Nurses and soldiers acted as ushers at the performance. The money raised will be used to build a sun-parlor at the hospital in memory of the boys from the section of the city in which the Brodie is located, who gave their lives in the war.

Frederick Miller, who recently disposed of a greater part of his interests in the California Theatre to Samuel Goldwyn, has repurchased his former theatre, "The Garden," formerly known as Miller's Theatre, and after making extensive alterations and improvements, will reopen the house. The Miller Theatre is located less than a block from the California Theatre on South Main Street. Mr. Miller is to continue as General Manager of the California Theatre.

Looping the Loop in the Windy City

Since all theatres at Harrisburg, Illinois, amalgamated, film exchanges have been able to place only their cheapest service in the town. It is understood that to remedy this condition, the Fox Film Company employees of the St. Louis office are selling stock for the erection of a new theatre in Harrisburg and other exchanges are joining the move to float a new house in that Illinois city.

The Huntley Theatre at Huntley, Illinois, has been opened by R. J. Wolf.

Anita Stewart was a welcome visitor to Chicago on November 15th and Harry Weiss, manager of the First National, Chicago office, saw to it that a great number of newspaper camera men and reporters were on hand to chronicle her arrival. Miss Stewart while in Chicago donated $250 for the Herald Examiner's Christmas fund for the city's poor.

That happy young couple dining at a flower laden table in the Winter Garden last Wednesday night was not a pair of newlyweds as many thought. It was J. E. Willis of Willis & Eckles & Mack and Mrs. Willis, celebrating the 29th anniversary of their wedding in "honeymoon" style, as has been their pleasant custom on each previous anniversary. Mr. and Mrs. Willis were the recipients of many congratulations from friends in the moving picture business.

Julius Bernheim, district manager for the Universal Film Company, with headquarters at Kansas City, who was in Chicago last week for a conference with Mr. Carle Laemmle, reports business in his district is booming. All Kansas City film exchanges, according to Mr. Bernheim, are moving this month into a new building specially built for exchange purposes and Universal is taking the entire second floor of this building.

The Liberty Theatre of Kansas City on December 30th will put on "The Right to Happiness" and is planning a record advertising campaign which involves the expenditure of $4,000, he says.

Will Weinshanker, formerly a member of the Ascher Brothers staff, has joined the sales forces of the Celebrated Players, Chicago office and is making a trip through Illinois, the first time he has been on the road in many years.

Fred Aiken, Chicago manager of Vitagraph, is preparing to launch a big advertising campaign, and expects to increase Vitagraph business in this district by 25 per cent. within three months.

Harry Samuels of the Chicago First National office is back at work after a three weeks' honeymoon.

H. B. Franks has sold his Grand Theatre at Macomb, Illinois, to his competitor, C. F. Grubb, owner of the Tokio Theatre of that city.

The Magnate Film Company of Davenport, Iowa, and Omaha, Nebraska, of which C. C. Bidwell is president, has closed contracts with the Cropper Distributing Corporation for all of the Billy West comedies for the states of Iowa and Nebraska and reports that their advanced bookings indicate that Mr. West's popularity in both states will close bookings for them with all exhibitors of that territory.

George West, the well-known, rapid fire salesman, has left Chicago in the interest of the Cropper Distributing Corporation and will cover all exchanges to the Pacific Coast, including Kansas City, Dallas, Denver, Los Angeles, San Francisco and Seattle.

The Beehive Exchange of Chicago, Indianapolis and Milwaukee, will open a new office in St. Louis about January the first to handle that section of the country for their rapidly growing business.

The Capitol is the name Messrs. Balaban and Katz have selected for the theatre which they will construct on State St., Chicago, this Spring. The Capitol will be the largest of their houses and also will be the executive headquarters for Messrs. Balaban and Katz.

Fred Aiken, widely known in Chicago Film circles, has assumed his duties as Chicago manager for Vitagraph, Inc., as successor to E. S. Pardell, promoted to district manager for the middle west. Mr. Aiken was for two years in charge of the Select offices in Chicago and was special representative for the General Film Co.

Adolph Zukor, Marcus Loew, Arthur Loew and Eugene Zukor visited Chicago last week to attend the wedding of Miss Phillipa Kohn, which was solemnized at Blackstone Hotel on November 12.

Carl Laemmle passed through Chicago last week on his way to French Lick Springs, where he will rest for two weeks. While in Chicago Mr. Laemmle denied he was negotiating to purchase the Castle theatre property on State St., and declared the rumors to this effect which had been circulated were absolutely unfounded.

Pressing Fight on Industrials

Exhibitors Organized Declare Against Running Any "Free Advertising" Films on Their Screens

MOTION picture exhibitors of America in the organization of an association for the protection of their screens from advertising and so-called "industrial" motion pictures, have set in motion the first great move on the part of exhibitors to prevent motion picture companies from using their screens for gain.

Under the leadership of Sydney Cohen of New York, who is chairman and Sam Bullock of Cleveland, the secretary of a temporary committee representing various exhibitors' organizations throughout the country, the exhibitors of more than a dozen states have signified their intention of withholding their screens from producing companies who have for several months been obtaining contracts for the projection of pictures which are nothing more nor less than direct advertising for various national advertisers.

"It is not that the exhibitors feel hostile toward the advertisers," Mr. Cohen declared. "It is because certain producers of industrial motion pictures have collected all sorts of fees from national advertisers for the use of exhibitors' screens. These same producers would not dare to 'snipe' the sidewalls of our theatres with an advertisement, but they do not hesitate to 'snipe' our screens with paid advertising.

"Under the plan of organization now under way, and which has been completed in the states where there are the most exhibitors, it has been arranged for the advertiser to use the screen and for the exhibitor to receive the benefit therefrom. Advertisers are welcome to use the screens as long as productions are of a standard which will provide entertainment and interest."

The Committee now handling the affairs of this new move is composed of Sydney S. Cohen, chairman, New York, Sam I. Berman, New York, Charles O'Reilly, New York, Fred J. Herrington, Pennsylvania, Sam Bullock, Cleveland, W. J. Slimm, Cleveland, H. H. Lustig, Cleveland, King Perry, Michigan, Peter J. Jeup, Michigan.

Organizations have been completed in New York, Ohio, Pennsylvania, West Virginia, Michigan, Iowa, North Dakota, South Dakota, Wisconsin, Missouri, Illinois and other states.

United Artists Official Spoken of For Secretary of Treasury Office

Oscar A. Price, president of United Artists Corporation, known in the motion picture industry as the "Big Four," was the recipient of a much envied honor during the past week, when he was notified at his New York office that he had been suggested, and hundreds of his friends were working in his behalf, for the position of Secretary of the United States Treasury, which position was made vacant by the resignation of Carter Glass, who accepted the appointment of Governor Davis, of Virginia, making him Senator to succeed the late Senator Thomas Staples Martin.

At his office Mr. Price had nothing to say regarding the matter, save that he was deeply appreciative of the honor of having his many friends suggest and work for him for such a position.

Brief News from Various Sections of Country

BUFFALO

The Strand Theatre boosted its admission prices for Sundays and holidays commencing Sunday, November 23. The new scale is 20, 25 and 35 cents, which is a five-cent raise over the old scale.

Attorneys representing the Marcus Loew interests have begun to sell stock for the new Loew Theatre at Washington and Mohawk streets. In order to get the present warehouse site of the Household Outfitting Company the Loew people have, it is said, promised to build a new warehouse for the furniture dealers. The theatre will cost $750,000 and will have a roof garden.

Several men have been added to the local Fox Film exchange forces by district manager Clayton Sheehan. Among the new salesmen are George Cook, Jr., son of George Cook, president of the Alpha Lithograph Company of New York, who has been a student at the Cleveland branch; William Rowell, formerly with Kunsky in Detroit; Frank Moynihan, who has been covering the South Tier and who will have charge of Rochester and Syracuse, and Jerry Spandau, formerly with the Pittsburg branch, who will cover Albany.

There has been several additions to the local First National staff. Manager P. H. Smith has engaged W. N. Bork and Anthony Braun in the shipping department; Dorothy Manser and B. Henderson in the inspection department and Mildred Markey is the new bookkeeper.

M. H. Greenwald, new Fox manager, was in Rochester and Syracuse last week getting acquainted with exhibitors. Herman Robbins, assistant general manager, was in Buffalo, November 19, with L. S. Levine, in charge of Fox News. These two, together with Harold B. Franklin, of Shea's Hippodrome, and Clayton Sheehan, district manager, enjoyed a banquet in the Statler.

INDIANA

Fred Morsches, of the Peabody Lumber Company and other capitalists of Columbia City, Ind., are planning to erect a modern motion picture theatre there in the near future. A site in South Main street is being considered. The theatre will seat between 1,200 and 1,500 persons. The estimated cost is not known. Columbia City has no modern playhouse at present.

The Strand Theatre, formerly Music Hall, has been reopened at Crawfordsville. B. V. Barton of Indianapolis is the new owner. The house has been remodeled and enlarged, seating 1,200. The improvements cost in the neighborhood of $50,000, it is understood.

Joy prevailed in movieland at Columbus, Ind., this week when the city administration urged townsfolk to attend the movies each evening in order to save the rapidly disappearing fuel stocks in homes. E. M. Carr, superintendent of city utilities urged theatre managers to start their shows earlier in order that everybody might be home at 11 o'clock, at which time all street lights will be shut off during the coal shortage.

CANADA

What is said to have been the first occasion on which moving pictures were taken outdoors at night in Canada was seen during the recent Victory Loan campaign in Ottawa, the Canadian Capital. Representatives of the Exhibits and Publicity Branch of the Department of Trade and Commerce set up a number of studio lamps and spot lights on the Plaza for the taking of pictures of local citizens in the act of signing bond applications.

Announcement has been made that the next feature of the Canadian Photoplays, Limited, the Calgary producing concern which made "Back to God's Country," would be made in the Ottawa River district in Eastern Ontario.

A moving picture news specialist has become president of the Automotive Trade Association of Ottawa, Ontario. The man elected to the post is W. M. Gladish. The association is made up of representatives of various Canadian automobile, accessory, tire, farm tractor and aeroplane distributors and producers. The association will stage a motor show early in 1920 and it is a safe bet that one of the special "side shows" will be a moving picture demonstration.

W. C. Moore, formerly manager of the Angus Theatre at Wetaskawin, Alberta, has gone to Vancouver, B. C., where he has secured the management of a theatre.

J. H. Booth, manager of the Motion Pictures Canada, Limited, Vancouver, B. C., and Harry M. Eccles, recently opened a branch of the Company at Victoria, B. C. The company makes and handles advertising and propaganda pictures.

I. E. Muller of New York, special representative of the United Artists, was a recent visitor in Vancouver, B. C., for the purpose of arranging for the release of features controlled by his organization.

The handsome Alhambra Theatre, one of Toronto's finest uptown theatres, was opened on Monday, November 17, under the management of Archie Laurie, formerly of Ottawa and Montreal. The house is one of the chief units of the Paramount Theatres, Limited. The opening attraction was "Why Smith Left Home," starring Bryant Washburn.

L. F. Allardt has announced at Winnipeg, Manitoba, that his company will not build a new theatre in Winnipeg as contemplated because of the high cost of labor and building materials. The present house, the Strand, will be improved and redecorated and will continue to present pictures and vaudeville.

PORTLAND

E. H. Goldstein, general sales manager of the Universal Film Manufacturing Company, was in Portland and Seattle recently, visiting the exchanges, en route for the studios at Universal City.

Walter Adrian, an insurance man of Portland, is reopening the theatre in Gresham, about 30 miles out of Portland, and called at the Universal Exchange a few days ago to line up his service. The Gresham Theatre has been closed for two years.

Sol Baum, district manager of Universal Film Exchanges for the Northwest, spent a few days last week in Seattle, looking over the territory there.

Clark Wood, of Weston, Oregon, one of the best known newspaper men of Eastern Oregon, is negotiating for the management of the Memorial Hall motion picture theatre in that city.

S. Bernstein, manager of the Elite Theatre in Rose City Park, Portland, Oregon, has sold his theatre to W. E. Tebbetts.

J. R. Estherbrook reopened the Cloverdale Theatre, at Cloverdale, Oregon, November 8, with a Universal bill. The Cloverdale house has been closed for some months. It was formerly owned by A. L. Learned.

SEATTLE

Hugh Rennie, Northwest manager for Select, left for Portland, Ore., where he will spend a few days. Mr. Rennie will also pay visits to some northern Oregon towns.

Howard J. Sheehan, Pacific Coast and Western manager for Fox, with head offices in San Francisco, has been taking charge of the Seattle office for about three weeks while Manager Stern of the Northwest office has gone on the road for a while to visit some of his customers.

Word has been received by the Fox office in Seattle, from S. Morton Cohn, manager of the Strand, Portland, Ore., that the Fox picture "Evangeline" ran better than the "Miracle Man."

"Whirlwind Eden" is now all fixed up at 2012 Third Ave., Film Row, and has a right to be proud of his aristocratic looking "Realart" cave. He recently closed contracts in 76 towns, besides with Jensen & Von Herberg.

Edward Godal, Prominent English Film Man, Here on Visit

Mr. Edward Godal, Managing Director (President) of the British and Colonial Kinematograph Co., Ltd., of London, the oldest firm of film producers in England is now in New York, partly on business and partly to satisfy himself as to American conditions as regard production and exploitation.

Mr. Godal has no prejudices and in order to meet American tastes and conditions he decided, last year, to engage an American producer and staff and American stars and entered into a contract with Herbert Brenon to produce in England with Marie Doro, as star. Accordingly Herbert Brenon gathered a considerable staff which he took to the B and C Studios. Unfortunately after producing the first film it appeared that Herbert Brenon had entered into a previous contract and he was enjoined against continuing with Mr. Godal's firm. Mr. Godal, however, retained the rest of his American staff among whom are George Edwards Hall, James McKay, Al H. Moses, George Fitch, Charles Ritchie and others, and he is looking out for likely talent, for Directors Staff and artistes to take back to England where he is preparing to extend his already considerable productions, some of the latest of which he has brought with him for the purpose of disposing of the American and Canadian rights and business has already resulted with the World Film Corp., who have acquired "Twelve-Ten" starring Marie Doro, directed by Herbert Brenon.

Kunsky Denies Intent to Join Interests With Loew

Emphatic denial is made by John H. Kunsky, owner of the First National Exhibitors' Circuit franchise for the Detroit territory, of a statement published last week in a vaudeville paper to the effect that he had affiliated with Marcus Loew in the latter's plans to build a chain of theatres in Detroit.

"The statement is an absolute falsehood," declares Mr. Kunsky. "It hasn't an atom of truth in it. I have never discussed such a proposition with Mr. Loew or any of his representatives, and I know nothing about his plans or intentions in Detroit or elsewhere. The coupling of my name with this project undoubtedly would have a benefit to stock sales among any prospective local investors who might be approached because of my success as an exhibitor in Detroit, but the bald statement that I am in any way interested is wholly untrue."

An official statement is made this week by First National Exhibitors' Circuit to the effect that there is what is described as a concerted effort in several quarters to create doubt and uncertainty in the minds of small independent exhibitors in every territory by inspired rumors that members of the Circuit are affiliated with, or about to become affiliated with, other chain-theatre organizations or producing-distributing concerns that are slowly acquiring houses.

South in a Turmoil of Activity

Mergers of Interests Presage Bigger Things in Eleven of the Southern States

IN connection with the recent mergers and general activity of exhibitors in the South, the following article by Roy Booker, NEWS correspondent, which he prefaces with the statement that a gigantic plan for broadening and developing the picture field in 11 Southern States is on foot, is of especial interest. Mr. Booker writes:

"The recent deal by which the S. A. Lynch Enterprises, Inc., secured ownership of all the theatrical interests of Jake Wells in Atlanta, Savannah, Augusta and Knoxville, which was one of the largest of its kind in the history of Dixie, and the announcement just made of the merger of the Lynch moving-picture houses in this city with the Howard Theatre, the property of Troup Howard, is only a part of the big plan, it is stated officially.

"Joint owners of the Southern Enterprises, Inc., which has a capital stock of $5,000,000 are the S. A. Lynch Enterprises and the Famous Players-Lasky Corporation of New York, thus forming one of the first amusement corporations in the field of large financial interests.

"New developments have just seen the merger of the motion-picture theatres recently purchased by the S. A. Lynch Enterprises, Inc., in Atlanta from Jake Wells—The Rialto, Forsyth, Strand and Vaudette—with the new Howard Theatre, which is now in course of construction on Peachtree street, next to the Aragon hotel.

"This arrangement will take effect upon the completion of the handsome new house, which will have a seating capacity of 3,000.

"With the idea of developing the South in an amusement way and securing superior attractions in the legitimate vaudeville and in pictures, the Southern Enterprises, Inc., which has for its object the improvement and the erection of large houses in 11 Southern States, has recently started a buying and building campaign, which has already brought forth wonderful results.

"Some idea of the magnitude of the enterprises may be gained from the fact that the interests of Jake Wells were only a part of the general scheme. For instance, the Hulsey and Levy interests in Texas were acquired a few weeks ago before Mr. Wells sold out in Georgia and Tennessee.

"Houses are at present in course of construction, or plans have been drawn for them, in San Antonio, Dallas, Dennison, Wichita Falls and Houston, Tex.; Little Rock, Ark.; Griffin, Ga.; and Gadssen, Ala."

Anniversary of Allen Theatre

Calgary House Holds Gala Performance on Sixth Birthday; Allens to Erect House in Boston

THE Allen Theatre, Calgary, Alberta, celebrated its sixth anniversary in November with a special birthday week for which there were a number of extra features. One of the stunts arranged by Manager Joe Price was the presentation of a Western picture which had been produced in 1910. This was immediately followed by an up-to-date two-reel Western drama. The chief film attraction was Rex Beach's "The Girl from Outside." In honor of the occasion, a special souvenir program was issued while every lady attending a matinee performance during the week was presented with a rose or chrysanthemum. The orchestra also gave a special musical program.

The Allen Theater, Calgary, was one of the first theatres of Jule and J. J. Allen in the Canadian West and its size was the subject for considerable criticism when it was first opened. The Allens now have upwards of fifty-five theatres from coast to coast and many of them are larger than the Calgary house. The Allens made their headquarters at Calgary until they invaded the East several years ago to open extensive operations in Ontario and Quebec. Their head office is now at Toronto where they have half a dozen fine new houses.

The Calgary house has produced at least two notable exhibitors. One is Ben Cronk who is now general manager of all Allen Theatres in the Dominion and the other is Oral D. Cloakey who has just been appointed manager of the great new Allen Theatre at Winnipeg, Manitoba, which is scheduled to open in December. Cloakey was supervisor of the Allen, Monarch and Imperial Theatres at Edmonton, Alberta, during the past eight months and just before his recent departure for Winnipeg he was presented with a handsome gold watch and chain by the employes of the three Edmonton houses as a token of appreciation.

The Allen Theatre, Toronto, which is the chief theatre of the Allen chain, also recently observed its second anniversary with several special formalities. Announcement has been made that the Allens have secured a downtown site in Boston, Mass., for another theatre in the United States and it is also stated that they will shortly build a moving picture palace on Broadway, New York. Their theatres in Detroit and Cleveland are already under way.

Report Is That Hyman Will Again Join Mark Realty

Edward L. Hyman is going to return to the Mitchel H. Mark Realty Corporation fold. According to an announcement by Walter Hayes, a member of the company, Mr. Hyman, who is now managing the Rivoli and Isis theatres in Denver for the Fox Film Company, will go to Brooklyn at once and manage the new Mark-Strand Theatre there until the completion of the new Mark-Strand house in Albany, when he will become managing director of that theatre.

Decries Producer Attempting to Dictate Exhibitors' Policies

On looking over the Trade Journals, reading the comments from the Exhibitors throughout the United States, on the new policies of the different film companies, I find that the industry to my notion is not reaching toward the Exhibitor. It seems as though the film companies declare policies for the Exhibitor regardless of his local conditions whether he can meet them or not. For instance, they declare longer runs, higher prices, and fewer pictures.

I have opened my books to different companies showing them the worth of their pictures on longer runs even from the phenominal successes of last season, to a picture that I personally thought would stand a longer run, but still their demands are all for the film companies.

Recently a salesman was in my office and he quoted me prices on this season's output of his company, who demanded more money for this season's output, even though their stars were unknown quantities on the market. On top of this he demanded a cancellation clause on the contract that meant 50 per cent of their output of this seasons product, and he could not tell me the name of the second picture they were going to make of the different stars that he was selling.

We say that an Exhibitor would sign this contract in good faith on the strength of the fair dealings of this company of last season, and the production does not hold up and he loses money on this contract. He has to go through with the contract, because the film companies are organized in such a way that if he does not go through with his contract, which calls for him to use 50 per cent of their output according to their cancellation clause, they will close him up.

Getting down to the idea of the men in New York sitting behind the gun, who no doubt have had big experience, and are putting up the money to finance their companies, they sit back and declare policies, and then quote the Exhibitor this policy in such a way that they are the ones who are going to run his theatre instead of the Exhibitor himself. They do not give the Exhibitor a chance to state his local conditions, and they do not give the Exhibitor credit for knowing anything about his box office returns, or the possibility of them.

The talk has been going on of the industry coming to a financial basis when the Exhibitor would get a rating. We will take, for instance, any company who has three or more stars on their program. They come in and ask for a deposit on each star, and if he sells you a special production, you must also pay a deposit on that.

Can you imagine a man going to a hardware store to order different articles and laying down a deposit on every article he orders, although doing business with the same store?

It is about time that things were changing, and that the Exhibitors get together an organization that will censor some of the contracts that the film companies are trying to force on the Exhibitor.

Can you imagine a man getting his mail with a bill of twenty-three hundred dollars or more for merchandise that is already put in, and at the same time receive a bill from the film company for thirty-five cents for some paper, he would not get the paper unless they received a check for thirty-five cents.

I think the Exhibitor who does not sit back this season and declare his policy, which I think he has a right to do, the same as the film companies have done, is making a big mistake. I, for one, have declared my policy and either some of the film companies whose policies do not coincide with my local conditions, will not get any contracts, or I will have to run pictures that are being made by companies whose policies meet my local conditions.

I note your argument in your paper about percentage, and all I have to say is, that percentage is a very good proposition for the man who owns the picture. For instance, a certain picture in a certain State costs so much money, they will sit back declaring to all Exhibitors in the State that they should receive 60 or 70 per cent of the receipts.

These days when big orchestras are required in the theatres, and first class projection, you will find nine times out of ten the Exibitors' expense is three times more than the picture expense, granting the fact that the picture will do an enormous business, because if he should make a few dollars on this percentage picture, he will lose it on the fact a big special with a packed house in a small town, naturally he will be the loser a few days afterwards, because his business drops.

You can use this letter in your Trade Journal and although I will admit I am not very competent in arranging this letter, you can pick out the theme to suit yourself and publish it.

I want to compliment you on your journal, *Motion Picture News,* I think it one of the fairest journals of its kind on the market for the moving picture industry.

I have always found you to be fair and equitable with the Exhibitor as well as the Exchange.

A. L. PICKER, Gen. Mgr.,
Ironwood Amusement Corp.,
Ironwood, Mich.

Accuses Exhibitors of Sub-Renting Films

For the benefit of the Film Exchanges, will you kindly publish this news?

There is a clique of exhibitors in Scranton, Pa., one of them Lincoln Theatre, the other one, Younis Theatre, these exhibitors book features for one day and hold them for over a week.

No matter how much you wire them, sometimes they will answer, but in each case they will answer that they forgot to place enough postage on the cases.

Surely the post office will not accept parcels unless there is enough postage to cover the cases.

These exhibitors will write you that the cases have been three or more days in the post office before they discover that there is not enough postage on the cases.

The truth of the matter is that these low class exhibitors sub-rent the shows to small town exhibitors.

"The Warrior" that we loaned to the Lincoln Theatre to be used free on October 3d, we only received back to-day, October 9th, after losing some bookings and spending many dollars wiring for it.

We sent the Lincoln Theatre (which is affiliated with the Younis Theatre) a show for October 4th and this is still being held by them.

Figure this out, "The Warrior" held out eight days, and the other show they now have, God only knows when they will return it.

We have advised them again to-day, unless they return the shows at once, we will issue a warrant of arrest, and this goes.

These men book shows and rent them out, this has been their game, but they have bucked against the wrong ones this time.

Please publish this, as it is the truth, and you will save the film companies time, money and worriment.

EDWARD KRAUPA,
Monarch Film Service Co.,
Philadelphia, Pa.

New Universal Branch Manager Accomplishing Big Things

G. L. Levine, one of the youngest managers of a big film exchange in the country, believes in getting out and doing things, no watchful waiting for him. Four weeks ago he succeeded J. D. Roderick, promoted to district manager, as manager of the Milwaukee office of the Universal Film Corporation, and is elated over the month's business, which he reports is the biggest in the history of the Milwaukee office. The sales force has been increased by two men, making six men now working his territory. "The Right to Happiness" recently played two weeks at the Strand in Milwaukee, breaking all records, and another important booking made through the Milwaukee office was "Blind Husbands," which will run at Tom Saxe's Alhambra for a week, starting November 16th. Mr. Levine is planning a big holiday drive for Universal feature from November 15th to December 31st, inclusive.

Chain Acquires Another House

The Ottawa Valley Amusement Company, of which M. J. O'Brien, a wealthy citizen of Renfrew, Ontario, is president, has purchased the Grand Theatre at Pembroke, Ontario, from Mr. J. H. Bruck. The company had already purchased a central site in Pembroke for a new theatre but decided to buy the Grand instead. The company may now erect a hotel on the acquired property. The Ottawa Valley Amusement Company controls a rather large chain of moving picture theatres in Eastern Ontario, having secured a number of theatres during the past few months.

Baltimore Operators Hold Ball

The eighth annual ball of the Moving Pictures Operators' Union, Baltimore Local No. 181, took place on November 24 at Hazazer's Hall in that city. Besides the regular dances a cabaret was conducted in the basement of the hall, where plenty to eat and drink was served. Moving pictures were shown and many elaborate entertainment features were worked out. Basil Morgan was chairman of the committee of arrangements.

NINE MILLION

Motion Picture News and Motion Picture Studio Directory are at this moment working for you *in the offices of newspapers with a circulation totaling close to nine million. Here is double-barreled service. A service of particular interest and value to advertisers, but of practical value to both advertisers and exhibitors. Not alone does Motion Picture News reach all exhibitors—but it goes further and carries the industry's message clear through to the public.*

* * * *

The exact figures, compiled after comparison of our subscription books with Ayer's American Newspaper Annual, show that these newspapers have a total circulation of 8,843,560. One hundred and twenty-nine cities are represented. Three hundred and fifteen newspapers are reached. This trade paper service to newspapers is not the result of accident. It is the reward of a definite campaign, in which we have aimed to serve the industry by serving the newspapers.

* * * *

We created The Complete Plan Book to serve exhibitors and engaged definitely in a campaign to place it in the hands of newspaper men so that they could better serve their local exhibitors. We have spent many hours and many dollars by individual correspondence and service to increase the cooperation of newspapers in some sections, to institute cooperation in others, and to improve its efficiency all along the line. The figures given above are the result. And yet those figures are but the beginning. But without these figures we would not attempt to tell you that "The News Covers the Field." Without that evidence of our desire and our success in giving complete *service we would not attempt to tell you that—*

You Can Cover The Field With The News

Exhibitor Service Bureau

From Maine to California — and Utah to Holland

Two Interesting Exhibitor Articles

IT is a far cry from Salt Lake, Utah, to Nijmegen, Holland, from which the two following exhibitor written letters on admissions have originated. It will be unnecessary to introduce one of the authors, George C. Carpenter, manager of the Paramount-Empress theatre of Salt Lake City, a member of our Advisory Board, a valued contributor in the past to the Exhibitors Service Bureau and one of the best known showmen in the United States; but the other writer, P. Mounier, will be a stranger to our readers since Holland is a long way from American soil and the Chicago and Olympia theatres of Nijmegen, over whose destinies Mr. Mounier presides, are necessarily mere names.

However, we believe that our readers will find the Holland letter will be quite as interesting as that written by Mr. Carpenter. Both state facts about exhibiting conditions in their respective cities and facts are what count in this series of articles which we are publishing each week on this page. Read what these two showmen say and profit thereby.

What Salt Lake City Thinks

IN reply to yours of the 13th inst., I am really so rushed that I have no time to write an article along the lines you so kindly request; however, if I take your questions in order, possibly your re-write man may be able to make something out of it.

A. Effective September first our admissions were raised, to up to 5:30 P. M., 15, 25, 35 cts., evenings 20, 30, 40 cts., including war tax.

Three years ago when the writer took hold of this theatre our prices were 10-15 cts. We raised them shortly afterwards.

We certainly think it is advisable to increase admissions at this time, at least as far as this town is concerned. Increased overhead effective September first included such items as film about 40%, newspapers 25%, the one with the leading circulation advanced 50%, union musicians $5.00 a week and so on down the line.

In the face of such advances the only logical solution was to raise the prices.

B. It certainly seems as though we will have to pay more for films than in the past, as every manufacturer seems to forecast.

C. We always have been strongly in favor of a set policy, and as far as lies within our power, will continue to keep the admission prices standard rather than on a scale commensurate with what we have to pay for a film. The one exception, and this is going to be an experiment, will be in the case of "The Miracle Man," when we propose to charge 25-50-75¢.

Our experience has been since we raised prices, the public has been coming stronger than ever; naturally there are a number of kicks, but we have always tried as far as possible to interview the kickers and explain to them that we are not profiteering, in fact our net is less than it was prior to the raise.

This week marks the passing of the 5¢ show as far as Salt Lake is concerned. The three 5¢ houses following the pace set by the two leading houses are advancing their prices to 10¢.

I do not know how it is in the East, but out West money is plentiful and people seem to expect to pay more for luxuries.

In order to give the public something for their additional nickel, we increased the size of our orchestra, but this is just a detail.

If we are to have good pictures, we certainly ought to stand behind the manufacturers to the extent of paying good prices for the same and the only way to do this is to make the public appreciate them by paying more.

Yours truly,
PARAMOUNT-EMPRESS THEATRE,
GEO. E. CARPENTER,
Manager.

* * *

Views of Another Contributor

MR. FRANKLIN'S discussion of increased admission prices interested me, especially where he tells us showmen not to be too greedy.

May I just tell you what happened to us. We run several theatres in Holland, but I feel those things are about the same in my country as in the States.

Back in 1913, one of our theatres did a wonderful business, and we thought it necessary to have it modernized. At that time our admission prices were 10-20-30 cents.

There was quite a stage built, we installed a first-class ten-piece orchestra, gave the very best offerings on the stage, and spent quite a nice sum in stage settings. To cover the cost of running this much improved show, the high rentals of first week films, we had to double the admission price.

At Easter we opened, but we soon found out that the public objected to the higher admission. There was quite a lot of favorable comment about the new show, the practically new building, and so on, but financially we got behind every week.

Every showman knows what it means to play for only half occupied houses; we dreaded the summer that was coming, and we knew, too, that even with every day the S. R. O. sign up with old prices we could not make both ends meet. But something had to be done; we had to go back to our ten, twenty, thirty cents admission, and, when May came, we did it,—called it our summer season prices. At the same time instead of a two-hour show we had been giving, we made it a 1½ hour show. It saved us some film rental, but what was more to us, it meant a 25% increase in seating capacity, or if you want to put it otherwise a 25% increase in price. This turned the tide for us. People did not object being out of the house 30 minutes earlier, making room for the others that were waiting. That summer we didn't make much money, but we did not loose, and in September we made a small raise. People were in the habit of going, we never had had as many customers in a single season as that summer, and when we put the price to 15-25-40 people did not object. This taught us the lesson never to raise too much at the same time, and when the war came with its higher prices all over we found it possible to raise by and by our prices till now in our better class houses we have prices of 35-65-95-125 cent, a scale of prices we never dreamed of 5 years ago. One thing, however, we always explained to the people why we made a raise, and we never raised the price more than a few cents at a time. If you can use some of my experience, go ahead and use it.

Yours truly,
P. MOUNIER,
Manager — Chicago and Olympia Theatres,
Nijmegen, Holland.

* * *

Aviators Aid in Exploitation

THE first stunt in the exploitation of the Geraldine Farrar picture, "The World and Its Woman" at the Casino Theatre, Salt Lake City, was the distribution of heralds announcing the play date of the production by an aviator flying at an altitude of 2,000 feet. As this stunt was new in the territory, it was featured by the newspapers as a news story. Both the pilot and the owner of the plane donated their services for the publicity they would receive through the newspapers.

Four music stores gave liberal window displays, including a card announcing the showing of "The World and Its Woman" at the Casino. Some other good locations were secured for the placing of 22 x 28 photos of Farrar. Three hundred window cards were placed in the very best locations.

Your Idea and Ours

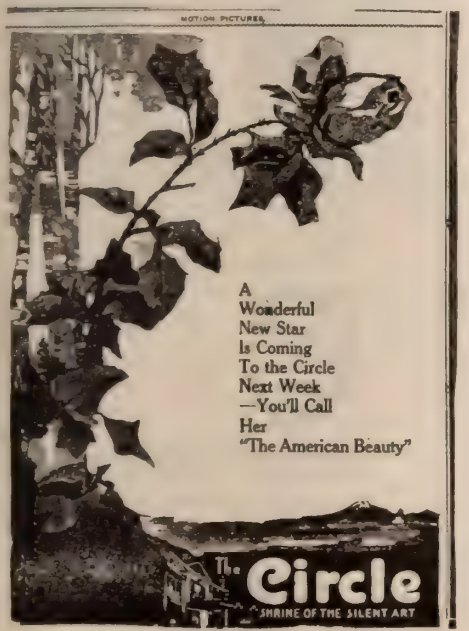
A chap from the Chester, Pa., Times was interested enough to come up to the office and show us this two-page tie-up accomplished by the Grand Theatre with local merchants, to advertise "Mickey." We told him that we would use it, and here it is in spite of the fact that showing advertising on "Mickey" is getting a bit passe, since the film has played about every theatre that has a motion picture machine, and therefore as a model it won't be of great value.

We can, however, offer it as an evidence of what can be accomplished in co-operative advertising. This is a good big spread and our Chester man said he stood 'em in line for the picture showing as they had never been "stood" before. The main thing about a tie-up of this sort, unless worked too often is the fact that all parties get the value of big space advertising for small space prices. No one will ever be able to frame anything artistic on a deal of this kind but you do get attention and attention is the first thing to consider when you begin to frame a display.

Some of the footprints on the sands of time are pointed the wrong way.

THIS is the first instance we have noticed where McCormick used the teaser variety of advertising in his newspaper displays. In so doing in this case he has chosen a very appropriate attraction, since this display you will assume is an advance ad on Katherine McDonald in "The Thunderbolt."

Miss McDonald is being billed as "The American Beauty." The use of a drawing of the American beauty rose is particularly good stuff. It does occur to us that in the perspective scene shown that something less suggestive of a distant mountain with a rough country leading up to it might not have been more fitting. The American beauty rose does not grow in such a locale. However such criticism as this is hyper-critical. This is about the higest type of teaser ad we have ever seen. As a rule we aren't so strong for them. Exciting curiosity may be all right but we would rather in most instances spend our money on a display which tells something rather than one which asks something.



Life does not consist in holding a good hand but in playing a bad hand well.

THE New Isis of Topeka, Kansas, has framed an ad in this three column by ten inch display on "The Last of the Duanes," which up to a year or so ago was considered the proper thing. The copy was first class, a fair scene cut was secured from the producer and then the whole thing was placed up to the printer, who set it up according to the tried and true formula of his many years of doing the same thing over and over again.

SHOWS—3:00, 7:15, 9:00

NEW ISIS
SEVENTH AND QUINCY

Monday--Tuesday--Wednesday

William Farnum

In Zane Grey's Triumphant Novel

"The Last of the Duanes"

A Red Blooded Story of Tense American Life.

In his portrayal of Buck Duane, the hero of this stirring Texas border life tale, Mr Farnum is seen at his very best.

This time the star portrays a man who through no fault of his own is forced to kill and flee, to herd with outlaws amid stirring situations until the falseness of his position is impressed on the Governor by the girl he loves—who finally wins him a pardon and happiness.

Farnum, in flight, rides down a steep mountainside amid an avalanche of bounding rocks.

PATHE NEWS

Matinee, 15c Evening, 20c and 30c Tax Included

Now Topeka is a pretty fair-sized town and should be able to come through with better mechanical work than this providing the theatre manager insists on getting something better. We don't mean to say that this can be called a bad display. It isn't. The only thing which is wrong with it is that it is too orthodox. It is just another ad telling about another picture. It no doubt sold Farnum in "The Last of the Duanes," but the picture could have been put over better with better advertising.

WE have seen more good advertising on "Broken Blossoms" than any picture now being given showings, unless it be "The Miracle Man," but this one by the Liberty Theatre, Fresno, Cal., to our minds tops every specimen we have inspected.

There isn't much use of wasting time trying to tell you why we think this is so good. It is reproduced for your own inspection. Somebody did a lot of work on it and the result is a display which we label 100 per cent without question. Our only regret is that every exhibitor who plays "Broken Blossoms" won't be able to copy it for his display. In size this was five columns by fifteen inches.

Home—the place where we are treated best and grumble most.—Trotty Veck.

THE Strand of Cincinnati is responsible for this display on "The Country Cousin" which was three columns by six inches. It is certainly very classy, a mighty fine example of the intelligent use of the pen for display work.

We rather doubt if we would have taken

Cincinnati, meet our new star!
Sh-h-h isn't she pretty?
SUNDAY ALL WEEK
Elaine
Hammerstein
in "The COUNTRY COUSIN"
She looked sweet in ginghams and sunbonnet but when she changed to silks
SOMETHING NEW
JOE MARTIN, The monkey Charlie Chaplin, in his first comedy "The Jazz Monkey"
18-27c
PATHE NEWS
Strand

Looking Over the Ads

pains to herald Miss Hammerstein as a new star, since the movie crowd doesn't take any too kindly to new comers, having learned that many a touted headliner wasn't so much and preferring to see the tried and true. Also if this is Miss Hammerstein's first appearance in Cincinnati we would have endeavored to grab some small film which would serve to bolster up the box-office end of the bill. The Strand is also using Franklin's orchestra pit idea.

Every black sheep was somebody's pet lamb once.

THIS was a pretty nice little display, three columns by eight inches, which the Walnut of Cincinnati used to advertise "A Woman of Pleasure" and "The Hayseed," billing them as a double attraction.

We notice that quite a lot of exhibitors are giving Arbuckle's comedies the headlines, especially when the feature booked is not so strong as a box-office bet. In fact we believe this is a nice way to get a weak picture by and not have business slump. We do not mean to infer that Blanche Sweet is to be classed as a poor

Walnut
Two Headliners
3 Other Numbers
SUNDAY
ALL WEEK
Blanche Sweet
in
"A Woman of Pleasure"
The first of the new Blanche Sweet productions
She craved fine feathers and she married to get them. What she got was a trip to Zula, the land of few feathers.
Fatty Arbuckle
as
"The Hayseed"
About a plump boy, a pretty girl and a skinny chap on a farm
PATHE NEWS — PRIZMA FILMS — CONCERT ORCHESTRA

box-office star, since we know that she has a big following.

Relative to the display itself, we would suggest that if you are going to use this for a model that you buy about an inch more space. This looks a bit crowded. Aside from that we call it a very effective display.

Don't get discouraged. It is often the last key in the bunch that opens the lock.
—Trotty Veck.

THIS wasn't the largest display in the copy of the Baltimore Sun, from which it was taken, but it seemed to stick out on the page as no other ad did, so we selected it for these pages, and since have been looking it over carefully to see just what made it so prominent. Our conclusion is the usual design with its bold black border.

PICTURE-GARDEN
31 W. LEXINGTON ST.
THIS WEEK
"Dear mistress of all men, my . . kisses last through . . eternity"
FIRST BALTIMORE SHOWING
ALICE JOYCE
in the most dramatic revenge ever perpetrated
THE VENGEANCE OF DURAND
Rex Beach's Powerful Story
Her husband loved her too much. His love bred jealousy. Packed full of dramatic effects with a climax that is gigantic

At any rate it advertised "The Vengeance of Durand" right well, especially as a "first glance" display. We do not know what the quoted sentence beginning with "Dear mistress——" refers to, but it serves to arouse curiosity about the story of the feature. We are inclined to think that if we were going to advertise this feature we would bill this from the Rex Beach angle rather than the star side. From the number of good pictures that have been made from the Beach novels, the author's name now means a great deal to movie fans. At a casual glance the fact that this is a Beach story might be overlooked in the way the Picture-Garden has mentioned this important item. In size this display was two columns by six inches.

"Remember the kettle—though up to its neck in hot water it continues to sing."

THERE is a certain distinctiveness about the Imperial's (San Francisco, Cal.) advertising which places it in a class by itself. A certain style of type is always

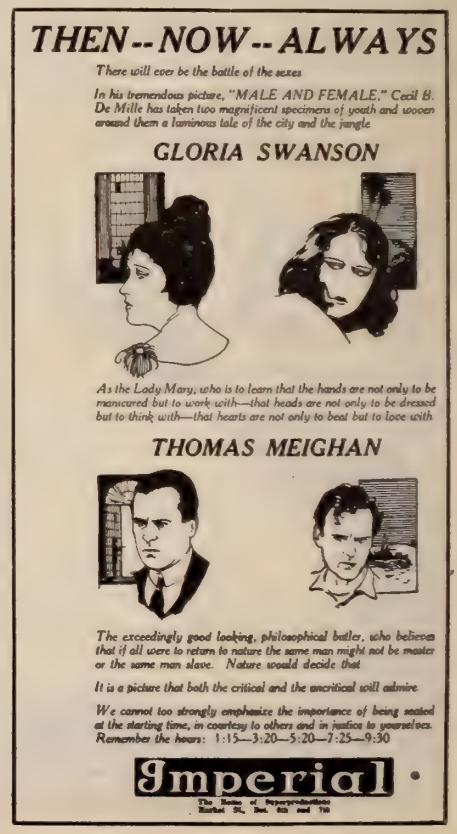
Announcing
The Third Imperial Super Production
"Eyes of Youth"
featuring
CLARA KIMBALL YOUNG
SHE WILL ASTOUND YOU
No one ever dreamed that she could reveal such emotional power. None of her other pictures gave her a chance.
"EYES OF YOUTH" will do for her on the screen what it did for Maryane Rambeau on the stage—make her the most talked-of actress of the season.
She submerges her own personality into four characters. An opera singer—a drug fiend—a society woman—a school teacher and the vividness of her acting is a revelation.
"THE EYES OF YOUTH" is a triumph for the author, the producer and the players.
In courtesy to others and in justice to yourself remember the starting hours 1:25 3:30 5:25 7:35 9:40
STARTING SUNDAY
Imperial
DOORS OPEN DAILY 12:40

used and the general layout is always the same. For the "Eyes of Youth" engagement a little larger space than usual has been purchased and rather more care has been taken in the framing of the display. This hand-drawing of Miss Young is especially good. The Imperial artist has outdone himself in this connection. As for the type matter, that is also to be commended. Having a subject on which superlatives are not wasted this strong personal recommendation for "Eyes of Youth" is probably the correct angle on which to work. A little idea of the story of the picture is given which is also correct, since the title itself is not very illuminating. This ad certainly looks clean and classy. It was four columns wide by ten inches deep.

What some men are wont to call a clean profit is often the result of a dirty transaction.

WE have elsewhere in this section given an Imperial, San Francisco, Cal., display most favorable comment, but can't be so charitable with this one on "Male and Female." The most favorable thing we see in the whole layout is the fact that it is quite a ways out of the ordinary, too far out according to our idea. In criticism, we would start first with calling attention to the fact that the title of the film is not given the headlines and certainly this is the best bet for billing. Next is the use of the cuts and their quality. They tell no story nor yet would the reader be able to recognize the persons they are intended to represent.

The producers of this feature have without doubt paid a wad of money to get the picture rights to J. M. Barrie's dramatic success, "The Admirable Crichton," from which this feature was made. They chose to call it "Male and Female" but that doesn't mean that the exhibitor should


THEN--NOW--ALWAYS
There will ever be the battle of the sexes
In his tremendous picture, "MALE AND FEMALE," Cecil B. De Mille has taken two magnificent specimens of youth and wooden around them a luminous tale of the city and the jungle
GLORIA SWANSON
As the Lady Mary, who is to learn that the hands are not only to be manicured but to work with—that heads are not only to be dressed but to think with—that hearts are not only to beat but to love with
THOMAS MEIGHAN
The exceedingly good looking, philosophical butler, who believes that if all were to return to nature the same man might not be master or the same man slave. Nature would decide that
It is a picture that both the critical and the uncritical will admire.
We cannot too strongly emphasize the importance of being seated at the starting time, in courtesy to others and in justice to yourselves. Remember the hours: 1:15—3:20—5:20—7:25—9:30
Imperial

overlook the box-office angle of Barrie's name and of the reputation which this particular play has. Next to be considered is the fact that in the Babylonian episode are some most gorgeous scenes which brand the picture as a spectacle. The feature is in nine reels and is a real super-production, yet the Imperial billing would not carry the idea that it was anything out of the ordinary.

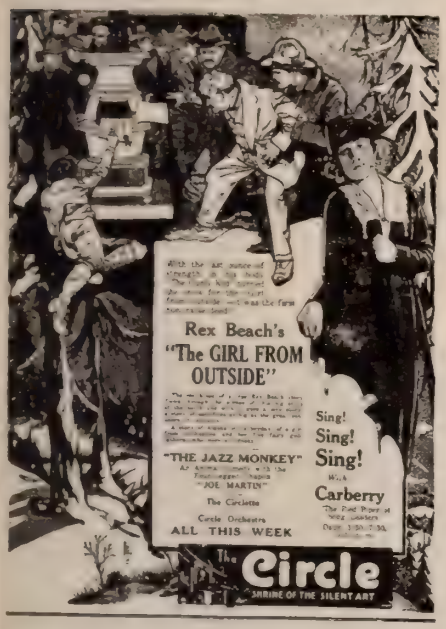
If we were going to frame a display for this feature we would bill, first the title, second the author and the play from which it was adapted and next Cecil B. De Mille, and then the other things which present opportunities for selling talk.

We want to compliment the Imperial ad man on one thing, however, and that is the catch line at the top. He started off like a house afire to frame something mighty good but didn't get farther than the first line. That is, this is the way it looks to us. In size the display was three columns by ten inches.

Reading often makes a man full of words he cannot pronounce.

S. BARRETT McCORMICK has used a still of the most melodramatic scene in "The Girl From Outside" and one of the girl herself and tied a bit of the frozen north on to the bottom of his display and evolved the best ad we have seen on this Rex Beach picture.

The dramatic action depicted commands



attention, the selling talk explains it and then comes the announcement of the title and author. You will notice that the Circle didn't bother to mention actors in this display which we believe is the correct thing with a Rex Beach story. Title and author would overshadow even a very well known star. In size this ad was four columns by ten inches. Again McCormick gives his smaller numbers mention.

If ignorance were bliss there would be more happiness on earth.

HERE is an ad which would make two pretty good displays. Beginning with a producers cut the Sun Theatre of Omaha had a conventional display for

How Exhibitors Advertise

MAY ALLISON
Most Captivating Comedienne of the Screen
A METRO PLAY
in
FAIR and WARMER
A very Hopwood's Hilarious Farce.
Come Early
A Hysterically Funny & Wonderfully Human Play with Complications Compromises, a marvelous Cocktail & a Kick!
Come Early
All Omaha Will Shriek With Laughter at this Whirlwind Farce
In fact—everybody will be down to see the play with the elevator cocktail and the sky the limit of joy! When you get a block away from the Sun listen for a regular earthquake of laughter!
Joy Forecast
for the Sun this week
"FAIR and WARMER"
"It Can't Be Otherwise!"
STARTS TODAY!
THERE'S A PLACE FOR FUN IN THE SUN
SUN

"Fair and Warmer" to which it only needed to add the theatre and date line. Then it began again on its own hook and evolved a good fair type display, in fact the best of the "two" ads. The cut mentioned is one of the sort which are hard to make additions to and still have a display look well, since it is complete in itself. Even a name and date line added to it doesn't fit.

In the "Joy Forecast" paragraph the Sun has conceived something rather original. However if we had been going to use the cut and this selling talk we would have placed it directly under the cut, set it up in smaller type, perhaps italics, taken a knife and cut the lower line of the rule in the box off and then used rule to inclose all added material in a box.

This in size was two columns wide by sixteen inches in depth. We would say that nearly half of the display is wasted space except in so far as the value of a big space goes.

Sign in front of a movie show—Geraldine Farrar supported for the first time by her husband.—Topics of the Day.

HERE is a four column, fifteen inch display on "Sundown Trail" by the Strand, Tacoma, Wash., that has pretty nearly the 100 per cent label and we don't know but quite. It begins with a paragraph of selling talk that is quite in tune with the quality and type of the picture, bills the star and title in an ideal way, shows two action scenes from the produc-

The story of the "Sundown Trail" gets into the blood. It stimulates once more the fire that impelled people to dash headlong into primitive country seeking gold—and to find—as most of them did—misery, wretchedness and heartbreaks that were a part of man's world.
SCENIC COMEDY
Monroe Salisbury
in
SUNDOWN TRAIL
STARTS TODAY
4 SHORT DAYS
SEATS 20c
KIDDIES 10c
STRAND

tion and has lots of white space. What else can be required in advertising?

This is mighty good advertising on a mighty good feature. It is worth clipping for a model along which to frame other displays even if you arent's going to play "Sundown Trail."

The only thing which can cheat some people out of the last word is an echo.

Comment and Criticism

WE wouldn't call this page display a tie-up with Dayton, Ohio, merchants good advertising, for "A White Man's Chance," but we would consider it pretty fair publicity for Sieferts Rialto Theatre, which perhaps is the same thing.

The reason we differentiate is because by grabbing the top of the page for the theatre name cut, Mr. Seifert has sold the Rialto Theatre by his big head line.

When it comes to selling the Kerrigan film he hasn't done so well. The eight-point in the centre is too long and too commonplace to bid for any great amount of reading. When this display is reduced to our columns this portion just mentioned will be too fine to be readable, but as stated, it isn't worth copying.

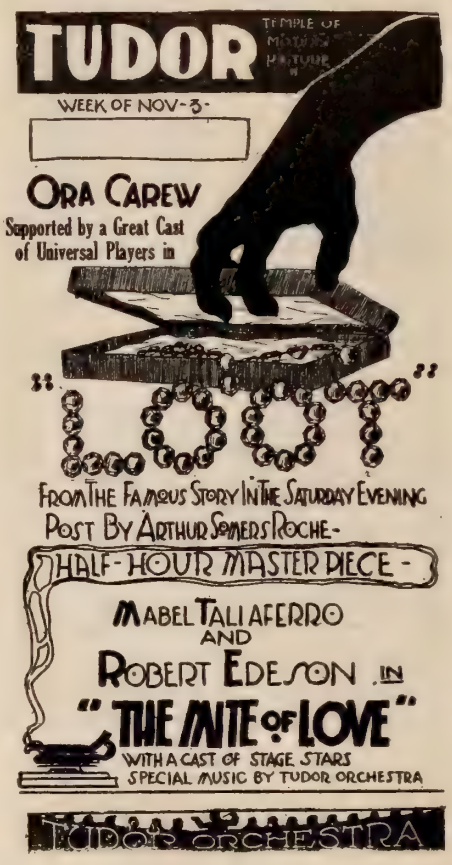
In the lower half of the display Mr. Seifert has used three cuts. One is of Kerrigan, the two others are local artists who appear on the Rialto bill.

At first glance you would think that they were in support of Kerrigan. Reference to "Dangerous Nan McGrew" is rather disjointed. It begins one place and ends somewhere else and repeats itself. Looking at this display for first impressions one gets this. The Rialto and Kerrigan's name and a cut of him. That is not enough for a full-page display.

If we had been going to tie-in for this page we would have kept on going and secured a couple of more local ads to fill out the page in depth and confined our talk about the films and musical program to the center columns, the way the Rialto started to do. We are using this display because it is a pretty good example for what not to do when you try co-operative advertising. Of course you can't get away from the fact that in this big space everybody came in for some good publicity at a small price.

"A toast—Friendship—may differences of opinion only cement it."

WE don't know whether to call this display on "Loot" good or bad. It is certainly novel and different but someway it doesn't seem to balance nor does the best exploitation bet the feature has the title stand out so it will be noticed at first glance. We are of the opinion that if the Tudor (Atlanta, Ga.) had placed his case of jewels on a table, thereby giving him an opportunity to get a black background he would have accomplished more than he has here. He could then have shaded his arm and hand which is


TUDOR
TEMPLE OF MOTION PICTURE ART
WEEK OF NOV-3-
ORA CAREW
Supported by a Great Cast of Universal Players in
"LOOT"
FROM THE FAMOUS STORY IN THE SATURDAY EVENING POST BY ARTHUR SOMERS ROCHE-
HALF-HOUR MASTER PIECE -
MABEL TALIAFERRO
AND
ROBERT EDESON IN
"THE NITE OF LOVE"
WITH A CAST OF STAGE STARS
SPECIAL MUSIC BY TUDOR ORCHESTRA
TUDOR ORCHESTRA

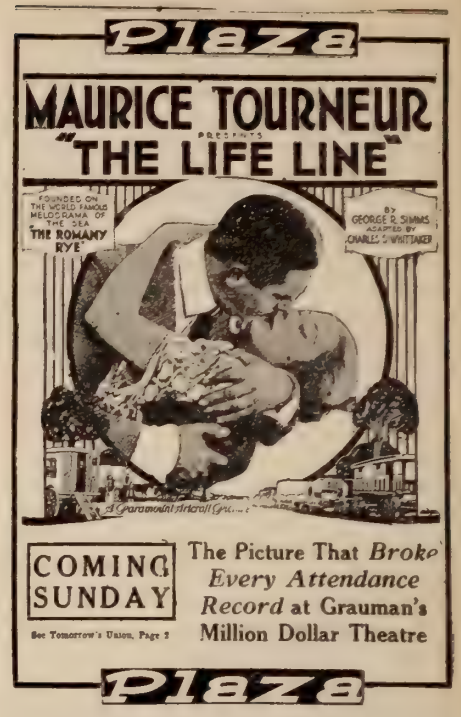
reaching for the jewels. As an idea this was first class but we sort of think that the Tudor fell down in developing it. Here is another chap who has thought Franklin's "orchestra pit" idea was good enough for borrowing. In size this display was three columns wide and twelve inches deep.

"Go often to the house of thy friend for weeds choke up the unused path."

THE Plaza Theatre, San Diego, Cal., didn't have much to do with the display we are showing you here on "The Life Line," since most of it is producer's cut, but they did grab an advertising angle which is worth remembering by any manager who has a house within reading distance of a big city.

You will notice the paragraph at the right-hand corner of the Plaza display, which states that "The Life Line" broke all records at Grauman's.

Now Grauman's has a great reputation all over California and there can be no


PLAZA
MAURICE TOURNEUR
PRESENTS
"THE LIFE LINE"
FOUNDED ON THE WORLD FAMOUS MELODRAMA OF THE SEA
THE ROMANY RYE
BY GEORGE R. SIMMS
ADAPTED BY CHARLES S. WHITAKER
COMING SUNDAY
The Picture That Broke Every Attendance Record at Grauman's Million Dollar Theatre
See Tomorrow's Union, Page 2
PLAZA

doubt that advertising the feature this way was a most convincing way of making San Diego people think that it was something out of the ordinary, as it would naturally follow that a feature which breaks house records must be a good one. Therefore Plaza fans when they read about the Grauman engagement stopped saying to themselves, "Who is the star," etc., and began making plans to see it. In other words, Grauman's prestige gave the feature a prestige it did not have of itself, since that aside from Tourndur's name there wasn't so much to recommend it to the average picture patron. The feature did a great business at the Plaza and the management believes that it was the Grauman mention which did a lot toward getting it started.

Entertains Trade Journal Scribes

TOM MOORE the Washington exhibitor entertained New York trade journal scribes with a dinner at the National Press Club, the Capitol city's "holy of holies" Saturday evening, Nov. 1st. A trio journeyed to Washington for the event. They were J. H. Allicotte from Wid's Daily, Charles E. Hasting managing editor of the Exhibitors' Trade Review and the director of the Exhibitors' Service Bureau from the Motion Picture News, Inc. The Motion Picture World was represented by Clarence L. Linz, the World's Washington correspondent. Washington newspaper men were also Mr. Moore's guests at the function. Speaking personally and judging from what we observed "a good time was had by all."

If you are bound to say mean things, go down in the cellar and talk to yourself.

Hinges of friendship never grow rusty.

A man's true wealth is the good he does in the world.

He is wise who knows when to speak his mind and when to mind his speech.

Goodman and the Daily News Have a Party

THERE is one sort of a production where Young America is to be considered first, last and all the time, and that is the serial. If you figure that you don't want children in your house don't book serials, and if you overlook them when advertising a serial production, you may blame yourself if the picture doesn't make money for you. Children seem to inherit a love for the melodramatic which is usually to be found in the continued subjects. The same sort of appeal which has made the five-cent library of "Diamond Dick" novels such a success, is to be found in the serial picture. Without arguing whether or not this is a good thing for a child, we jump to the fact that serials are made and children like them, which brings the paramount question up to the wise showman, as how to get the youngsters interested in the first chapter.

In this department the experience of Barney Goodman, manager of the Frolic Theatre, San Francisco, will be found interesting. At least he has given a lesson to the M. P. industry and showmen by getting a flying start on "The Midnight Man," which stars James J. Corbett. Goodman wanted the men of to-morrow to see this serial, because they could tell Dad and some day tell their children of having seen a real champion on the screen.

So he obtained the co-operation of "San Francisco Daily News" and together a "kid" party was given. A week prior to the running of the first episode, the one with which Goodman expected to make the winning one, newspaper stories of Jim Corbett and his picture were run and coupons were printed. Saturday morning was the day set for the party. Every boy and girl who had clipped the coupon and presented it with a penny for war-tax was admitted, and the photographs accompanying this article testify as to whether anyone came to Goodman's party.

Here they are, all ready to attend the Daily News (San Francisco) party at the Frolic theatre

"Kid" party by the Daily News of San Francisco, at the Frolic theatre, managed by Barney Goodman

Suburbans Come In For Special Stunt To Boost "Miracle Man"

THE twenty or more suburban theatres in Greater Cincinnati which booked "The Miracle Man" to follow shortly after the first-run downtown showings (which, by the way, extended over three weeks) came in for some special exploitation help that did much to make their engagements big successes.

Incidentally, this is one of the few times where the smaller houses were given the direct benefit of a special stunt to help them along. The Publicity Department of Famous Players-Lasky Corporation, Cincinnati exchange, secured the cooperation of the Cincinnati Post in putting over a novel stunt that gave the small theatres publicity for a number of days, with every one of the theatres and dates of "The Miracle Man" showing being mentioned daily.

The plan is this: The Post offered a free ticket to see "The Miracle Man" at the nearest theatre to any person returning a lost article advertised in the Post classified "Lost and Found" columns. It also offered a ticket to those who placed a "Found" ad in the Post which restored a lost article to the owner. The fact that The Miracle Man believes in everybody's honesty make the link-up logical and the Miracle Man's search for honest people in Cincinnati caused much comment. Each day, with the announcement of the Post's offer, the list of suburban theatres booking "The Miracle Man" was run with the dates of the showings. Mr. Calhoun, classified ad. manager of the Post, gave hearty cooperation in making the stunt a big success.

Each day, when honest persons reported their finds interesting human interest stories were run in the Post, each of course being an endorsement of the value of the Post's classified ad page, but at the same time calling attention to "The Miracle Man" and that so-and-so was given a ticket to the "Blank" theatre, which is near her home. The stunt extended to every suburb of Cincinnati, to Newport, Covington, Bellevue, Latonia, and Dayton, Ky. and to Norwood, Lockland, Glendale, Ohio — all surrounding towns adjacent to Cincinnati.

One of S. Barrett McCormick's stage settings which was used recently at the Circle, Indianapolis

McCormick Stages a Prologue With Two Objectives

S. BARRETT McCORMICK'S greatest exhibiting reputation lies in his ability to frame advertising displays that make the ordinary stuff look like circus posters but it is not to be inferred that the Circle showman doesn't specialize in other branches of exploitation as well.

The managing director of the Circle Theatre, Indianapolis, Ind., took a different course than those which he has been travelling in the interest of the exploitation of various features he has been presenting at the Circle when he recently designed an Anniversary Program that would carry a thought about the picture he was presenting.

"I had intended all along to use an unusually mythical idea for the prologue on Anniversary Week," said Mr. McCormick. "However when the opportunity of doing something in the interest of the picture I was showing presented itself, I quickly seized upon it as an added feature and a money-making advantage for the house.

"To those who know the story of Mary Pickford's 'The Hoodlum,' it will be readily seen that the thought of the story pertains to a rich girl who suddenly eschews her wealth and lives with her father in the tenement district."

McCormick's idea to use this analogy at first resolved itself into the thought that he could make the Goddess who was inhabiting the pedestal of Prid-, step down from her perch and reside among those of the lower classes. However, he saw a better chance for carrying out the theme of "The Hoodlum," by an interpretative dance performed by a local favorite of Indianapolis.

The girl at first danced the steps of the haughty and going through the series of terpischorean evolutions became the loveable girl, just as Amy Burke, at first the rich grand-daughter of a millionaire, later became the poor tenement girl, in love with life in general.

The idea of the dance was a distinct novelty and was greatly lauded by press and public.

Paints Fine Picture For Film Showing

FOR years a feature of the Denver Sunday Post have been the paintings of Paul Gregg, noted chiefly for his splendid water colors of Indian life.

So when Manager Ellison, of the Princess, booked "Told in the Hills" for his theatre he linked up with Gregg in a full-page painting on the magazine section of the Sunday Post, painted from stills of the picture. Gregg never executed a better work of Indian life than this, the expression and coloring being superb. The picture was framed and hung in the lobby during the run of the film.

With First Run Theatres on page 4084

New Exploitation Idea for Roosevelt Film

AN exploitation idea for "Our Teddy," the Roosevelt film, originates from South Dakota, where the plan was given its initial tryout in Doland, a town of 500 population, when Exhibitor F. D. Riley played "Our Teddy" to two days of capacity business after enlisting the co-operation of the American Legion.

The American Legion chapter, which was in need of funds, was quick to take advantage of the opportunity to fatten its treasury and place it in a better position to look after the needs and interests of the returned soldier.

Of course, Mr. Riley gave a percentage of the receipts to the American Legion, but the amount above that was "velvet" for him.

The publicity he derived through this kind of co-operation was the best possible type he could hope to gain for the showing, and the results were better than they would have been had he presented the picture in the every-day manner.

He not only gained in bigger box-office receipts, but he had an opportunity to show his patriotism in a substantial way, winning the undivided support of American Legion members.

The production was a most appropriate one from the point of view of the American Legion, inasmuch as it dealt with the life of a former soldier, statesman and president.

Believing that the picture affords some wonderful propaganda and financial possibilities to both American Legion chapters and exhibitors, the producer has since the Doland showing been able to line up showmen and legion chapters in a dozen other North and South Dakota towns for similar mutually profitable engagements. In each instance the efforts have resulted satisfactorily to the exhibitor and the soldiers.

The less a man knows the easier it is to convince him that he knows it all.

Two scenes from the Circle, Indianapolis, Anniversary Week prologue recently staged by managing director, S. Barrett McCormick

Not So New But as Effective as Ever

ANOTHER prize winner in the Holah contest for exploitation schemes explained several times in these columns is H. O. Beardsley, owner and manager of Beardsley Theatre, Red Oak, Iowa. He opened his advertising campaign for Mary Pickford in "The Hoodlum" with a publicity story that told local theatre-goers of the improbability of it being shown in Red Oak because of the demand for it from the larger cities. This was followed, two days later, by another newspaper story which stated, as a news item, that Mr. Beardsley was making a special trip to Omaha in an effort to procure it. Two days later the paper published a telegram from Mr. Beardsley announcing that he had been successful.

Extensive newspaper and billboard space was then used. Upon his return he visited all ministers in the territory and told them of the good such a picture does. Several of them accepted his invitation to attend the opening performance. After the screening they signed statements boosting it, which Mr. Beardsley used in his advertising the following morning. The Mayor also was induced to attend and sign a statement. Local merchants were persuaded to hold special Pickford and Hoodlum sales in return for free advertising of the sales on the Beardsley Theatre screen. A girl, wearing a costume that duplicated one worn by Amy Burke, sold Pickford songs by house to house canvassing. A singer in the theatre featured the same songs and sold them for days prior to opening, mailing list was used extensively, and cut-outs of three sheets mounted on beaver board were placed in business sections. He gave a special children's show on the morning that the ministers' endorsements appeared in his advertising.

Front view of the Garden theatre, Washington, D. C., while "Soldiers of Fortune" was the attraction

Teaser Campaign and Local Color Win For Moore

NO less an authority on advertising than R. E. Pritchard, director of advertising and publicity for the Allen Theatre Enterprises of Toronto, Can., said to you last week in his article on the efficiency of the teaser style of exploitation that "Given a humorous or at least a light subject the teaser method of advertising will pay provided there is a real idea behind it. But there must be some real idea to be developed: once you start forcing this sort of exploitation it loses its punch."

We do not use these columns for a place to air our ideas. Rather do we attempt to make it exclusively what its title implies, a service, leaving the advancing of theories to others. We are constrained, however, in this instance to step out of our role long enough to concur with Mr. Pritchard, excepting however his statement concerning limiting the subjects for teaser methods to "humorous or at least a light subject." Mr. Pritchard summed up his argument in the sentence which says: "there must be a real idea behind the teaser campaign."

That you may judge for yourself whether this is true we append herewith the experience of Tom Moore of Washington, who has just completed a three weeks run on "Soldiers of Fortune" at his Garden theatre in which the teaser method of exploitation was employed.

The advance advertising was a "teaser" reading: "Sold For?" which after five days we developed into "SOLDIERS OF FORTUNE" adding the name of the theatre. The "Sold For?" teaser was used in this shape daily; six of the cuts scattered through the *news pages* of the newspaper selected. No more than one to each page and each page to be up in the front of the paper. The reports indicate that all classes of people in the Capitol city talked about this query ad and waited to see what the mysterious words meant. The opening business of the film must have been attracted by this form of advertising because up to that time no other exploitation had been attempted. But there was an excuse for the use of "Sold For" and when Washington was finally let in on the meaning of the words there was no comeback. There was "a real idea behind it" as Pritchard said.

After the opening it was of course necessary to start with something else which would keep Washington reminded that "Soldiers of Fortune" was playing at the Garden and for this Moore hooked on to local color with several stunts. The Trinity Community House in Washington was campaigning for funds and as their cause was a worthy one the newspapers gave them a lot of space each day so Mr. Moore arranged a special showing for them. They netted a fair profit from it and did some good advertising for "Soldiers of Fortune." (*Continued on next page*)

The Garden theatre, Washington, during the showing of "Soldiers of Fortune"

How Manager Joe H. Sanderlin advertised "Loot" with a special lobby display

Teaser Campaign and Local Color

(*Continued from preceding page*)

Here are some of the stunts which the Trinity House did for the picture.

They put cards announcing the presentation in department stores and other merchant's windows which had never carried a showcard previously and in the hotel lobbys and other public places about the city.

A paragraph mentioning the picture and their showing of it went in each of their newspaper stories. They tried to induce General Pershing to attend their show but as he had to choose between attending the picture performance and the House ball and his dates made it more convenient to attend the latter, the picture show lost out on this engagement. It did however get some publicity from the invitation.

Among the celebrities which were interested in the Community House drive was Mrs. Newton D. Baker and Mrs. Franklin Roosevelt, wives of the Secretary of War and Assistant Secretary of the Navy, respectively. In fact these two had actual charge of the special showing.

From the tie-up with the Community House people, the Garden management went to the Red Cross and made a similar arrangement with it, getting in the Red Cross drive publicity for good space.

The Red Cross furthermore had their workers put out colored lobby photos carrying their own "dates" on the Red Cross subscription stands and booths throughout Washington. This brought stills into banks and other exclusive locations. In the meantime, displays of the usual type were being run in the Washington papers and other stunts were being pulled.

One of the most effective of these was the use of a "newspaper" which Bert Adler who handled the exploitation for the distributor describes as follows:

"I printed in Washington a newspaper with the title 'WASHINGTON NEWS' that carried a synopsis of 'SOLIDERS OF FORTUNE' but did not give the story away. It was really an elaborated teaser stunt.

"It looks fairly like the front page of a newspaper. This we gave out through newsdealers in the newspapers they delivered or sold to their customers — of course we aimed for the deliveries to homes — and then after some days when this avenue was closed to us, we improvised a mailing list from the telephone directory, hitting the women and the residential sections as far as possible."

One of the best attention attracting stunts was that of the use of a bulletin board filled with telegrams from members of the cast of "Soldiers of Fortune" and others who were interested in the film's first showing.

A big board was used to tack the telegrams on and many people passing the theatre stopped to read what was printed thereon. People who could not been been induced to look at the nicely decorated lobby, would stand in front of the theatre long enough to read every message on the board.

Several of the messages are reproduced herewith that exhibitors who may wish to use the telegram idea may see what form of wires proved successful with Moore.

It is indeed gratifying to know of the masterly way you have handled the showing of Soldiers of Fortune and the wonderful results you are having, accept my congratulations and best wishes to you and your patrons.

WILFRED LUCAS.

I am delighted to know that you are raising Helen Washington with Soldiers of Fortune, congratulations, wish I could

(*Continued on page* 4079)

Takes Issue With Pritchard on Teaser Advertising

R. E. Pritchard, who wrote us an article on teaser methods of advertising last week, will know that his article was read since already we have received letters stating the opinion that the Allen's advertising man is wrong in saying a picture must be a light subject to prove a good medium for the teaser method.

From Cincinnati comes a story of advertising "L'Apache" Dorothy Dalton's latest release by a teaser campaign in its most advanced form and getting great results. Before Manager I. Lisbon of the Family Theater, Cincinnati, presented "L'Apache" he had the *Cincinnati Post* run a photograph of a moving picture star holding a black mask before her face. Only her hair, chin and mouth were visible. "Can You Guess?" was the headline the Post put on the photo and Manager Libson offered a ticket to those sending in the correct identity. Of course, she was Dorothy Dalton. In the first mail following publication of the picture more than 200 replies were received; 150 correctly named Miss Dalton. The best part of this stunt is the photo is just one of the "stills" furnished with "L'Apache" and draws direct attention to the new play. The fans "ate up" the stunt and before Manager Libson could close the contest in self defense, hundreds of letters swamped his office.

The teaser ad. which brought good results

Olympia Realizes Possibilities of Farrar Pictures

NAMES mean a great deal to motion picture audiences. That goes without saying since the very foundation of the success of the multiple feature was built upon it. The exhibitor who fails to make use of the exploitation possibilities of the star's name in any production he books, is throwing away the very thing he has paid for to a large extent.

The management of Gordon's Olympia in Boston realized the full possibilities of Geraldine Farrar and Lou Tellegen's "The World and Its Woman," shown for a week to capacity business. In advance exploitation, in the use of the lobby and in the manner of presentation, no points were missed by the Hub's expert showman, who is making a big success of the Olympia as a first run house.

The two inside lobbies of the Olympia were liberally decorated with handsome portraits, stills, and signs announcing the showing of the Farrar production. The display was striking, yet dignified, and in every way calculated to draw patronage of the type attracted by the famous prima donna. Equal attention was devoted to the presentation of the picture. At the opening of the performance slides were thrown on the screen announcing the coming of Farrar in the greatest picture ever produced and offered for the first time in Boston exclusively at the Olympia.

When the slides were shown, "La Tosca," as sung by Farrar, was given by a Victrola in the orchestra pit. The courtesy of the music store that supplied the Victrola was acknowledged on the screen. An effective piece of staging was revealed with the raising of the screen, disclosing a cut-out of Geraldine Farrar seated on the top of a circle, indicating the world. The cut-out was 25 feet high and was made particularly striking by a play of lights on the rich red plush curtains that formed a background for the display. The manager of the Olympia received many compliments from his patrons on the artistic presentation given "The World and Its Woman."

Stage setting at Gordon's Olympia, Boston, during the "World and Its Woman" showing

Teaser Campaign and Local Color

(Continued from preceding page)

be with you to tell you and your patrons how happy you have made me.

NORMAN KERRY.

First in war first in peace first to show Soldiers of Fortune and first in the hearts of the entire Allan Dwan Organization. We are all talking of Washington today and the way you handled the picture. Congratulations.

WALLACE BEERY.

I have just received word of the manner in which you have handled Soldiers of Fortune and the wonderful results you have had with my first independent production. It is indeed a satisfaction to know that its premier has met with such success and I heartily congratulate you upon the splendid results you have obtained.

ALLAN DWAN.

When I heard of the success you are having with Soldiers of Fortune it brought back to me all the incidents that happened during the filming of the picture that at that time seemed like hardships but the news of the way it has been received in your theatre has more than repaid me. I sincerely congratulate you and hope you will tell the people of your city how I appreciate their wonderful compliment and how dearly I love them.

ANNA Q. NILLSON.

Here is a hug for you and a hug for everyone in Washington. I wish I could tell you all how wonderful I think you are. I hope you like our picture as much as I like you all. Heartiest congratulations.

PAULINE STARKE.

Portrait of Constance Talmadge Exhibited at Strand Theatre

A large portrait of Constance Talmadge, as she is in real life, painted in oils by Max Spero, was loaned by Mr. Spero to the Strand Theatre, New York, to be exhibited in the lobby on a large easel, during the run of "A Virtuous Vamp" at that house, and also during the run of this picture the latter part of this month at both the Brooklyn Strand and the Far Rockaway Strand. Reproductions of this beautiful portrait will be extensively used for publicity purposes. Exhibitors wishing copies of this oil painting, may have same free of charge by writing to Beulah Livingstone, Exploitation Manager, Constance Talmadge Film Co., 318 East 48th Street, New York.

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

Thomas D. Soriero, Strand theatre, Lowell.
Chas. H. Williams, Strand theatre, Providence, R. I.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Jack Kuhn, Loew's Stillman theatre, Cleveland.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
S. Barret McCormick, Circle theatre, Indianapolis.
Edward L. Hyman, Rialto and Isis theatres, Denver.
Theo. L. Hays, New Garrick theatre, St. Paul.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Leo A. Landau, Butterfly theatre, Milwaukee.
C. Edgar Momand, Garden theatre, Flint, Mich.
Charles C. Perry, Strand theatre, Minneapolis.
W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta.
Chas. G. Branham, S. A. Lynch Ent., Atlanta.
R. B. Wilby, Strand theatre, Montgomery, Ala.
E. V. Richards, Jr., General Manager, Saenger Amusement Co., New Orleans.
C. A. Lick, New theatre, Fort Smith, Ark.
F. L. Newman, Royal and Regent theatres, Kansas City, Mo.
Herbert J. Thacher, Strand theatre, Salina, Kan.
H. M. Thomas, Strand theatre, Omaha.
Ralph Ruffner, Rialto theatre, Butte.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount Empress theatre, Salt Lake.
Sam W. B. Cohn, Spokane.
E. J. Myrick, Liberty theatre, Portland, Ore.
A. S. Kolstad, Liberty theatre, Hood River, Ore.
Paul Gusdanovic, Cleveland, O.
P. E. Noble, Publicity Manager, Liberty and Columbia theatres, Seattle.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
A. C. H. Chamberlin, Opera House, Madera, Cal.

WHY DID SHE MARRY HIM?
FIVE OTHER MEN LOVED HER WITH AMAZING DEVOTION
REX BEACH'S STORY THAT HOLDS THE HEART.
"THE GIRL FROM OUTSIDE"
NOW
ALLEN
DIRECTION JULE & JAY J. ALLEN

Used during the first two days of the engagement. We consider them Pritchard's best for the campaign

Character Exploitation Takes Away The All Star Cast Curse

By R. E. Pritchard

Director of Advertising and Publicity, Allen Theatre Enterprises, Canada

TRUTH in advertising is one of the demands of Messrs. Jule and Jay J. Allen, and of course that meets with the approval of every advertising writer who is looking for continued results instead of mere "easy money." Therefore, I have never had the temptation here to resort to the superlatives which I so continually condemned when I was writing from the Standpoint of the Exhibitors' Service Bureau of *Motion Picture News*.

But next to the superlative there has been nothing so abused as the "all star cast" expression unless it be "greater than 'The Birth of a Nation.'" Of course there are instances where the "all star" expression is justified, but it has been so abused as to become meaningless. In fact, it is the resort of the advertising writer when he is without a star and knows nothing else to say about a particular production.

Such difficulties meet one in exploiting "The Girl From Outside." I do not believe that any one is justified in using the "all star" expression in referring to this cast, but it remains a fact that in few screen productions have there been created characters that will live longer than all of the chief figures in this picture. Cullen Landis, whom I knew as a little schoolboy without picture dreams before I ever entered film work myself, does remarkable work in this picture, and there are others that will never be forgotten.

When we started the campaign on this offering we decided that the characters had the appeal and we attempted to convey this appeal to the public. And our efforts to do this were carried out without ever mentioning the name of any actor.

There were some other reasons for concluding that this was the right advertising angle. In the first place it would not have been good business for us here in Canada, playing the picture just as the cold season is starting to feature the below-zero habits of Alaska. As a matter of fact these are summer scenes in Canada and they do not justify the masses of snow that decorate some of the ready-prepared advertising. In the next place we did not lose sight of the value of the name of Rex Beach as the author, and it was mentioned prominently in all of our displays, but we did not believe that his name alone was sufficient argument for the people to come to see this picture. It was very well to go the limit with it on his first picture but not on later ones, in our opinion.

All pictures play a week at the Allen Theatre, Toronto, and the picture is shown at the same time in other principal cities in Canada in our chain that reaches from coast to coast. The plan of advertising employed by us in Toronto is to advertise the offering every day in the week and not to center the display in the Saturday or Sunday issues. (I have explained in a preceding article that such papers as are issued here and called Sunday are really printed and distributed on Saturday, though in addition to the regular Saturday issues.) We start our campaigns usually on each picture on the Thursday before the showing, and on that day split fifty-fifty with the current attraction. On Friday the current attraction drops to a few lines at the top of the ad with a "Now playing" line, and on Saturday it goes to the bottom with a "Last time today" or similar line.

It is our experience that if the people you get to the theatre the first part of the week are pleased with the picture and talk about it the business for Friday and Saturday is certain.

So in the first advertisement which appeared in the Thursday issues we sought to give some idea of what the title meant, so we used a picture of The Girl and then the line "This is the girl six men loved." In the Friday issues we introduced "The Curly Kid," quoting from the sub-title in the picture, "His hair was the straightest thing about him," and then added, "But how he loved—'The Girl from Outside.'" Then we referred to the offering as Rex Beach's "pulsing story of the amazing love of six men for a homeless little girl."

The Saturday ad took on some of the aspects of a "teaser." Here we used the heads of the five Wag boys and of the man who wins her and that of the girl with the simple line "These six men loved her" and after the title of the picture, "Rex Beach's pulsing story tells why." We expected that everyone would ask the question, "Which man married her?" but we preferred not to ask it for them.

Again, in the so-called Sunday issues the curiosity element was used. We employed up to four full columns with the prominent top line, "Rex Beach's Pulsing Story of the Girl Six Men Loved." Then we used the heads of the five Wag boys with the clever lines from the picture below each one and the head of The Girl. Of course everyone wondered where the sixth man was; even one of my friends was certain that a mistake had been made in the design.

This cut occupied the greater portion of the space and therefore we could use this selling argument in the smaller type:

"Death had left her alone there—where the law of the fang and claw prevailed. Her innocence was a bait to the human wolves until the five Wag boys made themselves her guardians. They lived by their

(*Continued on next page*)

NOW Tom Moore IN "LORD AND LADY ALGY"
The curly kid
His hair was the straightest thing about him but how he loved
"THE GIRL from OUTSIDE"
REX BEACH'S GREATEST SCREEN PRODUCTION
The pulsing story of the amazing love of six men for a homeless little girl
NEXT WEEK
ALLEN
THE DECISION OF NEARLY EVERYONE IN AND AROUND TORONTO
DIRECTION JULE & JAY J. ALLEN

Used Saturday preceding the show

These six men loved her
"THE GIRL FROM OUTSIDE"
Rex Beach's pulsing story answers
NEXT WEEK
ALLEN
THE DECISION OF NEARLY EVERYONE IN AND AROUND TORONTO
DIRECTION JULE & JAY J. ALLEN
LAST TIMES TO-DAY
Tom Moore IN "LORD AND LADY ALGY"

An unusual display in its wording. Pritchard said "six men loved her" instead of the five wags

Character Exploitation Takes Away All-Star Curse

(Continued from preceding page)

wits, but their hearts were big and clean; and straight into each of them the little girl walked—to make them the purer and better.

"Laughter, and now and then a tear; innocence of young girlhood and the hardened spirit of evil; the quick action of the out-doors; a wonderful love story; selfishness utter and self sacrifice that knows nothing too big to give; every element that a pulsing photoplay should have will be found here. A picture without a star, but one that you will remember so long as the heavens are above."

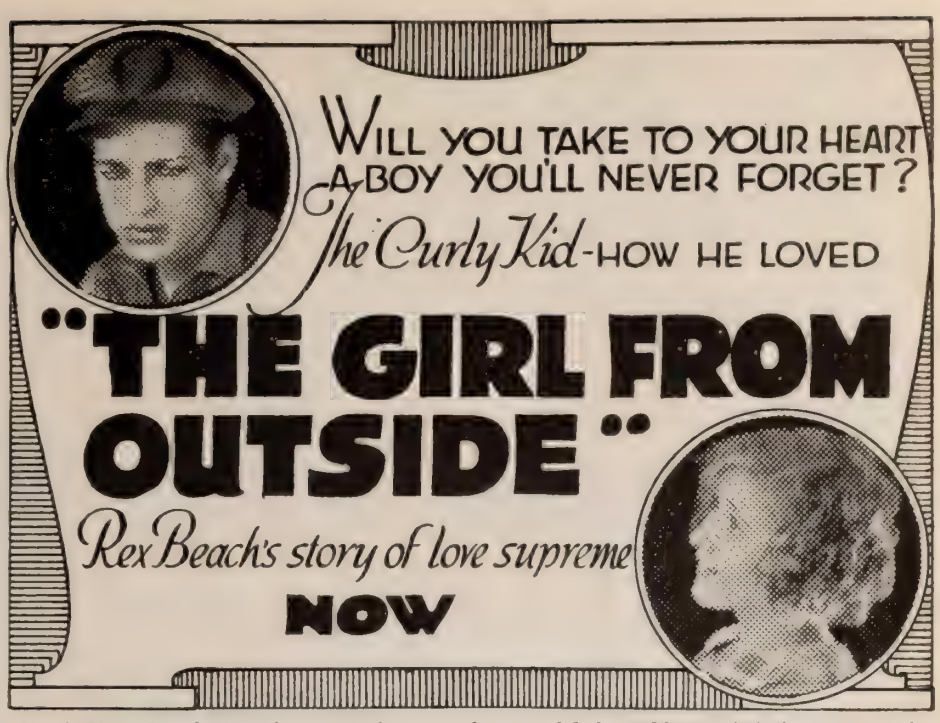
My opinion is that there is a most unusual story in this picture and that it would be bad policy to attempt to tell the story in any of the advertising. We tried to keep the curiosity element strong and at the same time to make the appeal to the women with the stress on the love story.

So in the Monday ad we used a scene from the picture which shows the man she afterward married leaving her to go out to seek gold to replace the money that he had stolen. The expression on his face would indicate that they had quarreled and we allowed the impression to stand accentuating it with the line, "Why did she marry him?" and then the added statement, "Five other men loved her with amazing devotion," and "Rex Beach's story that holds the heart."

In either the Tuesday or Wednesday ad, or both, we like to challenge any person who hasn't seen our pictures to get the opinion of those who have. Word of mouth advertising travels unusually rapidly in Toronto and it is of great value. Therefore on Tuesday we selected one of the most appealing scene pictures that has been made and used it with the single line, "The screen's love story supreme," and then the advice, "Ask any one who has seen it." Wednesday we brought the whole Wag family back and the girl, using the scene where the girl is telling them that she is going to marry. Incidentally I believe that this use of scene pictures in their entirety is something of a novelty in newspaper advertising. In some instances we have painted out the background, letting only the figures stand out, but in others we have made the whole thing a portion of the ad. Where you can get a striking still this is very effective, but the photos must be

THEY CALLED THEM CROOKS BUT THEY DID NOT KNOW..
REX BEACH'S MASTER WORK
"THE GIRL FROM OUTSIDE"
IF YOU HAVE NOT SEEN IT YOUR HEART HAS A TREAT COMING
NOW PLAYING
ALLEN

Used Wednesday during the run of the feature


WILL YOU TAKE TO YOUR HEART A BOY YOU'LL NEVER FORGET?
The Curly Kid-HOW HE LOVED
"THE GIRL FROM OUTSIDE"
Rex Beach's story of love supreme
NOW

Used Thursday during the run. A name plate used below this carried the next weeks attraction announcement

clean-cut and mean something. I want to say right here that I never saw a better selection of stills than that which comes with "The Girl From Outside."

My personal belief is that *this method of playing the characters rather than the actors themselves solves the question of advertising a picture that is without a real star.* It creates in the public mind a desire to see each particular character and to know the remainder of the action that is suggested.

THIS IS THE GIRL SIX MEN LOVED
in Rex Beach's
PULSING TALE
"The GIRL FROM OUTSIDE"
NEXT WEEK
ALLEN
THE DECISION OF NEARLY EVERYONE IN AND AROUND TORONTO
DIRECTION JULE & JAY J. ALLEN

One of the first displays Mr. Pritchard used for the "Girl from Outside"

People are going to motion pictures these days purely for the enjoyment they are getting. They want to know in advance something about the general character of the story, but they do not want diagramed for them just what they are going to see. The curiosity element in itself is strong, but it is not sufficient. The fact that the picture is the work of a noted author helps a lot, but in itself it is not sufficient incentive.

Characters can put something of the soul into a picture and this is just what we tried to do in this case. The old love is the one that has the greatest appeal and when you combine that with something "different" you are apt to get attention. Certainly when you have unusual characters you have that opportunity. It is hard to create a real love for a character in a newspaper ad, but if you will connect all of them with the main theme—in this case a wonderful love story—you will have your patrons debating in their minds the question of which the girl should have married—and why—and the result will generally be a sale of tickets.

Keenan Picture Aids in Terminating Street Car Strike

WHEN the motion picture has reached the stage where it becomes a decisive figure in the affairs of capital and labor, there can be no doubting that the silent drama has attained at least one aim which all those with the best interests of the screen at heart have long striven for.

This stage has been attained beyond question, for in Oakland, Cal., recently it was the Frank Keenan picture, "The World Aflame," which directly assisted in bringing about the settlement of a street car strike which had all Oakland walking to its office for days.

Eugene L. Perry, Manager of the T. and D. Theatre in Oakland, shrewdly handled not only the exhibition of the picture; but the advertising of it, and succeeded in centering the attraction of every reader of the Oakland papers on the Keenan attraction. Tired feet are eager to turn to anything that might afford relief, and not only those directly interested in the strike — the carmen and the traction heads — but the public as well showered attention on the picture, and money on the T. and D. Box Office.

In an effort to bring about a settlement of the strike, Manager Perry inserted the following advertisement in the Oakland Daily Post and other papers of the town:

"Mayor John E. Davie, Commissioners Edwards, Baccus, Morse, Soderberg; W. R. Alberger of the San Francisco-Oakland Termnal Railways Company and L. F.

(Continued on page 4086)

With the cut on the opposite page the full stage of Grauman's Million Dollar theatre is shown during one of the "acts" of "A Tour Through Grauman's"

The "Tour Through Grauman's" Stunt Complete

SID GRAUMAN staged during the week ending November 16th, what many fans believe to be the most interesting special program number since the opening of the house. The special feature being titled, "A Tour Through Grauman's."

The number opens with a dark stage, and a spotlight revealed a girl who sang an original verse, "I am the Organ," following which C. Sharpe Minor gave a short selection on the pipe organ which very fully demonstrated the volume, range and accessories necessary for orchestral effect of the big instrument. A young man in overalls and shirtsleeves advanced to the center of the stage and introduced himself with the following verse:

I'm the man that operates the moving picture machine,
I'm the chap that throws the pictures up here on the screen,
From the features to the weeklies,
And the comedies just for fun;
And if you'll give me your kind attention folks,
I'll show you how it's done.

The stage was partially darkened, and a screen about six by eight was lowered at the back center. A motion picture projection machine was wheeled on and the short subject, "A Doll's House," bearing the Ford trade-mark, was projected on the screen.

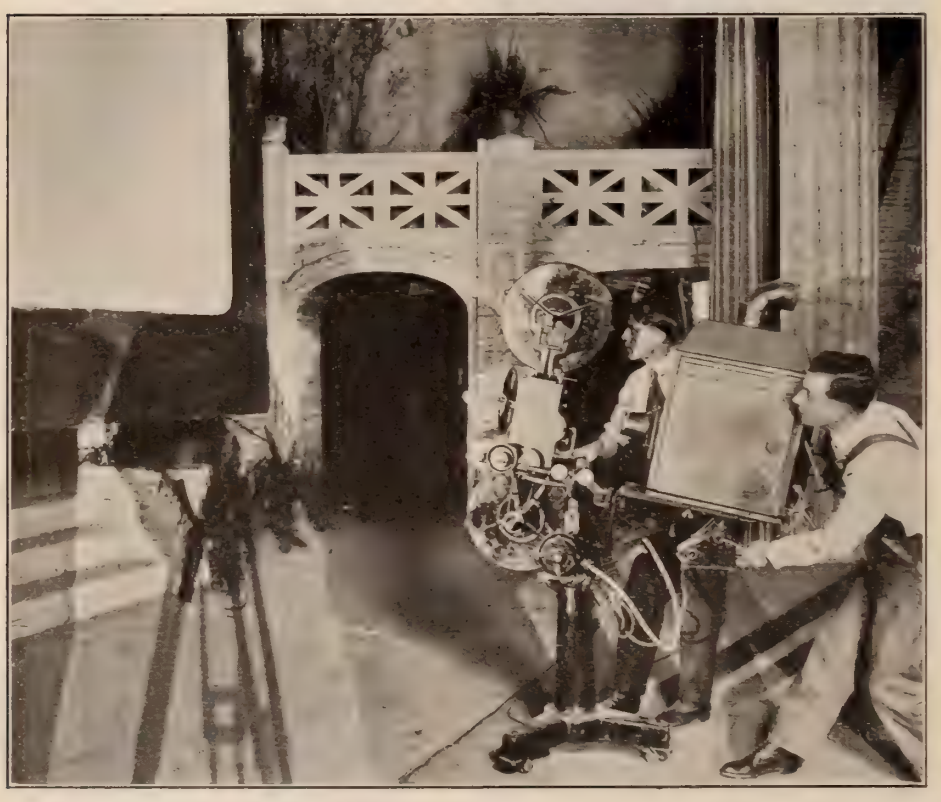
The next introduction was by a soprano soloist who introduced Arthur Kay, the orchestra director, by singing one of his original selections:

The next man you all know,
He's a help to any show;
With his baton in his hand,
He has the power to command,
Music that thrills, with its sweetness it fills you,
And he plays everything from a rag to opera grand.

Director Kay appeared on the stage and lead the orchestra in special numbers. The house electrician introduced himself when he appeared on the stage in his working attire, with the following lines:

I'm the electrician and my work is out of sight,

(*Continued on next page*)



Showing a Grauman audience how the picture is projected in "A Tour Through Grauman's"

Connecting with the illustration on the opposite page you will see Grauman's usherettes. Mr. Grauman could stage an opera without seeking outside talent

But it's up to me to see that all the lights
are working right.
These color schemes and light effects, to
please you folks are made,
And if they add to your enjoyment I feel
amply repaid—
It takes a lot of work to light up one of
Grauman's shows,
But watch us for a minute and we'll show
you how it goes.

He then went to the back of the stage, and upon pushing a sliding door to one side, revealed the mammoth switchboard that operates all the lighting effects of the stage and auditorium. With his assistant, the electrician gave the audience a demonstration of how light effects throughout the house are made possible.

The Grauman electricians showing the audience how lighting effects are obtained in "A Tour Through Grauman's"

Perhaps the most popular number of the "tour" was that of the usherettes. Prior to the opening of the theatre, almost two years ago, Mr Grauman conceived the idea of giving his usherettes a distinctive costume, and he has made this what might be termed a trade-mark for the theatre, which has been copied by theatres in several parts of the country. One of the usherettes appeared first and sang an introductory verse:

I'm the little usherette
Who's always there to meet you,
To light your pathway down the aisle,
And do my best to seat you;
Efficiency is the slogan
That not one of us forgets,
Because you see we're proud to be Grauman's usherettes.

The first part of the usheretees' number consisted of a fancy dance by four of the girls. Following there was a general ensemble of all the usherettes on the stage, they making their entrance by the grand stairways at the rear of the stage. A fancy drill was then given in which all of the usherettes of the theatre took part.

For an encore the curtains which closed after the drill, were again opened and five little tots, ranging from three to seven years in age, stood at attention.

Regent of Toronto Stages Quaint Tabloids

MANAGER Will M. Elliott of the Regent Theatre, Toronto, has been staging a number of quaint tabloids at his magnificent house to add color to current film attractions. When "The Red Lantern" was presented for a two weeks' engagement, Lady Oga Towaga, a talented Chinese vocalist, rendered appropriate vocal selections from the steps of a Chinese Temple which formed the special stage setting for the period. Eight girls in Oriental costume also gave interpretations of Chinese dancing in a garden scene.

For Griffith's "Broken Blossoms," which opened at the Regent Theatre on November 10th, a pantomime was staged by Farnum Barton and a company of players under the direction of Mr. Elliott. This, too, was typical of the film feature and was presented with a special stage setting for the occasion. Manager Elliott also engaged Miss Ruth Patton as the special soloist for the act.

Lobby of the Allen theatre for engagement of "Through the Wrong Door"

With First Run Theatres

Bills for the Week of November 23rd

NEW YORK

Strand —

Overture—Excerpts from "Carmen." Scenic canvas in the atmosphere of the opera's locale shown during the rendition.
Current Events — Strand Topical Review compiled from Pathe News, Kinograms, etc.
Strips — Harvard Defeats Yale at Football, Kinograms, "A Thrill tha. Thrills," Pathe, "Movie Chats," Kineto Co., Topics of the Day, Pathe, "Educated Toes," Pathe slow movement strip, "Fame F. O. B. New York," Kinograms, Prince of Wales in New York, Kinograms.
Vocal — Shadow Song. Solo by Amanda Brown, soprano, accompanied by orchestra. Enthusiastically received.
Feature — "Mind the Paint Girl" — Anita Stewart.
Vocal — "Maria Mari" — (Original Neapolitan song). Rendered by Carlo Feretti, baritone.
Scenic — Serial for Breakfast — Chester, Field and Stream.
Comedy — "It's a Hard Life" — Pathe.
Organ Solo — March Militaire.
New Week—"Heart o' the Hills"—Mary Pickford.

Rialto —

Overture — March, Slav.
Scenic — "Scenes of Russia." With the Russian Cathedral quartette accompaniment.
Current Events — Rialto Magazine.
Vocal — Mlle. Pascova, mezzo-soprano in "My Heart at Thy Sweet Voice" — Samson and Delilah.
Feature—Victory—Maurice Tourneur production.
Comedy — "His Last False Step" — Mack Sennett-Paramount.
Organ Solo—"Murmuring Zephyrs."
Next Week — "Male and Female."

Rivoli —

Overture — "Oberon."
Special — "At the Fountain." — An interpretative dance by four girls attired in red gowns, with a transparent drop used, back of which a soloist renders a song while proceeding slowly across the stage. Effective and pretty. Center of the stage utilized by a practical fountain purporting to be upheld by three maidens.
Feature — "Male and Female" — Cecil B. De Mille production. Before the screening a short prologue is used. Appearing before velvet curtains a livery uniformed girl delivers the boots of England's aristocracy, as the boy does in the screening of the film's clever introduction of characters. At the fade out, she again appears and after gathering up the boots, makes a little speech in rhyme asking the audience to recommend the picture to its friends.
Organ Solo—Allegro in C.
Note—All the usual smaller events on the program are eliminated because of the extra length of the feature.
Next Week — "The Eyes of Youth."

Stage setting "Looking into a Garden" used by Harold D. Franklin at Shea's Hippodrome, Buffalo, as a background for the soloists who are being featured each week at this theatre

CINCINNATI

Walnut —

Overture — "William Tell."
Current Events — Pathe News No. 94.
Scenic—Japan-Prizma.
Comedy — "His Last False Step" — Sennett-Paramount.
Feature — "A Virtuous Vamp" — Constance Talmadge.
Next Week — "Heart of the Hills."

Strand —

Overture — "Popular Airs."
Current Events — Pathe News No. 95.
Comedy — "The Fireman — Chaplin.
Feature — "Sealed Hearts" — Eugene O'Brien.
Next Week — "Counterfeit."

Gifts —

Feature — "Evangeline" — Special Fox Production.
Comedy — "Sunshine" — Fox.
Next Week — "The Jinx."

Alhambra and Lubin —

Both theatres continue with "Broken Blossoms" for the second week.

CLEVELAND

Stillman —

Overture — "Midnights Summer Dream."
Current Events — Kinograms No. 85 B.
Special — "A Mite of Love"—War Relief —Mabel Taliaferro and Robert Edeson.
Feature — "The Virtuous Vamp" — Constance Talmadge.
Comedy — "A Rose By Any Other Name" —Mutt and Jeff cartoon.

Alhambra —

Overture—"Second Hungarian Rhapsody."
Current Events — Pathe News No. 95 — Pathe Magazine.
Feature—"More Deadly Than the Male"—Ethel Clayton.
Comedy—"Divorced"—Goldwyn.
Next Week—"Crooked Straight."

Euclid —

Overture—"Lucia."
Current Events—Cleveland Leader News Weekly.
Feature—"Male and Female"—De Mille production.
Comedy—"Musical Soup"—Mutt and Jeff cartoon.
Next Week—"Male and Female" continues.

(*Continued on next page*)

Current Week's Bills Throughout Country

Metropolitan —
Current Events—Cleveland Leader News Weekly.
Cartoon—Bray's Pictograph No. 3.
Comedy—"The School for Scandal"—Sunshine.
Feature—"Her Kingdom of Dreams"—Anita Stewart.
Next Week—"The Jinx."

CHICAGO

Playhouse —
Overture—Popular Orchestra Selections.
Current Events—International Review No. 48.
Feature—"Eyes of Youth"—Clara Kimball Young.

Chicago-Ziegfield —
Overture—Orchestral Selections.
Feature—"Blind Husbands"—Eric Von Stroheim.
Comedy—"The Evils of Rolling Gulch"—Universal.

Randolph —
Current Events—Trip Up the St. Lawrence—Ford Weekly.
Feature—"A Regular Girl"—Elsie Janis.
Comedy—"How They Do It on $8.00 Per"—Hall-Room Boys.

SAN FRANCISCO

California —
Overture—Love Tales of Hoffman.
Current Events—Fox News No. 12—Pathe News No. 93.
Comedy—"The Eternal Triangle"—Universal.
Special—Topics of the Day—Pathe.
Organ Recital—Rustle of Spring.
Feature—"More Deadly Than the Male"—Ethel Clayton.
Next Week—"The Miracle of Love."

Imperial —
Feature—"The Eyes of Youth," with Clara Kimball Young, continues in its third week.
Next Week—"Scarlet Days."

Tivoli —
Overture—Lafete De Seville.
Vocal—"My Old Kentucky Home," rendered by Tivoli quartette with stage setting representing an old Southern home shown.
Feature—"Fair and Warmer"—May Allison.
"Through the Wrong Door"—Madge Kennedy.
Next Week—"Anne of Green Gables."

MINNEAPOLIS

New Garrick —
Overture—"Slavonic Rhapsodie"—Special Special stage setting for number.
Current Events—Pathe News No. 94.
Educational—"Manicuring the Elephant"—"Flying Fisherman"—"Evolution of Spring"—Paramount Magazine.
Comedy—"Some Boy"—Christie.
Feature—"The Thunderbolt"—Katherine McDonald.

ST. PAUL

New Garrick —
Current Events—New Garrick Digest.
Vocal—Tenor solo sung by Robert Davis.
Comedy—"The Eternal Triangle"—Universal.
Feature—"The Witness for the Defense"—Elsie Ferguson.

New Liberty —
Current Events—Fox News No. 14.
Vocal—Baritone solo by Dan McBeil.
Comedy—"Between the Acts"—Vitagraph.
Feature—"Back to God's Country"—Nell Shipman.

WASHINGTON

Metropolitan —
Overture—"Rigoletto."
Current Events—Pathe Review No. 25—Fox News Nos. 13-14—Topics of the Day No. 29.
Comedy—"Yellow Dog Catcher"—Sunshine.
Feature—"Gay Lord Quex"—Tom Moore.

Palace —
Overture—"Merry Wives of Windsor."
Current Events—Pathe News Nos. 95-96.
Scenic—"Voice of Gladness"—Paramount-Post.
Cartoon—"Mutt and Jeff."
Comedy—"Fair But False"—Christie.
Feature—"It Pays to Advertise"—Bryant Washburn.

Rialto —
Overture—"Operatic Favorite."
Current Events—Pathe News No. 95—Topics of the Day No. 29.
Comedy—"Order in the Court"—Pathe.
Feature—"A Virtuous Vamp"—Constance Talmadge.

DENVER

Rivoli —
Overture—"Maytime."
Current Events—Fox News No. 14.
Feature—"Heart O' the Hills"—Mary Pickford.
Comedy—"Back to Nature Girls"—Sunshine.
Princess and Rialto both showing "Male and Female" without shorter subjects or specialities. Sunday opening reported as breaking all records which were previously held by "The Miracle Man."

BOSTON

Modern —
Current Events—Pathe News Nos. 95-96—Topics of the Day.
Comedy—"Down on the Farm"—Sennett-Paramount.
Feature—"Counterfeit"—Elsie Ferguson."
"It Pays to Advertise"—Bryant Washburn.
Next Week—"John Petticoats"—"The Fireman."

Park —
Overture—"Raymond."
Scenic—"Our Playground on the Pacific"—Post-Paramount.
Feature—"Male and Female"—De Mille special—Special stage setting representing the Babylonian scene in the picture shown prior to the screening.
Next Week—"Male and Female" continued.

KANSAS CITY

Newman —
Overture—"Forza Del Destino."
Vocal—"From the Land of Sky Blue Water"—Soprano solo by Marjory Pringle.
Feature—"Male and Female"—De Mille production.
Next Week—"Hawthorne of the U. S. A."

Royal —
Current Events—Gaumont News No. 87.
Educational—Topics of the Day—Pathe.
Feature—"More Deadly Than the Male"—Ethel Clayton.
Next Week—"Counterfeit."
For Box—"Male and Female" breaking records.

It is interesting to note the number of first-run theatres which are playing "Male and Female" this week, and that the feature is being used almost by itself to make up a bill.

Several of the wires which gave the information contained in these pages, stated that the De Mille production is breaking all house records, even those made by "The Miracle Man." At the Rivoli Theatre, New York, the picture opened Sunday at 1.00 p. m. At 2.15 the opening of the "performance de luxe" there was standing room only and little of that. At 2.30 it was impossible to get in the house. S. R. O. is unusual in New York houses before the the evening performances, at which the orchestras appear.

In Denver "Male and Female" is playing day and date at both the Rialto and Princess. The show will move to the Rialto, New York, next week to make room for Clara Kimball Young in "The Eyes of Youth" at the Rivoli.

Stanley —
Overture—"Aida."
Feature—"Scarlet Days."
Current Events—Compiled from Pathe News No. 95—Fox News No. 13—Current Events No. 49—Gaumont Graphic No. 90—Literary Digest.
New Week—"Counterfeit."

Arcadia —
Feature—"It Pays to Advertise."
Scenic—Burton Holmes.
Current Events—Pathe News No. 95—Kinograms.
Comedy—"Nearly Newlyweds."
Next Week—"More Deadly Than the Male."

Victoria —
Feature—"Last of the Duanes."
Comedy—"Mutt and Jeff."
Next Week—"Please Get Married."

Regent —
Feature—"The Winning Stroke."
Serial—Craig Kennedy No. 13.

(*Continued on next page*)

View of the famous California theatre, San Francisco, orchestra and a special stage setting designed for the overture number

With First Run Theatres

(*Continued from preceding page*)

BUFFALO

Shea's Hippodrome —

Overture—"Crown Diamonds"—Auber.
Special—Stage setting entitled "Thanksgiving," showing immense turkey strikingly colored and lighted.
Vocal—Aria from "The Barber of Seville"—Solo by Philip Benyon, who appeared in costume.
Feature—"It Pays to Advertise"—Bryant Washburn.
Comedy—"His First False Step"—Mack Sennett.
Current Events—Hippodrome Review, composed of Universal and Fox News.
Scenic—Pathe hand-colored subject.
New Week—Charles Ray in "The Egg Crate Wallop."

Strand —

Overture—"Oberon."
Current Events—Pathe News (latest) and local films.
Feature—"A Tempermental Wife"—Constance Talmadge. Shown all week, departing from usual policy of two changes a week.
Comedy—"Ten Nights in a Tea Room"—Universal.
Next Week—Alice Joyce in "The Winchester Woman."

Presents Novel Exploitation Idea for "The Hoodlum"

BASING an exploitation campaign upon the strongest of all human faculties—the imagination, Gordon's Olympia Theatre of Boston has devised a most unusual method of promotion to accompany the presentation of "The Hoodlum," one which any exhibitor can use in co-operation with a local newspaper.

The campaign invites all girls in Boston, who are 18 years old or less, to write to a Boston newspaper just what they would do provided their circumstances were like those of Amy Burke, played by Mary Pickford in "The Hoodlum."

Added to the inducement of seeing one's brain-product in print, the management of the Olympia, through the auspices of the evening newspaper which will carry the contest, is offering $500 in prizes. The capital award will be $250 in cash.

To stir up interest in the "What-I-Would-Do" contest, the newspaper will publish a full account of the human-interest facts in "The Hoodlum." A part of its copy for announcing the contest will be:

"If you were a motherless girl of 18 enjoying every luxury and advantage conferred through the immense wealth of a doting grandfather, would you give up everything to live with your own father in the lowliest slums where he engages in a work that enables him to fulfill his life's ambition?

"Should you decide to live with your father, it would mean the permanent separation from your grandfather and the luxuries he has always provided for you. Rather a vexing question, isn't it? Yet Amy Burke decided it and she never regretted her decision. Was she perfectly right in so doing?

"What would you do if you had been in Amy Burke's shoes? Would you leave the life of chummy roadsters, crepe-de-chine, French-heels and servants, to mix with the lowest form of human live abounding tenements? And just because your father had a freak ambition? Write out your answer and send it to this paper.

"The awards will be made about December 20 and the winners will be provided with extra money for the Christmas season. Just what would YOU have done? Wrap up your answer in a two-cent stamp and ship it to us right away."

Thus did a score or more appeals find their ways to thousands of Boston girls of 18 years and under. The management of the Olympia, in outlining the contest, shrewdly anticipated the fact that nothing is so easy for people to decide as *somebody else's business.*

Keenan Picture Aids

(*Continued from page* 4081)

Laytham, President of the Carmen's Union:

"Stop the strike. The public of Oakland demand it. Civic government is impeded and business loss is more than $500,000 daily.

"I earnestly request that you see this picture. It contains the 'vision' for a settlement. I invite everyone in Oakland to see 'The World Aflame.'"

"Eugene L. Perry,
"Manager T. & D. Theatre."

The Keenan picture is based wholly on a car strike, in which the great character actor, as the mayor of a suffering town, brings about the settlement of the walkout, and fosters a more amicable arrangement between capital and labor.

Virtually the entire roster of striking street carmen attended the showing at Perrys house, and without question the picture and story they saw unfolded before them had a very sobering effect upon their judgment. It was not very long after the record-breaking run at the T. and D. that the strike was brought to a happy ending, and the basis of settlement wasn't much different from that effected by Keenan in "The World Aflame."

Live News from the Producers

Fox Has Special Ad Novelty For Exploitation of "Checkers"

A decided novelty in theatre advertising is said to be available to exhibitors through the William Fox Exchanges for this company's current production of "Checkers," the Henry Blossom racing picture.

It is an illustrated cut out card about three inches wide and five inches long, printed on both sides and extolling the entertainment values of the picture.

The top of the card is cut out to outline the figure of a jockey, riding a racing steed, with the horse in black and white and the checkered coat of the rider in red and white, and checker-board in pattern. Under the illustration is, "Come on Remorse," one of the titles of the race scene of the picture.

Following this is the announcement of the picture with some selling talk of approved variety. A blank space for the theatre imprint is left at the bottom of the card.

On the opposite side of the card from the one described is a catch line which reads: "Gee—Ain't it Hell to be Broke," which is illustrated by the cut of a man's face expressing extreme downheartedness. Then follows the suggestion of seeing "Checkers."

Demand For Project-a-Lite Forces Company to Incorporate

Rutledge & Company of Chicago, widely known to the picture industry as the manufactures of Project-a-Lites, have incorporated and will remove their factory from its present location to larger quarters on the 1st of the year. The demand for Project-a-Lites has been so heavy that more manufacturing and shipping space has become necessary to fill the orders for the Rutledge & Company products. Announcement of the firm's new location will appear in the Motion Picture News during December.

Clifford P. Butler, recently appointed General Superintendent of Metro's Hollywood Studio

Leading Comedian Joins Screen

"Chic" Sale to Abandon Stage and Engage in Stellar Roles For Robertson–Cole Company

Charles "Chic" Sale, one of vaudeville's best known comedians, who is to be a Robertson-Cole star

CHARLES "Chic" Sale, who is well known through his work in the Passing Show of 1917 in Zeigfeld's Midnight Frolics and the big Shubert show, Monte Cristo, Jr., has been captured for the screen. This important announcement was made by Robertson-Cole after the comedian had affixed his signature to a long time contract.

"'Chic' Sale is to the fun loving public as Caruso is to the operatic stage"; says the Robertson-Cole report, "and his natural ability to make others forget by his real impersonations has won for him an enviable reputation from California to New York. 'Chic' is now on his way to the Coast with his own act, and after playing the principal theatres in the country will go to Los Angeles and arrange to commence his screen work." The Robertson-Cole announcement states further that "the best available players will be secured to work with 'Chic.' His first picture will be a production from the *Saturday Evening Post* story, 'The Smart Aleck,' by Irvin S. Cobb."

After becoming a Robertson-Cole star, Mr. Sale issued a statement which is repeated in part as follows:

"I have been an ardent admirer of the silent drama for many years, but I refused offers several years ago. I did this so that my name might mean something to the trade at the time I decided to desert the spoken stage for the studio makeup. I honestly believe that it is far better to work up to be a movie star from the stage than it is to be born a motion picture celebrity over night.

"It is my opinion that the screen is becoming more popular with time. Years ago the star of the big show frowned upon the thought of entering the movies, but to-day it is considered a big boost to be elevated from the spoken to the silent drama."

Christie Ends Tour of Nation

He Visits the Leading Independent Exchanges; Now Arranging World Marketing of New Comedies

CHRISTIE Comedies, C. H. Christie, general manager of the Christie Film Company, recently completed a seven weeks' tour of the United States. On his arrival at Hollywood Mr. Christie found that in his absence the enlarged Christie studios had been completed, with the property fronting on Sunset boulevard containing a stage running the entire length of a city block, and also dressing rooms for all of the stock company. The new improvements were made necessary by the new schedule of production, which will include a larger number of Christie Specials for next year, the marketing of which Mr Christie arranged during his tour of the leading independent exchanges in the key cities of the United States.

Mr. Christie announced that the continuance of Christie Comedies in one reel and the increased production of special feature comedies will make necessary the acquisition of new star talent for Christies, the names of whom will soon be announced.

Preceding Mr. Christie to Los Angeles by one day was Reginald Warde, New York exporter, who handles Christie Comedies for the entire world territory outside of the United States and Canada. Mr. Warde is in Los Angeles arranging for the acquisition of Christie's new feature comedies for the world market.

With Mr. Christie and Mr. Warde on their arrival in Los Angeles were a party of British theatre men, including Messrs. N. Hobart, A. Mears and R. Griarson, who operate the Provincial Cinematograph Theatres, Ltd., of London, including between thirty and forty of the leading moving picture theatres in the British Isles. The British party visited all of the leading Los Angeles theatres and studios, securing many novel ideas which will be included in the construction of six new theatres which their syndicate has under way in England.

Clara K. Young Donates Picture

Annual Festival to be Given at Waldorf-Astoria on Dec. 6, For Benefit of Little Mothers' Aid Association

THROUGH the courtesy of Herbert K. Somborn, President of the Equity Pictures Corporation, a beautiful personally autographed portrait of Clara Kimball Young has been donated to the Little Mothers' Aid Association, which will hold its annual Festival and Bazaar for needy little folks in the grand ball room of the Waldorf-Astoria Hotel on Saturday December 6. An unusually worth while afternoon is promised, splendid musical entertainment of songs and recitations, dancing, and novelty booths of all descriptions and decoration will make their appeal to both eye and pocketbook in behalf of the little ones.

"Two much cannot be said in appreciation of the wonderful work accomplished for these blessed Tads," writes Miss Young, in a recent letter to Mr. Somborn. "The training given the children is absolutely practical—helps them to become genuine home makers. Cleanliness and order are the first things instilled in their minds, then comes thorough courses by trained Domestic Science teachers in cooking, sewing, laundering, and hygienic care of the little brothers and sisters * * * and best of all, the wonderful, happy summer days in the country when otherwise they would never see the sunshine."

Miss Young's interest in social and welfare work of various branches has long been a matter of comment, as well as her donations and support toward certain Army and Navy Units of which she was Honorary Captain, and the sole maintenance of the Clara Kimball Young Knitting Corps, organized and conducted during the period of the war at Thanhouser Studios, New Rochelle.

Miss Young's love for children, and the comfort and ease which they, in turn, express when near her, is well brought out in the school room episode of "Eyes of Youth," a particularly dramatic and appealing bit of artistry which sends the spectator away with a lump in his throat.

"Eyes of Youth" will have its metropolitan presentation at the Rivoli Theatre, November 30.

Wide Drive for "The Lost City"

Exploiting Campaign to Have Circus Features and to Play up Wild Animal Character of Production

IT is reported that extensive plans are now being arranged for the exploitation of Colonel Selig's animal serial, "The Lost City," starring Juanita Hansen, in fifteen episodes. The Warner Bros., who have secured the American and Canadian rights of distribution, which will be sold on a state rights basis, are pioneer producers and readily appreciate the value of advertising.

Mr. Harry Warner states that "a gigantic advertising campaign in proportion to the magnitude of the serial will be launched. The exhibitors who book 'The Lost City' may feel assured that they will have at their command not only a large assortment of advertising accessories but they will be assisted by a newspaper and billboard campaign that will reach from the Atlantic to the Pacific Coast."

As "The Lost City" is a production in which animals of all kinds are to be seen during the course of the action, the advertising campaign is to be conducted along lines of a circus-exploitation drive and will prominently feature the presence of these beasts in the picture. The heralds will be of the circus variety, eleven by fourteen inches, of various colors, with sensational pen sketch drawings. Regular circus banners of waterproof canvas printed in five colors will give the exhibitors the advantage to use the same banner for the entire fifteen episodes. The window cards will be a novelty and instead of the time-worn oblong shape, it will be a cut-out card of the form of an elephant, with sensational reading matter printed in two colors.

Besides the slides, lobby photos, cuts and mats there will be many novelties, it is said, which will appeal to the boys and girls. A pocket mirror with a handsome drawing of a lion's head and a photo of Juanita Hansen between the teeth of the lion will be used as a souvenir to the girls. For the boys there will be buttons and a set of small cards on which will be photographs of the different animals appearing in the serial. Arrangements are also being made with a prominent music publisher to write and dedicate a song to Miss Hansen.

SHOULD A WOMAN TELL?

Ask Metro

Anita Stewart Wasting No Time

Prepared to begin the production of "The Fighting Shepherdess" within a week after her arrival, Anita Stewart will reach Los Angeles Tuesday evening. Rudolph Cameron, her husband and business manager, preceded Miss Stewart by a week and is now at the Louis B. Mayer Studios.

Charlotte Walker, who is "Eve" in the American Film Company's "Eve in Exile"

Selznick to Produce Plays for the Legitimate Stage

Not content to be one of the dominant factors in the motion-picture field, Lewis J. Selznick, president of Select Pictures Corporation, president of the newly-organized National Picture Theatres, Inc., and advisory director of the Republic Distributing Corporation, has entered the legimate producing field, it was announced by Mr. Selznick this week.

The first play which will be produced by Lewis J. Selznick is "Bucking the Tiger," a melodramatic novelty by May Tully and Achmed Abdullah, adapted from Mr. Abdullah's well-known novel of the same name. Rehearsals for the forthcoming production are now under way under one of the leading lights of stagecraft, and it is expected that the piece will have its Broadway premiere during the first or second week in January.

World Film Official Urges Plan to Insure Film Deliveries

The following communication, the outgrowth of the theft of a truck load of films, and urging the necessity of insurance, has been received from an official of World Film Corporation:

It seems that this is an opportune time to bring to the exhibitors' attention, the importance, and in fact the necessity of securing insurance on motion picture film while in their possession.

Coming close upon the heels of the stealing of a delivery truck this week containing 42 features, it seems that this subject is one of vital importance, and some action should be taken immediately. Owing to the quick work, however, of detectives, truck and film were located the same day and returned to the various exchanges.

There is a plan under foot whereby exhibitors can secure insurance of this kind from several of the indemnity companies for a small premium, and it seems that a plan of this kind should be worked out to the better interests of all parties concerned.

Attractions Distributing Corporation Counsel in New Offices

Henry Herzbrun, counsel for the Attractions Distributing Corporation, which releases the Katherine MacDonald productions as First National Attractions, and the Paramount Burlingham Travel Pictures through the Famous Players-Lasky Corporation, has removed his offices from 60 Wall Street to the Candler Building, 220 West 42d Street, in order to be in closer touch with the motion picture district.

Fox Host of Britain's Future Ruler

IN historic surroundings the Prince of Wales, on Wednesday, Nov. 19, was entertained as the guest of William Fox, president of Fox Film Corporation at the famous old Academy of Music in New York, where his grandfather the late Edward VII, then Prince of Wales, was feted by the city in 1860.

War heroes and persons prominent in social and business life filled the Academy. They cheered the Prince to the echo as he entered the famous structure; they cheered him as he walked into the royal box, escorted by Mr. Fox, they cheered him after he had made a brief speech there; and they cheered him as he left the building.

The best feature of it all was that the Prince enjoyed himself thoroughly. He laughed at and applauded motion pictures and he appeared to take a keen interest in pictures of himself which were screened in a special showing made by Fox news, the animated screen newspaper and magazine.

Sitting in the Academy were eighteen venerable men and women who attended the ball given to the then Prince of Wales in the same building in 1860. They were young folks in those days, and for one afternoon they became "young folks" again. They smiled and waved at the Prince. They laughed at the pictures. They had the time of times.

For more than an hour the Prince watched the special screen showings of humorous pictures arranged at his request.

Mr. Fox occupying a chair at the left of His Royal Highness was called on to answer many questions regarding motion pictures, their past, present and future.

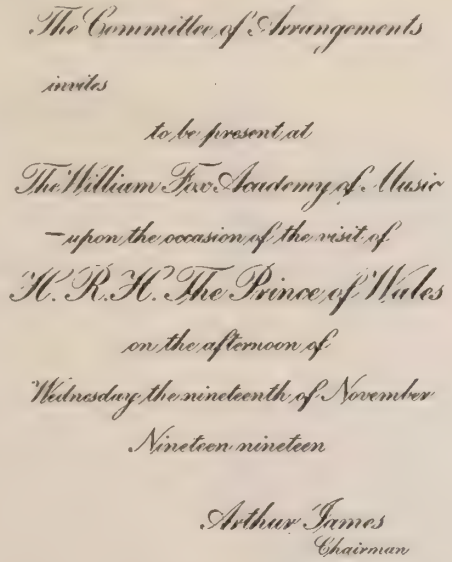
The Academy was tastefully decorated for the occasion by John Zanfft, who with Manager Wuertz, had charge of the program. In the foyer were three large oil paintings of the late Edward VII, King George V and the present Prince of Wales. Flowers and potted plants also were in the foyer. The royal box was draped with the colors of the United States and Great Britain, and the famous three feathers of the Prince of Wales formed an added decoration.

The front part of the "pit" was given over to war heroes, and behind them sat the old folks who attended the 1860 ball in the Academy, and especially invited guests. The royal box was the first on the left, while that on the right was reserved for the family of Mr. Fox. In the other boxes were prominent New Yorkers, city officials and members of the Mayor's Committee of Welcome to distinguished guests.

Crowds began gathering outside the building at noon. Admission was by invitation only. By 1 o'clock a line stretched along Fourteenth street almost to Third avenue, although the reception was set for 2 o'clock. One hundred and fifty policemen established lines in Irving place between Fourteenth and Fifteenth streets. This was because the Prince was to enter the Academy from Irving place.

Opposite this entrance was the United States Navy Recruiting Band and ranged on each side, from the doorway to the street, was a detachment of marines from the battleship Pennsylvania, under Lieut. W. V. Jewett.

Within the Academy was the Police Band, a splendid musical organization, which entertained the early arrivals. First



The Committee of Arrangements

invites

to be present at

The William Fox Academy of Music

—upon the occasion of the visit of

H. R. H. The Prince of Wales

on the afternoon of

Wednesday the nineteenth of November

Nineteen nineteen

Arthur James
Chairman

Copy of invitation sent out by Arthur James, chairman of the Committee of Arrangements for William Fox upon the occasion of the Prince of Wales' visit to the Academy of Music

of the guests of honor to reach the building were sixteen young society women, dressed in hoopskirts—the style that prevailed when the famous ball of 1860 was given. They were chaperoned by Mrs. Julian de S. Trenholm, of No. 15 West Ninth street. The young women were Mrs. J. Theus Munds, Miss Elizabeth Manning, Miss Leila Burden, Miss Lucile Baldwin, Miss Virginia Rice, Miss Helen Trenholm, Miss Mary Lancaster, Miss Grace Hendrick, Miss Deborah Bigelow, Miss Mary Wooley, Miss Zillah Thompson, Miss Dorothea Smith, Miss Rhoda Forbes, Miss Evelyn Payne, Miss Adelaide Kip Rhinelander and Miss Alice Goddard. They formed two lines in the foyer, and there waited to greet the Prince.

Promptly at 2.15 the Prince was driven up to the Irving Place entrance in an automobile. The waiting crowds gave him a great cheer, and as His Royal Highness stepped from the car the Navy Band "unruffled" four ruffles and then played "The King."

With appropriate words Mr. Fox welcomed His Royal Highness and then ushered him to the Royal Box.

Afterward the Prince sat in a chair which was occupied by his grandfather in the Academy in 1860. It was a large chair with arms, upholstered with purple plush, and was in striking contrast to the modern gold chairs in the box.

Mr. Fox was in a chair at the left of His Royal Highness. Then began the showing of pictures, and incidentally it was the first time since his visit to America that the Prince attended a motion picture performance. The showing was preceded by the flashing of the following on the screen

"With the idea that the Academy of Music is an institution dedicated to entertainment, the brief program of pictures for this occasion has been selected from subjects of lighter vein. The comedies shown will be only of modern type, the sort which provoke the millions to laughter throughout the world."

Came then Capt. Bud Fisher's Mutt and Jeff, a Fox feature which is known throughout the world. The title of this reel was "Sound Your A."

The Prince was heard to say to Mr. Fox "Mutt and Jeff are not strangers to me. I have heard of them many times." As the grotesquely humorous story unwound itself His Royal Highness laughed heartily. Then he was heard to ask Mr. Fox how animated pictures are made. The head of Fox Film Corporation explained the process briefly.

After "Sound Your A" one of the famous Sunshine Comedies was shown. Its title was "A Yellow Dog Catcher."

Next came a special arrangement of Fox News, the animated screen newspaper and magazine, which showed the visit of the Prince to New York.

Mr. Fox and the Prince conversed a great deal while in the Royal Box. When the head of the Fox Film Corporation was asked as to the nature of the conversation, he said that much of it related to motion pictures and that, having acted as host, he did not feel at liberty to relate it.

Details of the entertainment at the Academy were in charge of Arthur James, of Fox Film Corporation. Invitations were sent out to more than 2,200 persons. All guests were selected by Mr. Fox, Winfield R. Sheehan, general manager of Fox Film Corporation, and Mr. James in co-operation with the British mission, of which Col. Norman Thwaites is the director. Colonel Thwaites was enthusiastic over the manner in which the reception was carried out, and he conveyed to Mr. Fox, through Mr. James, the thanks of the Prince and also word of his keen enjoyment of the affair.

One of the features of the reception was the presence of members of Fix Film Corporation who saw service during the war. Among these were Lieutenant-Commander Wells Hawks, late of the United States Navy; Capt. Merritt Crawford, of the Machine Gun Company of the Seventh Regiment; Capt. J. M. Loughborough, who served overseas with the 77th Division; Capt. L. A. Pollock, Lieut. W. H. Cook, Don E. Hancock, who served with the Canadian forces; Eugene O'Brien, who was with the 107th Regiment, and Louis Klopsch, who fougth with the famous old 69th Regiment.

Carl Laemmle presents

"BLIND HUSBANDS"

Von Stroheim's Wonder-Play

HERE is a wire from TOM NORMAN of the Rex Theatre, Racine, Wisconsin, which tells you practically all you need know as to the pulling power of "BLIND HUSBANDS".

"Blind Husbands opened here today at the Rex Theatre and, emulating Alhambra Theatre, Milwaukee, last week, stood them out from two till ten-thirty P. M."

Tom Norman, Manager

All our advertising of "BLIND HUSBANDS" from this time forth, will consist simply of testimonials, supplemented by copy of advertisements which have been found to pull the crowds. The overwhelming success of "Blind Husbands" is absolutely assured—we want now to make sure that you get every dollar out of it that there is in it.

UNIVERSAL-JEWEL
Production de Luxe

UNIVERSAL

PICTURES

A striking scene from the Robertson-Cole production "The Blue Bandanna" in which William Desmond is starred

"The Copperhead" Completed

Screen Version is Said to be More Elaborate Than Stage Play; Will Have 400 Scenes in 8 Reels

IT is reported that the filming of "The Copperhead," adapted by Charles Maigne from the play by Augustus Thomas, with Lionel Barrymore in the stellar role, has been completed at the Fifty-sixth Street Studio of the Famous Players-Lasky Corporation.

It is claimed that at present the picture contains 400 scenes, and when it is released as a Paramount-Artcraft special production it will probably run eight reels. Charles Maigne, who adapted and directed the production, is busy cutting it, after which he will go to California to film "The Fighting Chance," by Robert W. Chambers.

The screen production of "The Copperhead" follows closely the stage play in which Mr. Barrymore made the greatest success of his career when it ran the season of 1917–18 in New York, and he duplicates his brilliant performance in the film version. However, it goes farther back than the stage production, beginning with the period of the Mexican War. The next period is in 1860, then 1862 and the last 1904. The locale is Millville, Ill., and to portray this town realistically a plot of ground was leased for a short time in the vicinity of Elmhurst, L. I., where it is said, through the efforts of the Art and Technical Department, buildings were erected to conform to Millville in 1846 and changed for each period thereafter.

Among the reported interesting features of this picture are said to be the employment of thousands of extras representing Mexican War veterans, Civil War soldiers and villagers, and 200 members of the G. A. R. appearing in a reunion.

Will Film "The Great Divide"

Vitagraph Now Completing Plans to Produce Past Stage Success With Western Scenic Embellishments

Vitagraph has about completed preparations for the production of its screen version of "The Great Divide," one of the most successful stage productions of more than a decade ago. It has the advantage over most stage productions of a few years ago, in that it lends itself to adaptation to the screen with little or no changes from the original text. While the action in the screen version will be of today there are no scenes that will have to be brought up to date by the introduction of modern inventions.

Albert F. Smith, president of Vitagraph, is confident that as a photoplay "The Great Divide" will surpass the stage production. The first two acts in the spoken version of the play were devoted to the Western scenes, but the beauties of the scenery could only be hinted at. The possibilities for wonderful effects by the cameraman are boundless.

"The Great Divide" will be another of the series of screen versions of the famous stage plays which are being produced by Vitagraph. Already it has presented "The Lion and the Mouse," "The Third Degree," "The Gamblers" and "The Climbers," all of which met with instant success. Winchell Smith's "The Fortune Hunter," with Earle Williams in the leading role, is nearly completed.

Extensive Territory is Already Sold on "The Lurking Peril"

"The Lurking Peril," a fifteen-episode serial featuring Anne Luther and George Larkin, is now being offered to the independent exchanges by the Arrow Film Corporation. W. E. Shallenberger, president of Arrow, reports 68 per cent of the United States territory has already been sold on this serial.

The following sales have been reported: For New York City, State and northern New Jersey, to the Pioneer Film Exchange, 126 West 46th street, New York City; for the New England States, to Arrow Film Exchange, Sam Grand, manager, Boston, Mass.; for eastern Pennsylvania and southern New Jersey territory, to Arrow Film Exchange, Ben Amsterdam, manager, Philadelphia; for Ohio, Michigan and Kentucky, Standard Film Exchange, Cleveland; for Georgia, Florida, Alabama, North and South Carolina, Louisiana, Mississippi and Tennessee, to the Southeastern Pictures Corporation, Atlanta, Ga., and New Orleans, La.; for Delaware, Maryland, District of Columbia and Virginia, the Liberty Film Exchange, Sam Flax, manager, Washington, D. C.

Electric Teaser Sign May Herald New Selznick Star

Is Myron Selznick about to spring an unknown star on Broadway?

Speculation was aroused and much interest was evoked among the many sidewalk sightseers and Broadway professional folk who stood and watched a handsome and impressive electric sign which had sprung up overnight at the corner of Broadway and 46th Street. It read, "Gloria Dawn" in flickering blue and amber lights, and is coupled with a sign bearing the Selznick mark.

The sign is more than three stories in height, almost square, and looks as if it were built there to stay. Various surmises on the part of picture fans as to the possible meaning of the sign agreed on one thing — they did not know what it was all about but it looked as if Myron Selznick had another surprise to spring on the public.

Harold Lloyd's latest comedy, "Bumping Into Broadway," received a good billing at the New York Strand showing

"And Lasca!
Lasca used to ride
On a mouse-gray mustang close to my side,
With blue serape and bright belled spur;
I laughed with joy as I looked at her."

—From the famous poem by Frank Desprez.

"Lasca"

"A Poem in Pictures"
Offered by Carl Laemmle

"A Poem in Pictures"
Lasca
III O II
RANDALL

featuring
Frank Mayo
with
Edith Roberts

Land of sunshine---land of love! The beautiful land of make-believe! Come out of your drab and dreary, workaday world and ride into the joyous Fairyland of Romance--with Lasca! The screen has yet to show you any love story so rich with the charm of lace mantilla and Spanish spur and the wild, free life of the old-time plains. Played by virile FRANK MAYO and EDITH ROBERTS with a wealth of dramatic feeling, in wondrous outdoor settings unequalled for their scenic glory and fidelity in detail.

Universal Special Attraction

Universal Holiday Season
Specially Selected Pictures

Universal Holiday Season

Specially Selected Pictures

YES—thank you! Our Holiday Drive is an overwhelming success! Made so, not by over-stimulated selling but by the pictures. It is they who are doing our selling. No wonder! Every one, a specially made and specially selected Holiday Picture. See them at your Universal Exchange. The Publicity Manager there will help you clean up as you've never cleaned up before

UNIVERSAL-JEWELS

Dorothy Phillips IN "Paid in Advance"

Von Stroheim IN "Blind Husbands"

Dorothy Phillips IN "The Right to Happiness"

Mrs. Joe Martin Comedies

UNIVERSAL SPECIAL ATTRACTIONS

Monroe Salisbury "His Divorced Wife"

Ora Carew "Under Suspicion"

Harry Carey "A Gunfightin' Gentleman"

Frank Mayo and Edith Roberts "Lasca"

Lyons-Moran Star Comedies

Serials

Two-reel Westerns

Century Wonder Dog

Rainbow Comedies

Boosting Holiday Happiness is Profitable Business

UNIVERSAL

"What Is The Motion Picture Tie-Up"?

How Can It Be Applied? Lee Kugel Tells How

THE unlimited possibilities of creating interest in the attractions that are booked by the exhibitor of motion pictures offer a rich and fertile field to the man who has imagination. In the many years that I have been connected with theatres, plays and stars, realization of the wonderful possibilities of publicity was never so thoroughly brought home to me until I became connected with a moving picture company. If the average publicity man handling a play created a dozen different themes or stunts, he felt that he was more than fortified to carry on an aggressive campaign that would give him priority of claim for the attention of the public of all against many of his competitiors. So rich is the motion picture in suggestions for business-getting ideas that even the prosaic and unemotional individual is bound to stumble on a score or more of valuable methods of putting his particular feature in an advantageous light before the public, and thereby bringing shekels in large quantities to the exhibitors who book the picture. Each day brings forth a new idea that can be converted into a collectible assets by application on his part and the exhibitor and by putting it to use by a common sense method.

Motion picture have made rapid strides since a few years back when short shots were shown of the Empire State Express running at 60 miles an hour until now when great plays and books are being screened in five reels or more. Even as swift has been the change of methods employed by picture house managers from the crude showmanship of those early days than what is being employed now when the finest theatres in the world are being devoted to the exhibition of screen productions. As we have progressed in the bettering of picture productions, in the same ratio we have improved our methods of getting the public up to the box office. We have coined new words and phrases that are applicable to the industry in all its branches. So many new words have been added to the already over-crowded list of parts of speech in connection with motion pictures, a glossary ought to be published to aid the exhibitor, editor and in fact the world at large, in defining the meaning of these new words that are being put to use in order to convey information concerning motion pictures and its uses.

The expression that is cropping up oftener than any other just at this time is "a tie-up." In film terms, especially where it relates to publicity and advertising, a feature that has certain advertising angles through which the manager secures the co-operation of outside interest, to boost the picture — he has made a tie-up. For instance, the picture may have to do with the latest modes in gowns. The tie-up in this instance is with a department store or a dress shop that has these styles for sale. The department store or dress shop makes a window display of these gowns and calls attention of the passerby to their showing of them in a picture in which the star of this particular feature wears a replica of the ones the department store

Evelyn Greeley in the World feature, "Me and Captain Kidd"

has on display. The manager secures a tie-up by co-operation with the store in advertising the gowns in his theatre or secures from the store a number of these gowns for display in the lobby. It may be that the tie-up is between a music store or any other commercial institution that has something to sell which is related to the picture the theatre is showing. It may be a book; it may be a new style in hats or a thounsand other things. If the theatre manager is resourceful and is persuasive enough he can enlist the powerful influence of his commercial friends to co-operate in making their mutual interests earn a profitable increment.

The trouble with the tie-up in many instances is that the relation between the advertising angle associated with the picture is too remote to the commercial product the store keeper hopes to dispose of. A tie-up is a valuable thing but is no good unless it is perfect. The man you join issue with must get results or the next time you have a chance to tie up with him he will not lend a willing ear.

The Republic Distributing Corporation with whom I am associated is distributing ROMANY "Where Love Runs Wild." We have attempted to make a perfect tie-up from as many angles as possible in order to assure the exhibitor of this picture, aid from as many different sources as it is possible to create. We have a song published by Joseph W. Stern & Co. entitled ROMANY "Where Love Runs Wild." The exhibitor of the picture has a chance to tie up with department stores, the five and ten cent stores and stationery stores that handle music. This will insure him a window display for one sheets and window cards and the disposition of folders and heralds. As this advertising costs the theatre manager nothing and he gets a display of his advertising material in places where he otherwise could be unable to do so even if he paid money for it, here is a tie up that should work to mutual advantage and that will positively get satisfactory results for all parties concerned. Another tie up with this picture is the phonographic records of the song. Here again are advertising possibilities that even a manager of little experience can handle successfully. In view of the fact that the picture has Scotch settings and that the style this year runs to Scotch plaids, department stores will really consent to a tie-up as they can secure advertising material that they would be unable to get otherwise.

These are just a few instances of the perfect tie-up. On the other hand the tie-up that has to do with merchandise that lack advertising possibilities and are in slight demand, can do the theatre very little good and is a waste of time and energy to put into effect. The tie-up is merely one of the thousand vehicles that the live, wide awake exhibitor can make use of in promoting the success of this theatre.

Texas Guinan Signed to Do a Series for Bulls-Eye

Milton L. Cohen, president of Bulls-Eye Film Corporation, announced last week on his return from Los Angeles that he has signed Texas Guinan to be featured in a series of super-Western photoplays. These features will be released in two reels, beginning in mid-January, through Bulls-Eye exchanges to be announced shortly.

"The pronounced hit scored by Texas Guinan in short Western subjects recently," said Mr. Cohen, "convinces me that exhibitors will have a good line of short subjects available at short periods following the first of Miss Guinan's releases for us. Miss Guinan is happy to be with us, but was very much piqued to think she had to hop a train for the Coast on the day before Thanksgiving Day."

Jay Hunt, who has directed for the principal producers, will direct the new Texas Guinan subjects.

Rene Guissart, photographer for Maurice Tourneir Productions

S-C-O

Right out of the Secret Archives

The only Pictures ever Screened which show Merchant Vessels being attacked and sunk by German submarines

In HEARST NEWS No.46 the world will see for the first time on the screen authentic moving pictures, taken by German Submarine commanders, of merchant ships attacked and sunk by Germany's submarines. While the world is looking at these pictures it will be, itself, on a German submarine. Needless to say, only the unbeatable enterprise of the BIG NEWS THREE could have secured you this stupendous scoop.

International News - Universal

THE BIG

-O-P !

of the German Government

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Current Events – Hearst News

THREE

ISSUED by INTERNATIONAL

RELEASED THRU UNIVERSAL

Opinion Solid on American Film

"Six Feet Four" According to All Reports is Being Received Warmly Through Country

HARRY E. GARDNER, of Colorado Springs, Colo., is famed among local movie men for his "hard-boiled" judgment, which has been demonstrated time and again during his successful reign as manager of the live Princess Theater of the Springs. It is therefore easy to understand why E. P. Briggs, Denver representative of the "Flying A," considers his opinion of "Six Feet Four" of sufficient value to call for the glory of cold type.

"Most of the western picture I have seen for the past two years," wrote Mr. Gardner to Mr. Briggs, "have all been along the same lines and about the same general style. It is certainly refreshing to see a western character as presented by William Russell, who contrives to bring out the fine, manly points of the character without having the appearance of over-acting the part. The picture is a great one."

While praise like this goes to prove the sterling quality of this "American production, the most tangible proof of all is found in the flood of contracts that keep pouring in from all parts of the country — long-run contracts from important circuits and first-run houses.

A recent addition to the long list of theater chains that have booked "Six Feet Four" is the great North West Exhibitors' Circuit, comprising more than one hundred theaters. H. B. Wright, manager, is boosting "Six Feet Four" as one of the strongest human-interest dramas he has seen in a long time.

The Stanley people in Philadelphia have booked the film over the famous Stanley Circuit.

Letters from enthusiastic exhibitors who have filmed "Six Feet Four" are filling the files — letters similar in tone to this laconic note from Frank McCarthy, manager, of the Rex and Strand Theaters in Milwaukee:

"Never had a bill I could recommend more highly that I can 'Six Feet Four.' Showed against Mary Pickford in 'The Hoodlum' at the Majestic. Played to two capacity houses the first night. First show had them jammed in the lobby. Will say it's *some show* — that's all."

Everywhere "Six Feet Four" is said to be bringing the same results. It is not only wonderfully adapted to special methods of exploitation, but it lives up to everybody's expectations. Reports show that progressive exhibitors playing this film are investing heavily along lines that mean bigger box-office returns — advertising extensively, posting an extra quota of strong paper, pulling unusual exploitation stunts, and featuring novelty lobby displays.

Blanche Sweet at The Broadway

Star Seen in "Fighting Cressy," an Adaptation of Bret Harte's Tale "Cressy"; is Well Supported

BLANCHE SWEET, star of "A Woman of Pleasure" and other big productions, came back to Broadway again this week, when "Fighting Cressy," second of her series of starring vehicles under the management of Jesse D. Hampton and distributed by Pathe, was booked at B. S. Moss's Broadway Theatre. This booking is several weeks in advance of the actual release date, but was granted the Broadway upon the insistent demand of the management, following a private screening of the picture in the projection room of Pathe's New York exchange.

Miss Sweet is reported to be surrounded in the second of her Hampton feature by a fine supporting cast, among whom are numbered Russel Simpson, as Hiram McKinstry; Edward Peil, as John Ford; Pell Trenton, as Joe Masters; Antrim Short, as Seth Davis; Frank Lanning, as Old Man Harrison; Billie Bennet, as Mrs. Dabney, and Georgie Stone, as Georgie.

"Cressy" is probably the best known of Bret Harte's famous stories of the West, dealing with the days when men "worked hard and played harder, lived fast and died faster." Jesse D. Hampton and Director Thornby were fortunate in obtaining the exact atmosphere of Harte's story, going right into the heart of "Toulumne County," California, where the author obtained inspiration for "Fighting Cressy."

SHOULD A WOMAN TELL?

Ask Metro

Allgood Announces Severance of Mr. Brightman With Staff

An announcement from the Allgood Pictures Corporation reads as follows: "Mr. Brightman has severed his connection with the Allgood Pictures Corp., as publicity manager in the exploitation of their forthcoming serial, "The Whirlwind," featuring Charles Hutchinson, being produced under the direction of Mr. Joseph A. Golden. His successor has not yet been appointed."

ENTERTAINING PRINCI

Pathe Supplies Ten Pictur For Homeward Trip

PATHE reports that "the major ent tainment for the Prince of Wa aboard H. M. S. Renown, on t return journey to England, will be f nished by the Pathe Exchange, Inc., wh has placed ten complete motion pict programs aboard the Prince's floati home."

According to the Pathe announceme at the request of Lieutenant Comman C. H. Rolleston, Pathe yesterday plac aboard the Renown the following feature "The Gay Old Dog," a Hobart Henl picture featuring John Cumberlan "Dawn," a Commodore J. Stuart Blackt attraction, starring Sylvia Breamer a Robert Gordon; "A Damsel in Distres starring June Caprice; "Twin Pawn starring Mae Murray and produced Leonce Perret; "The Virtuous Mode starring Dolores Cassinelli; "The Th teenth Chair," a Perret film; "The Lo Cheat," starring June Caprice; Fann Ward in "Our Better Selves"; "A Woma of Pleasure," Jesse D. Hampton's phot play with Blanche Sweet in the starri role; "The Right to Lie," starring Dolor Cassinelli.

Harold Lloyd will supply the mirth each of the ten programs, appearing in t following one reel fun-makers: "Jazz Honeymoon," "All at Sea," "Be My Wife "Count Your Change," "Count the Votes "Heap Big Chief," "He Leads, Othe Follow," "His Only Father," "Pay Yo Dues" and "Never Touched Me."

Jesse Hampton Purchases Five Stories For His Stars

After having considered hundreds c stories by well-known authors for his star H. B. Warner, Blanche Sweet and Willia Desmond, Jesse D. Hampton has ar nounced five new purchases for film pro duction. For Mr. Warner he bought "Be hind Red Curtains," a mystery story o hypnotism by M. Scott. For the same sta he also secured the film rights to "Feli O'Day," by F. Hopkinson Smith, a tens drama of London and New York, an also a third story by F. Anstey, Englis author and playwright, entitled "The Bras Bottle." "Shock," a story by Marjori Benton Cooke, was secured for Miss Swee For William Desmond he obtained th film rights to "Half a Chance," a dram of the sea and London.

Bulls-Eye Agent Gratified Wit Conditions in National Tour

On the first leg of his cross-country tour for the purpose of getting the stat rights' buyers and exhibitors' views o comedy productions, James L. Mendelson special representative of the Bulls-Ey Film Corporation, has reached the wes coast studios of Bulls-Eye in Hollywood The Bulls-Eye special representative visite hundreds of buyers and exhibitors on hi survey of the field, and his report t Studio Manager Nat Spitzer is gratifying according to the latter.

Third Week For Realart Feature in Capital; Red Cross Tie-Up

"Soldiers of Fortune," an Allan Dwan production, began its third successful week in Washington with a tie-up in the local Red Cross drive. Tom Moore arranged for a special performance of "Soldiers of Fortune" for the benefit of the Washington Red Cross, and in return for Mr. Moore's courtesy, the local organization included mention of Realart's photoplay in all of its propaganda material. For a week in advance of the special afternoon showing there were daily news stories in all newspapers playing up the "Soldiers of Fortune" benefit.

The regular theatre lobby displays, with colored stills, were placed prominently in every hotel of the city, including the larger ones, such as the Raleigh, Willard and New Washington. Wherever there was a Red Cross booth, "Soldiers of Fortune" was brought to public attention.

The most direct form of advertisement which the Moore staff devised, was a broadside, called "The Washington News" made up in the form of the usual front page of a daily newspaper. "The Washington News" was distributed throughout the city by Boy Scouts and a detachment of volunteers from the local Woman's Transport Corps.

It contained interesting information about Richard Harding Davis, author of the novel from which the picture was adapted, and carried a portion of the narrative of Allan Dwan's romantic picture story.

World Will Release "The Blue Pearl" During December

World Pictures announces that the first Lawrence Weber production, "The Blue Pearl" in which a good cast including Edith Hallor, Florence Billings, Lumsden Hare, Fair Binney, John Halliday, Earl Schenck Corless Giles, etc., gives strength to this Broadway success, has reached a point where it is only a matter of a few days when it will be completed. It will be released by the World as a special during the month of December.

Daredevil Charles Hutchinson doing part of a day's work during the filming of "The Whirlwind," an Allgood serial

All Set on Goldwyn Ad Campaign

Real Cooperation to Theatre Manager is the Plan in Bringing His House to Public Attention

EVERYTHING is set for Goldwyn's great national newspaper advertising campaign. The first gun will be fired on Monday, December 1st, with display advertisements appearing in many of the country's leading newspapers. Thereafter Goldwyn copy will be kept constantly before the eyes of millions of readers.

Details concerning Goldwyn's campaign in the most important daily publications in the principal cities and towns in all parts of America are particularly interesting. They reveal how far sound business methods have come to be applied to the motion picture industry, which too frequently heretofore has been haphazard in its advertising.

Genuine "service" advertising that will benefit every exhibitor showing Goldwyn Pictures, is the objective of the campaign, planned and executed by the Seaman Advertising Agency, Inc., and Ralph Block, director of advertising and publicity for Goldwyn. The plan, as it is being placed in operation, is made feasible through the co-operation of Goldwyn's twenty-two press and service representatives located in the various exchanges. These men will play an important part in the actual placing of the advertisements and in tieing them up with local exhibitors.

Every exchange is supplied with a complete set of the electros prepared for all Goldwyn Pictures, and with a list of the newspapers selected by Goldwyn to carry to copy that in each instance advertises a Goldwyn star, a Goldwyn Picture and leaves space for the insertion of the name of the theatre at which the film will be shown and the date of the presentation.

When a production is booked in a certain town, the newspaper advertising will be launched at that time and in a way that will bring the greatest immediate benefit to the exhibitor showing the picture. Instead of confining the advertising to one paper that can be expected to reach only a part of the community, every important daily in that section will carry the display copy, thereby giving the theatre, as well as the picture, a prominence that is worth thousands of dollars to the exhibitor.

The Goldwyn plan, that is unique and marks an important step forward in giving the theatre manager real co-operation in bringing his house to the attention of the public, has the great advantage of timeliness. The combined circulation of the newspapers on the list to carry the copy during coming months, assures a reading public of over thirty million, and this audience will be told just where and when the Goldwyn Pictures being advertised may be seen. This is direct advertising in which there is no wasted appeal.

Charles Irving Fletcher has prepared distinctive copy, bringing out the salient points of each Goldwyn picture in a manner that will catch the attention and arouse the interest of the average newspaper reader. The text and tone of the advertisements is in keeping with the aim of the Goldwyn Corporation to establish its product as typifying the highest point in artistic photoplay production.

"Eyes of Youth" at the Rivoli

Clara Kimball Young Picture First Feature at Rivoli After Zukor's Acquisition of Two Big Houses

EQUITY Pictures Corporation announces the metropolitan premiere at the Rivoli Theatre, November 30, of Clara Kimball Young in Max Marcin's famous stage success "Eyes of Youth," made under the executive direction of Harry Garson and personally directed by Albert Parker. The engagement of Miss Young at the Rivoli is of special import in that "Eyes of Youth," is the first production to be put in at either the Rialto or Rivoli Theatres, since these houses were taken over by the Zukor interests.

Hugo Reisenfeld will personally supervise the decorations of the house. A prologue of magic charm and an elaborate musical score have been rehearsed to elaborate the presentation, it is stated.

It is reported by Equity Pictures that some episodes feasible for stage presentation have been incorporated in the picture. Four months were consumed in the making of this production, the report states, "at a cost exceeding $250,000." No detail was overlooked, in production, photography, or assembling of cast to make the picture a top-notch production. Some of the sets in the picture are described as being 180 feet long by 107 feet wide, full draped; and more than 12,000 bricks are reported to have been used in one set—a reproduction of the famous Pope home in San Francisco.

The cast which Harry Garson assembled in support of Miss Young includes such names as Vincent Serrano, Gareth Hughes, Edmund Lowe, William Courtleigh, Milton Sills, Sam Sothern, Pauline Starke and Edward Kimball.

Realart Publicity Man Leaves to Lend Aid in National Campaign

Hugh Carter Harvey, the commercial jack of all trades, who, however, regards the theatrical profession as his first love, has severed his connection with the Realart Pictures Corporation.

His latest venture is that of sales management. The National Tuberculosis Association, which annually sponsors the sale of Red Cross Christmas seals, has found in him an entirely able assistant sales manager. Some vague idea of the magnitude of his task may be gathered from the fact that more than a billion seals will be sold during the first ten days of December.

In order to insure the success of the sale, it has been necessary to build up the greatest volunteer sales force possible.

Three interesting moments from the National Film Corporation's production "Hearts and Masks" starring Elinor Field. Miss Field is supported by Francis McDonald and Lloyd Bacon

Baltimore Producing Co. Starts

City Begins to Feel it is Drawing Recognition as a Producing Center; Its Advantages

BALTIMORE is slowly but surely progressing toward becoming a center for the manufacturing of motion pictures. Not so very long ago a company for making photoplays was formed by Miss Katherine Cavanaugh in that city and now the Eagle Film Corporation has commenced operations. The company is capitalized for $20,000 of which no stock is for sale. It has a studio located at 211 West Saratoga street and it plans to produce one and two-reel comedies.

The director of the new concern, Sam Phillips, was at one time with the Universal and Mirror Film companies and assisted in the direction of several productions in which Nat Goodwin took part. The company has already completed one picture which will soon be placed on the market. A studio in Catonsville, a suburb of Baltimore, is contemplated in the near future.

The officers of the new company are John Waldeck, treasurer, and Raymond Hechinger, secretary.

Despite the fact that Baltimore and its environs possesses in abundance some of the most striking natural scenery in the East and has also a reputation for its beautiful women, film producers have been a long time awakening to its possibilities. Several small companies started operating there but these either through poor management or lack of capital failed.

The first of the later venturers in the moving picture field in Baltimore, however, was Miss Cavanaugh who not only organized a company of photoplay actors, but is also at present conducting a school for the development of moving picture players. The first photoplay to be produced by Miss Cavanaugh's Company was exhibited at Albaugh's Theater in Baltimore on last week and met with highly favorable comment. The film was a three-reel comedy called "Love's Crossroads," and was made with all local talent.

War Film Continues Successes

W. H. Productions Says New York and Wisconsin Reports on "The Lost Battalion" Highly Favorable

ACCORDING to a report from W. H. Productions Company the following statements of approval for the picture, "The Lost Battalion," have been received from the Gardiner Syndicate which controls the rights to this production for New York State:

"It beats the record of 'Mickey,' 'The Birth of a Race,' 'The Miracle Man' and 'Yankee Doodle in Berlin' with the Mack Sennett Girls in person."

"I have enough confidence in it that if you care to sell me the rights to some more of the eastern territory still open I will gladly purchase same and give it the biggest runs any picture has ever received."

"It made such an impression on the manager of the theatre in Lockport where we opened yesterday that he called at my office this morning and arranged for a return date and gave me a guarantee on same that is considerable over the guarantee that I got in the town on Yankee Doodle and the bathing girls, or any others. I expect to get guarantees in every city and town of an even larger amount."

From the Wisconsin Film Corporation, Milwaukee, Wisconsin, an excellent report is received, according to W. H. Productions Company officials.

American's President Goes to Coast to Supervise Diva's Production

Samuel S. Hutchinson, president of the American Film Company, Inc., has left Chicago for a visit to the Company's studios in Santa Barbara, where he will remain until the first of the year. The purpose of his trip is to give personal supervision to Mme. Marguerita Sylva's initial production of the "Flying A," which, it is announced, will be filmed under the direction of Rupert Julian, widely known as the director of "The Beast of Berlin" and other big photoplays. After this picture is completed Mme. Sylva will resume her professional tour, returning to Santa Barbara in March to make another feature for the American.

Mr. Hutchinson is highly enthusiastic over the screen possibilities of both the famous diva and the popular vehicle which has been chosen for her first picture and before leaving Chicago said, "Mme Sylva will screen wonderfully, and will soon be as great an idol of the silent stage as she already is of the concert and operatic stages."

General Manager R. R. Nehls and Studio Manager A. L. Thompson have personally conducted a scouting tour of Los Angeles and San Francisco, in search of exactly the types of players to interpret the striking characters of the original story.

Kerrigan in "Lord Loves the Irish" at Hodkinson Exchanges

While the majority of big screen stars and their producers are engaged in discoursing on "bigger and better pictures," J. Warren Kerrigan goes on his merry way making them for W. W. Hodkinson distribution. Turning out successful Robert Brunton productions has become a habit with the artist. First it was "A White Man's Chance," then came "The Joyous Liar," to prove that his initial Brunton production was no flash-in-the-pan, and now it's "The Lord Loves the Irish."

Prints of "The Lord Loves the Irish" have been shipped to all Hodkinson exchanges where simultaneous trade showings will be held two weeks before its release date, December 14th.

Should a Woman Tell?
ask
METRO

Pushing "The Beloved Cheater"

National Campaign For the Lew Cody Feature Includes Plan Book, Press Ads, Song Publication, Etc.

AS the opening gun of the advertising campaign on "The Beloved Cheater," Lew Cody's first starring vehicle, Robertson-Cole have completed a plan book which prominent exhibitors are said to have acclaimed as being the most complete of its kind and as offering the theatre "the most comprehensive and practical service in featuring and presenting the picture."

The Plan Book is compiled with the expectation that exhibitors will plan their campaigns commensurate with the pulling power of the picture. It contains several pages devoted to exhibitor exploitation. This section contains everything of practical value from advance teasers to the presentation of the picture in the theatre, it is said. There is ample press and publicity material together with several novelties in the way of advertising tie-ups and business getting letters and post cards, according to the Robertson-Cole announcement.

A special effort was made, it is asserted, to secure an unusual line of striking ads and cuts; and mats of these and of scenes illustrating the high lights of "The Beloved Cheater" will be available at all Robertson-Cole Exchanges.

Numerous ways to dress the lobby, designs for special lobby-posters, display photos, a specially compiled "trailer," attractive slides, and a herald in two colors are also features of the campaign. A special edition of a high-grade booklet, beautifully illustrated, according to reports, and full of pithy epigrams, called "Lew Cody's Lexicon of Love," is also mentioned in the Robertson-Cole announcement.

The second gun in this campaign will be in the form of national advertising in various magazines and periodicals. Seeing the possibilities that lay in the title "The Beloved Cheater," L. Wolf Gilbert and Edna Williams have seized upon it as the theme of one of their song hits which they have called "That Beloved Cheater of Mine." According to reports, it will soon be on all music stands and should prove an effective aid in boosting the Lew Cody picture.

United Makes Extensive Plans

Photodramas Starring Dustin Farnum and Florence Reed and Short-Reel Subjects are Being Arranged

THE United Picture Theatres of America are now said to be putting extensive production plans into active operation. The company has made arrangements to film a number of photodramas of the highest grade; and in addition, contracts have been made whereby two series of two-reel comedies will be released by them.

During President J. A. Berst's recent trip to the Coast, details of many new productions were gone over, it is said. With the renewal of Dustin Farnum's United contract, several of the picture dramas in which he will appear, have been chosen, casts selected and advance details for the filming made. Now that Mr. Farnum has completed "The Corsican Brothers," he will shortly begin work on the making of scenes for "Square Shootin' Dan," which he will be seen in a typical Western role of the two-fisted, fighting type that he has made famous on stage and screen.

Florence Reed, United's popular emotional star, has completed her next release, "The Eternal Mother," and this feature will soon be shown to the public in theatres served by United. Miss Reed will soon return to New York from her road tour and will not resume her place on the speaking stage until at least two feature pictures have been finished, it is reported. Already scenes in which Miss Reed does not appear, have been "shot" for the first picture she is to make; and all will be in readiness for her to begin work without delay when she gets to New York.

To supply their theatres with good short real subjects, President J. A. Berst recently contracted to release the Cuckoo Comedies and two-reelers in which Cissy Fitzgerald is starred. Both of these comedy series are said to be of the highest grade in their laugh-provoking qualities and should supply United exhibitors with just what they have been looking for.

SHOULD A WOMAN TELL?

Ask Metro

Griffith Signs Doris Keane

Doris Keane, one of the distinguished actresses of the American stage, has joined the D. W. Griffith forces and will appear, under Mr. Griffith's direction, in a photoplay version of Edward Sheldon's play, "Romance," in which she was seen on the speaking stage more than 3,000 times in New York and London.

Samuel Zierler, president Commonwealth Fi Corporation, which will distribute the Equity Clara Kimball Young pictures in New York State

Distributing Company Bearing H Name Formed by R. C. Croppe

R. C. Cropper, pioneer film man, w entered the business when motion pictu consisted of parades, 20th century limi taking water along its track while in n tion, or a few Indians on their reservati has just completed an organization wh will bear his name, The Cropper Distrib ing Corporation, and will enter the field distributors of world rights pictures of first class.

Mr. Cropper's associates are confid that his practical experience, which e braces every phase of the industry, p ticularly fits him to guide an organizati of national scope. An important acqui tion by the company is the world rig for distribution of the 26 new two-r comedies featuring Billy West, the rele ing of which has started, and the for coming 26 two-reel comedies featuri Alice Howell, making a total of 52 tw reel comedies for the year, productic of the Emerald Motion Picture Compa made under the personal supervision President F. J. Ireland, presenting a b tery of mirth of proven drawing power

Mr. Cropper's plans will cover all fo eign markets and include meritorious p ductions and comedies of the snappy vari that can be included in the feature cla

Reports Big Increase in Prizr Color Pictures' Business

The Republic Distributing Corporati reports that Prizma Natural Color Pictu have during the past 60 days increas their business over 200 per cent; and as result of this enormous showing of Priz Subjects, the company has been compell to enlarge their factory facilities to m this demand.

This makes the third time within t last eight months that Prizma has had add to their floor space, it is said. T present improvements are expected to ta care of the natural growth of the compa for some time to come. The Repub Distributing Corporation through wh Prizma is released is compelled to incre the number of clerks assigned to Priz business due to increased business.

List of Territorial Sales Made Already on Gayety Comedies

Gayety Comedies will be handled for New York State and Northern New Jersey by the First National Exchange, Inc. New York and Buffalo, Ohio, Michigan and Kentucky will be controlled for Gayety Comedies by the Standard Film Service Company. The Celebrated Players Film Corporation, Chicago, has bought the entire output for Illinois, Indiana, Iowa, Wisconsin, North and South Dakota, Minnesota, Nebraska, Kansas and Missouri. The Peerless Film Service, San Francisco and Los Angeles, has the comedies for California, Arizona and Nevada. Greater Features, Inc., Seattle, is booking them for all of the Northwest.

Gayety Comedies will be sold in New England by the American Feature Film Company, Boston and New Haven. The Quality Film Company, Inc., has secured them for Western Pennsylvania and West Virginia, while Eastern Pennsylvania, Southern New Jersey, Delaware, Maryland, District of Columbia and Virginia, will be booked through the Electric Theatre Supply Company, Philadelphia. North and South Carolina, Georgia, Alabama, Mississippi, Louisiana, Tennessee and Florida, will be handled by the E and H Film Distributing Company, Atlanta.

Facts and Follies Series Arouse Exhibitors' Interest Everywhere

Owing to the extensive advertising which the Pioneer is giving the Facts and Follies Series the individual exhibitors in all parts of the country are said to be addressing the New York headquarters of the Pioneer with letters of inquiry.

It is said that the Pioneer general staff expect to secure country wide distribution through independent exchanges on the Facts and Follies series. Within the next month it is expected that several of the most important territories will be disposed of.

Details of a "direct to the consumer" campaign are now being perfected, according to reports, in which the Pioneer publicity staff will co-operate with the editorial staff of both the Physical Culture Magazine and the True Story Magazine.

Arthur S. Hyman, Vice-Pres. and General Manager, Arthur S. Hyman Attractions

Critics Boost "Piccadilly Jim"

Owen Moore's First Selznick Picture is Warmly Received at Private Showing

ALL the natural wit and humor possessed by happy-go-lucky Owen Moore and the added ingenuity of screen craftsmanship is solidly injected into "Piccadilly Jim," Moore's first picture under the Selznick banner, which was privately shown to press reviewers and several leading exhibitors last week.

Owen Moore as "Piccadilly Jim," the devil-may-care hero in P. G. Wodehouse's famous Saturday Evening Post story of the same name, returns to his American public with a freshness and determination that is as conspicuous as it is entertaining.

Director Wesley Ruggles and Cameraman George Peters have made sure that "Piccadilly Jim" will surprise and delight the most critical of picture patrons and to make their efforts all the more convincing many unusual and noteworthy angles in settings and photograph have been effected.

Second only to the charm of the story and the natural "acting" of Owen Moore are the many ingenious "shots" which take audiences on New York's elevated trains, where drama mingles with comedy as Owen Moore devours peanuts and tosses their skeletons onto the lap of the well-known and familiar "banker," who long ago forgot why peanuts were ever born.

Short shots and long shots of New York's great white way at the mystic hour of midnight lend an infinite charm to the general photography, while several cameras must have been loaded on buckboards to shoot several novelty scenes, the nature of which have never before been seen even on the screen.

"Piccadilly Jim" is described as a typical English-American play in which the characters are human and go through adventures ordinarily experienced by real human beings. Comedy runs riot throughout the five acts. Owen Moore as the town rounder who becomes implicated in a deep, dark plot to kidnap "Fatty" Arbuckle, Jr.," for the sole purpose of pleasing the girl he loves and thus terminating a wild and wooly career as a rounder par excellence, adds new laurels to his already established fame.

Zena Keefe, Selznick's 1920 star, is seen in the role of Anne Chester, who detests "Jimmie Crocker of gay London," but falls in love with this self-same young man when he journeys to America to forget wine, women and song of his native land.

"Piccadilly Jim" is set for early release through Select Picture Corporation.

"Erstwhile Susan" Wins Favor

Communications From Exhibitors Are One in Acclaiming Picture and in Predicting Success of the Star

REALART reports that after showing one Realart picture, Constance Binney's "Erstwhile Susan," in his big Oklahoma Theatre, Glenn Condon, the Tulsa exhibitor, has signed up for an entire year's program of Realart productions at an advance in rental of $50 over a previous contract for the first three Realart pictures.

The Realart report further announces that Constance Binney's picture has drawn splendid tributes from many other exhibitors who have shown it during the past week. The consensus of exhibitor opinion seems to be that "Erstwhile Susan" is particularly fitting vehicle for the intial Realart presentation of this young actress, and that given more of such appealing stories to interpret, the star's continued popularity is assured.

Four typical expressions of approbation, selected from the many that have been received at the Realart offices, are set forth as samples of the commendation with which the feature has been received. Max Stern, proprietor of the Majestic Theatre, Columbus, Ohio, writes: "Constance Binney in 'Erstwhile Susan' just opened a week's engagement at the Majestic and was received with enthusiasm. Given the proper vehicles we predict a brilliant screen career for Constance Binney."

O. A. Potter of the Columbia Amusement Company, Erie, Pa., wired: "Was much pleased with 'Erstwhile Susan.' Patrons also expressed their satisfaction when leaving theatre. Miss Binney's work very commendable." George Mayne of the American Theatre, Salt Lake City, Utah, says: "Constance Binney great. My people fell in love with her." From J. W. Trunk of the Dome Theatre, Youngstown, Ohio, comes the following: "'Erstwhile Susan' more than went over. Everybody pleased. Many came twice."

Special Campaign is Planned to Push "The Corsican Brothers"

It is stated that a special exploitation and advertising campaign will be carried out by United Picture Theatres of America on "The Corsican Brothers." Plans are stated to be now under way by which the active co-operation of book stores, publishers and public libraries will be obtained in giving publicity to the picture in various ways.

For the book stores, detailed instructions for window trimming will be available. Suggestions as to the manner in which the works of Dumas can be displayed and the display attractively illustrated with stills from the picture and star photographs are to be furnished exhibitors. Plans and layouts for interior displays will also be taken up.

The way in which the public libraries can be induced to lend their aid in advertising this picture are being carefully worked out according to reports. Further co-operation methods having to do with literary societies, reading clubs, amateur dramatic societies and other like organization will be fully explained to exhibitors who book the picture.

Pershing Views "Undercurrent"

Many Notables Witness Premier of Guy Empey's Select Special at Capitol Theatre

GENERAL JOHN J. PERSHING was a guest of honor at the first New York showing of the Select special "The Undercurrent" at the Capitol Theatre, November 23. The picture is one of the most important of the Select special releases made from the story by Guy Empey, the famous soldier author, and featuring Empey himself in the leading role, supported by Florence Evelyn Martin.

The occasion of the performance at the Capitol was the visit to New York of the International Trades Conference, representing France, Great Britain, Italy, Belgium and the United States.

More than two hundred notables in military, naval, financial and diplomatic circles were present.

The all-star cast which supports Mr. Empey in "The Undercurrent" includes Florence Evelyn Martin, Marguerite Courtot, Betty Blythe, Sally Crute, Eugene Strong, Charles A. Stevenson and William Dunn. "The Undercurrent" was written in story form by Mr. Empey, done into a scenario by William Addison Lathrop, directed by Wilfrid North and photographed by Jack Brown.

The initial presentation of the picture before the two hundred members and delegates of the International Trades Conference was managed by Edward J. Bowes, vice-president and managing director of the Capitol Theatre, and Ben H. Atwell, head of the Capitol publicity department.

The New York newspaper critics had the following to say of "The Undercurrent."

Evening Sun.—"The Undercurrent" made a tremendous impression on every member of the big audience. Empey acquits himself with credit. Story done cleverly and with great dramatic technique. Draws continuous applause from a tense audience. "The Undercurrent" should be shown in every motion picture theatre, factory, labor union hall and school house in the United States.

Evening Telegram.—Intensely dramatic. One of the big hits in motion pictures.

Tribune.—We recommend this picture beyond all others It is a big picture. The cast is a strong one.

Herald.—"The Undercurrent" a real feature. A particularly timely picture. A well told story.

Third Round of Screen Classics

Productions Will Include "Old Lady 31," "Shore Acres," "The Hope" and Other Big Stories

SELECTION of vehicles and directors for the Screen Classics, Inc., stars at the Metro Studios in Hollywood for the third round of special productions has been made. Camera work on six features comprising the second round of the "fewer and better" pictures is rapidly nearing completion.

The six productions which were begun at the same time in September will be finished together. They will be ready for release within a short time. "The Best of Luck," a picturization of the Drury Lane melodrama by Cecil Raleigh, Henry Hamilton and Arthur Collins, now appears as probably the first release. Kathryn Adams, Jack Holt, Lilie Leslie and Frederic Malatesta are featured in this production with an all-star cast.

The order of release of the other productions is uncertain, but it is likely that "Should A Woman Tell?", an original melodrama by Finis Fox, in which Alice Lake is featured for the first time with a notable cast including Jack Mulhall and Frank Currier, will be the choice. This production was directed by John Ince.

The other big features of the second round include Viola Dana in "The Willow Tree," directed by Henry Otto in a screen version of the Japanese fantasy by J. H. Benrimo and Harrison Rhodes which was produced on the stage by Cohan and Harris. May Allison will be seen in "The Walk-Offs," an adaptation of the Morosco stage comedy of high social life by Frederic and Fanny Hatton. Herbert Blache directed. Bert Lytell, who began work a short time after the other companies had got under way, will be presented in "The Right of Way," from Sir Gilbert Parker's novel of the Canadian Northwest. He was directed by Jack Dillon.

May Allison will face the biggest opportunity of her career in assuming the role of Vashti, the miracle girl in "Judah," a picturization of Arthur Henry Jones' play.

A notable feature of the new program will be the appearance of Emma Dunn for the first time on the screen in the part of Angie in "Old Lady 31," the character she portrayed with such success on the stage.

Viola Dana's new play will be "Eliza Comes to Stay," a successful comedy by the English playwright, H. V. Esmond. Henry Otto will direct Miss Dana in this production. For the second big Drury Lane melodrama of the five purchased by Metro, "The Hope," Herbert Blache who directed May Allison in "The Walk-Offs" has been selected by Director General Karger.

Alice Lake will again have an opportunity to display her dramatic powers. Her vehicle will be "Shore Acres," the famous old rural melodrama by James Herne, which for years in regular companies and in stock was one of the most popular plays which the American stage has produced in the last fifty years.

Buys Into Alkire Photoplays

Joseph Burgins of New York, until recently heavily interested in the Class comedies, has purchased one-half interest in the Alkire Photoplay Corporation, producing Holly Comedies for Bulls-Eye release.

Preparing For Opening of Carm Burlesque and Added Feature

As an indication of the popularity of Essanay-Chaplin productions which Vic Kremer is at present distributing on a st right basis Connie J. Roe, manager of Plattsburg Theatre, Plattsburg, New Yo has advised Kremer offices that he play "A Burlesque on Carmen" during the peri of its initial release four times in month. An additional record reported that established by the "Champion," other Victor Kremer Essanay-Chaplin lease, which is said to have played theatre in the South twenty-six times

Due to the extraordinary theatre co ditions at the present time, it is likely th "A Burlesque on Carmen" presented wi the Carmen Dancing Girls, Jazz Band a Comedy Bull Fight will be shown out town before its Metropolitan premier.

The 20th Century Film Company Philadelphia and the Micky Film Corp ration of Chicago have already secure theatres for the opening of Carmen wit its various features. It is the intentic of Harry Crandall of Washington, D. C to present "A Burlesque on Carmen" i his territory with a tabloid revue.

Molly Malone and Paul Willis Ar Engaged by Robertson-Cole

Following the announcement that Robert son-Cole's Supreme Comedies were bein booked heavily in all parts of the country officials of that company announce thi week that Molly Malone and Paul Willi have been added to the list of comedy stars for the great laugh-producing sub jects.

Molly Malone was formerly leading lady for Fatty Arbuckle. Miss Malone is also reported to have won the California Beauty Contest. Paul Willis, who has made good in the heavier side of screen dramatics, believes he is better fitted for the comedy and has now become a full-fledged fun-producer. This rising young star has played juvenile leads with the best stars in the country.

Robertson-Cole as yet has not decided whether to commence Miss Malone and Mr. Willis as co-stars or as individuals. Scott Sidney, director of many of the Robertson-Cole comedy successes, will be in charge of the latest acquisition to the comedy-producing forces.

First Showing of "The Inferior Sex" Is Set For Mid-January

Louis B. Mayer announced from the Coast that the first Mildred Harris Chaplin production, "The Inferior Sex," will be given its first showing in New York the middle of January.

The cast supporting Mrs. Chaplin includes Milton Sills, who played opposite Clara Kimball Young in the "Eyes of Youth"; Mary Alden, Bertram Grassby, John Steppling and James O. Barrows.

The picture was directed by Joseph Henabery, assisted by Millard Webb. The scenario was done by Waldemar Young from the play by Frank Stayton, in which Maxine Elliott is said to have scored one of her greatest stage successes.

[illegible] starring in Realart Pictures Corporation productions

Three Paramount-Artcraft Films to be Released November 23

Three Paramount-Artcraft features are scheduled for release by the Famous Players-Lasky Corporation on November 23. They are Irene Castle in "The Invisible Bond," Bryant Washburn in "It Pays To Advertise" and the Cosmopolitan Production, "The Miracle Of Love."

Irene Castle is supported in "The Invisible Bond" by Huntley Gordon, Claire Adams, Fleming Ward, George Majeroni, Helen Green, Ida Waterman and Warburton Gamble.

"It Pays To Advertise" is a Paramount-Artcraft version of the famous comedy of the same name, by Roi Cooper Megrue and Walter Hackett, with Bryant Washburn in the stellar role. Lois Wilson again is Mr. Washburn's leading woman, and character parts are enacted by Walter Hiers and Frank Currier.. Others are Clarence Geldart, Julia Faye and Guy Oliver. Donald Crisp directed the picture.

"The Miracle of Love" is the second of the series of Cosmopolitan productions to be released on the Paramount-Artcraft schedule and was written by Cosmo Hamilton. Robert Z. Leonard directed the production. The cast is headed by Lucy Cotton and Wyndham Standing. It also includes Jackie Saunders, Ivo Dawson, Lila Chew, Percy Standing and Ida Darling.

Goldwyn Doubles Space of Home Office Owing to Big Business

The home offices of Goldwyn Pictures Corporation at 469 Fifth avenue, New York, have been doubled in size, it is said by the taking over of the fifth floor of the building, in addition to the eighth floor, which has been occupied by the Goldwyn executives, advertising and publicity forces and accounting department since last May. The securing of more office room was necessitated by the rapid growth of the company, which is said to be handling an unprecedented volume of business with the productions of Goldwyn stars, the Rex Beach Pictures, and those of the Eminent Authors. Goldwyn-Bray Pictographs, Capitol Comedies and the Ford Educational Weekly also are released through Goldwyn Distributing Corporation.

British Booking System Faulty

Howells Says English Book Films a Year Ahead and Thus Lose Money, Publicity and Timely Appeal

ACCORDING to David P. Howells who has just returned from England, one of the most serious problems confronting the British film man there is the present release date system. Under present conditions all picture theatres are booked with pictures for a period of twelve to eighteen months ahead. Under this system enormous sums of money are required to finance a production from the time of its completion to its exhibition, which usually takes from a year to a year and a half. In the second place, by this arrangement the pictures have to be advertised twice and called to the notice of the people twice; once, at the time of the trade shows, and then again at the time it begins to appear in the theatres. In addition much valuable free press notices given by the newspapers when the pictures are finished or are presented in the trade show is lost on the public by the time the pictures are released by the exhibitors. The third great disadvantage of this system of release is that all pictures depending on timeliness as their chief asset become worthless. A fourth drawback is said to be that costumes worn in the pictures are often out of date when the pictures are held so long before being released.

"All manner of wild remedies have been suggested," said Mr. Howells, "among them being a prohibition of motion picture imports for a period of six months or a year. This solution would probably meet with great favor in governmental and financial circles as it would not only cure the releasing difficulty but would also curtail in a measure British imports thereby tending to improve the money exchange with the United States and would do much to encourage British productions.

Such a solution, however, would only be temporary, as the foreign producers would dump their productions on the British market as soon as the prohibition on the British market were lifted and the resulting condition would probably be worse than now. It occurs to me that a more sensible solution would be for each exhibitor who now changes his program only once a week to change it twice, and that each exhibitor who now changes his program twice a week should change it three or four times.

"If such a course were decided upon, the exhibitors and the renters should be willing to meet half way as to payment. For instance, the one program-a-week exhibitor should under the new conditions be willing to pay for a program he runs only half a week 75 per cent. of his former rental for the entire week, and the film renter should be willing to accept such a discount of 25 per cent. The experiment would not injure either party but work to the common good, as within six months the release dates could be brought to within four months of the trade showings of the pictures, and the permanent cure would thus be effected.

Expect Much of "The Lost City"

Spectators Are Favorably Impressed by Private Showing and Extensive Distribution Rights Are Sold

IT is claimed that Colonel Selig's wild animal serial, "THE LOST CITY," in which Juanita Hansen is being starred, will prove very popular among the State-Right buyers and exhibitors throughout the country. This assertion is based in part on the many long-distance telephone calls and wires that, it is said, are being received at the Warner Brothers' offices, where the American and Canadian rights are for sale.

Sam Grant, who represents the Arrow Film Corporation for the New England States, came to terms with Harry Warner on the spot, after a private showing of the picture, and they immediately went to the Warner offices where contracts were signed for the distribution rights for the seven New England States. Harry Charnas, representing the Standard Film Service Company, contracted for the distribution rights for Ohio, Michigan and Kentucky.

Mr. A. F. Brentlinger, who operates a chain of theatres in the State of Indiana, was one of those present at a private showing of the first three episodes, and like the rest of the spectators, was very enthusiastic. Mr. Brentlinger said he thought so well of "THE LOST CITY" that he would book it for three days each in his Liberty Theatre of Terre Haute, the Orpheum Theatre of Fort Wayne, and the Murrayette of Richmond. In view of the fact that Mr. Brentlinger has always been opposed to serials and has never allowed any to be run in his theatres, speaks very well of "The Lost City."

SHOULD A WOMAN TELL?

Ask Metro

"Phantom Melody" Completed

Monroe Salisbury is Featured; All Universal Companies Progressing Fast

MONROE SALISBURY has just completed "The Phantom Melody" and in order to make his farewell feature one that will be long remembered, every resource of the huge film institution was placed at the disposal of Director Douglas Gerrard, who was given carte blanc and instructed to turn out a picture that may be regarded as Salisbury's crowning accomplishment.

Two other big productions were finished last week and several others are nearing completion at the big West Coast lot.

Priscilla Dean with her director, Tod Browning, returned to Universal City from the desert country near Oxnard, California, where two weeks were spent filming the Sahara scenes for "The Beautiful Beggar," based on H. H. Van Loan's story, "The Virgin of Stamboul." Four hundred people, and as many horses, camels, donkeys and other animals, accompanied the director on location. Chief in Miss Dean's support are Wallace Beery, Wheeler Oakman, E. A. Warren, Clyde Benson, Eugenie Forde, Edward Burns and Yvette Mitchell.

"The Triflers," a story of the upper and lower strata of New York society by Joseph Franklin Poland, has just been finished by Director Christy Cabanne. The cast included Edith Roberts, David Butler, Forrest Stanley, Katherine Kirkham, Arthur Shirly, Nell Craig, Colin Kenny, Benny Alexander, Arthur Hoyt, Charles Arling and Helen Broneau.

Mary MacLaren has completed "Rouge and Riches" under Harry Franklin's direction. After a week's rest she will begin work on her next feature, "Sins of the Father," by J. G. Hawks.

Harry Carey is back on the lot after ten days spent on location securing unusual scenes for "Overland Red." This production is from the well known novel of the same name by H. Herbert Knibbs, and Carey has the support of Charles Anderson, Harold Goodwin, Charles LeMoyne and many others.

Director Rollin Sturgeon is now engaged in the task of editing and cutting "The Breath of the Gods," Universal's first feature starring Tsuru Aoki (Mrs. Sessue Hayakawa), which was finished a week ago.

Erich Von Stroheim is nearing completion of his second big Universal feature, "The Woman in the Plot," which has been in course of production for over three months. In this story of Parisian life by the Baroness DeMeyer Mr. Stroheim engages the services of a notable cast including Sam DeGrasse, Una Trevelyn, Maude George, Mae Busch, Clyde Fillmore, and many others.

"The Lion Man," the Universal serial featuring Jack Perrin and Kathleen O'Connor, is now in its eleventh episode. The production is under Al Russell's supervision.

Arline Pretty Serial Completed

"A Woman in Grey" said to be Sensation in the Way of Chapter Plays; Story by the Williamsons

A MUCH looked for event in the annals of motion picture serials is the announcement by George H. Wiley, president of the Serico Producing Corporation, of the completion of "A Woman in Grey" starring Arline Pretty and directed by James Vincent.

"A Woman in Grey," based on C. N. and A. M. Williamson's famous mystery story of the same name, is said to be a decided forward step toward the advancement of this particular form of screen entertainment inasmuch as that it is entirely different, both in plot and production, from the usual stereotyped serials of the past.

When the picture rights of "A Woman in Grey" were acquired, Mr. Wiley announced that he would venture into a new field in transferring the works of noted authors to the screen in serial form. This is said to be the first time such an experiment was ever tried, and those who have viewed the finished production with its baffling mystery, its masterful staging, its finished acting and hair-raising thrills surrounded by massive feature settings, are unanimous in declaring that it reaches a pinnacle high as serials go.

From the offices of the Export and Import Film Company, who have purchased the foreign rights of "A Woman in Grey." comes word that the serial is a veritable sensation.

Arline Pretty, who plays the part of the "Woman in Grey," is well known for her serial work, having played the heroine in the Vitagraph serial "The Secret Kingdom" and the Pathe serial "The Hidden Hand." Supporting Miss Pretty is Henry G. Sell, former leading man for Pearl White in a number of her Pathe serials. The other principals of the cast are Fred Jones, Margaret Fielding, James Heenan, Ann Brody and Walter Chapin.

James Vincent, well remembered for his masterful production of "The Spirit of Lafayette," the Pathe serial "The Hidden Hand" and numerous Fox Special Productions, directed "A Woman in Grey" while Walter Richard Hall is responsible for the screen version.

Prince of Wales Sees Elsie Janis' First Selznick

H. R. H. The Prince of Wales fell for "A Regular Girl" during his stay here. The combination of beauty and brain possessed by Elsie Janis was too much for the Prince, and he surrendered unconditionally, pronouncing her first Selznick picture, "Regular Girl" to be "all sorts of a good show." The picture was shown aboard H. M. S. *Renown*.

Big Campaign Book For Johnso South Seas Films; Release Lis

In addition to a nation-wide advertis and publicity campaign, Robertson-C has issued a 24-page campaign book Martin Johnson's new South Seas seri "On The Borderland of Civilization." I sides the campaign book, more than 2 of the leading newspapers in the Uni States are reported by Robertson-Cole be running the story of Johnson's adv ture into the "unknown."

The latest Martin Johnson feature leased by Robertson-Cole Distributing C poration is divided into a series of short subjects; "Tulagi: A White Spot a Black Land;" "Through The Isles of t New Hebrides;" "The Home of the Hu Hula"; "Saving Savages in the Sou Seas"; "Cruising in the Solomons"; "D mesticating Wild Men"; "Lonely Sou Pacific Missions"; "Marooned in the Sou Seas"; "Recruiting in the Solomons."

Author Lauds Universal's Scre Reproduction of His Story

Johnston McCulley, the author of t story which Universal has picturized "The Brute Breaker," in a statement i sued recently, compliments the Univers on the way in which the producing forc of the screen version have held to th spirit and narrative of the written sto Universal sees in this tribute a testimoni of an exceptional character because au thors, says the Universal report, are mor frequently found to complain that thei stories are ruined by the film producer.

The status of Mr. McCulley as an au thor who has had, it is said, nine-tenth of his stories picturized gives added forc to his expression of approbation, in th opinion of Universal officials. Regardin "The Brute Breaker" Mr. McCulley said "Some critics have praised 'The Brut Breaker' as a perfect melodrama with cor rect atmosphere and action, yet without situation forced or strained. Perhaps i is — but let me say that the story was fol lowed with great fidelity throughout b the scenario editor and producer."

SHOULD A WOMAN TELL?

Ask Metro

Doug Fairbanks is Called Prince Edward's Favorite Screen Star

According to a report from the United Artists Corporation, the Prince of Wales, during his recent stay at White Sulphur Springs, was an enthusiastic spectator of an exhibition of "His Majesty, the American," which was specially arranged for the distinguished guest's entertainment by the manager of the prince's hotel, W. B. Hines. It is stated the hotel manager learned that the prince's favorite picture star is Douglas Fairbanks, and by quick teamwork on the part of the Washington and the New York headquarters of the United Artists a print of the picture was rushed to the hotel and presented. The report includes with the statement that the prince remarked upon the close of the picture that "one of his few regrets on his American tour was that he had not been able to meet the inimitable "Doug," for he had always had the greatest admiration for his type of red-blooded American manhood."

Five Short Subjects and Serial Make Up Bulls-Eye Program

According to reports from the Bulls-Eye Film Corporation, a complete program of five short subjects and a serial now makes up the list of Bulls-Eye Film Corporation's attractions. The five short subjects are: The Gale Henry comedies, featuring Gale Henry; the Mercury Comedies, featuring Milburn Moranti; the Jolly Comedies, featuring Sid Smith and the Sunset-Burrud "Legends of the Wilderness," sponsored by the Sunset Magazine. The serial is "The Fatal Thirty," featuring Johnny Kayes and Arby Arly and is being directed by Harry Haskin. Grover Jones wrote "The Fatal Thirty," which will be released in 18 episodes.

River of Doubt Is the Goal of Chester Cameraman

Following in Roosevelt's footsteps, and headed by Jacob Sigg, who accompanied the former President, W. O. Runcie, Chester-Outing cameraman, is now approaching the River of Doubt. He set out from Asuncion a month ago, to penetrate the wilderness of the Matto Grosso, and made his way across it beyond the farthest point reached by Roosevelt's party. It is expected that Runcie will make several discoveries for himself, and bring out an astonishing series of pictures. They will form part of the regular Chester-Outing weekly releases.

Another Bulls-Eye Short-Subject Attraction Is Due Shortly

Another release will soon be added to the Bulls-Eye Film Corporation's list of short subject attractions, according to Milton L. Cohen, Bulls-Eye president. Mr. Cohen stated that a new element has entered the motion-picture production field which the new release will typify. Stating that the new series will be two-reel dramas "with all the features of a five-reel production." Mr. Cohen said that further information would be forthcoming as soon as active production on the west coast would commence.

Mayer Planning Wide Publicity

"In Old Kentucky" Will be Supported by Strong Campaign and Novelty Stunts, Says Mayer Report

ACCORDING to the reports from the office of Louis B. Mayer Productions Company, the feature "In Old Kentucky" is to be heralded by an extraordinary publicity campaign, the details of which are now being worked out by the Mayer publicity forces preparatory to the initial showing of the picture which it is said will take place toward the end of December. Louis B. Mayer, at present in the West, is said to be keeping in constant touch with the New York offices and to be following intently the various moves of the publicity unit in its campaign to exploit the forthcoming production.

Novelty stunts of considerable variety and ingenuity are said to be under consideration. Following are some of the stunts that the organization proposes to make use of, according to the reports received from the Louis B. Mayer Productions offices. "Accompanying the film is to be a massive and spectacular stage effect of racing horses to visualize the exciting race-track scene which is one of the punches of the film. Jockeys on fast horses will run on specially constructed stage treadmills—a stage novelty providing wonderful advertising possibilities. This will be used as an interlude toward the middle of the picture. For the opening another elaborate stage setting will introduce a Kentucky cabin in mountaineer style with all the quaintness and romance which the atmosphere of the picture conveys."

Another horse stunt will be the use of Night Riders garbed in the mystic robes of the Kentucky mountain vigilantes. By day they will parade silently through the streets, the white-hooded and white-shrouded horses going two by two, mountineers' rifles over the riders' knees. By night the same men will ride wildly through the darkened streets bearing flaming torches. Such stunts as these are good for front page publicity in every newspaper.

Some of the other stunts reported by the Mayer offices are the appearance of a girl dressed in the costume of the Kentucky mountaineer womenfolk in the principal streets of the place where the picture is being shown, bearing a placard announcing the photoplay; a moonshine distillery outfit in full operation if the Federal authorities permit the display on the substitution of sawdust for the customary corn meal; and a specially arranged song hit entitled "In Old Kentucky," which is said to have been composed by Anita Stewart and which is to be handled by the Watterson, Berlin and Snyder publishers to exploit the picture, according to the advises received.

Davis Film Shown at Capitol

Prominent Personages Assemble to Pay Tribute to Late Author and to Witness Filming of his Successful Story, "Soldiers of Fortune"

ONE of the most memorable events, one that will never be forgotten, at least by friends of the late Richard Harding Davis, occurred at the Capitol Theatre on Saturday, November 22.

The distinguished audience, among whom were 5,500 boy scouts and marines, assembled to honor the late author and to witness the film story of one of his greatest novels, "Soldiers of Fortune," produced by Realart Pictures Corporation and directed by Allan Dwan.

And mention must be made here of the intense interest and excitement portrayed by the audience, as they followed reel after reel of this well-constructed logical story, the picture receiving big applause in the battle scenes, especially at the entrance of Uncle Sam's sailors who save the day.

Charles Dana Gibson the well-known artist delivered an eulogy of Mr. Davis, revealing many incidents in his life.

"Richard Harding Davis was a true American, he said and one that held his country above all else. What he wrote will live. He was a man of the type of Theodore Roosevelt. There was no Bolshevism in his time."

He then introduced little four-year-old Hope Harding Davis and lifting her in his arms gave three rousing cheers with the assistance of the audience. And as the band played a march dedicated to her by Arthur Pryor, she stood at attention. It was a very touching scene.

Among those present were Charles Dana Gibson, the artist, Henry Wise Wood of the National Security League; Belvin W. Maynard, the flying parson; Mrs. Bessie McCoy Davis, little Hope Davis and many men and women of affairs who knew the author in life and around whom he wove so many of his stories. There were also 5,500 boy scouts and marines present.

SHOULD A WOMAN TELL?

Ask Metro

Brentwood Particular on Titles

President Haynes Explains Importance Ascribed by His Concern to Proper Titling of Film

THE Brentwood management attaches unusual importance to the main titles of the pictures which they release through Robertson-Cole. Speaking of this matter recently, to an official of the Robertson-Cole Company, L. C. Haynes, Brentwood's president, said that it was not only with a view to box-office results that this care was used, but that his corporation tried wherever possible to secure for its pictures titles which might suggest the helpful and constructive aims of the company.

"We are shortly sending forward," said Mr. Haynes, "prints and negatives of a picture in which Claude H. Mitchell has directed ZaSu Pitts, Henry Woodward, Edwin Stevens, Hughie Mack, Frank Hayes and a strong supporting cast. The story which was picturized having ZaSu Pitts' inimitable quality of pathetic humor in mind, was that of a girl of the most sincere unselfishness who did not believe in sitting with folded hands and submitting to harsh conditions, but rather that "Where there's a will there's a way," and in consequence of her pluck and resource won over almost insuperable difficulties.

"Where There's a Will There's a Way" does not only reflect the theme of the story of this picture, but is also a most helpful and practical motto for the human family to keep before it. It is a motto which lends itself to optimism and to publicity. And since it seemed to fit the situation all the way around we chose, "Where There's a Will" as the title for this picture, feeling that the saying is too well known to need entire quotation and that the first four words would fully carry the sense.

"Again in the picture which Henry Kolker is directing with Mahon Hamilton and Betty Blythe in the leading parts, supported by an unusually strong cast, the story deals with the influence upon the third generation of a motto adopted by the founder of the family fifty or sixty years before. This motto reads in Latin, 'In negotiis probus. Fidelis in famliam' which means, "Probity in business, fidelity to family." The story firmly establishes the substantial character of the founder of what has now become one of the wealthiest of New York families.

"We have chosen for this picture the title, 'The Third Generation,' believing this to give scope to the imagination of picture goers and to suggest to them what we all know to be a fact that it is not really until the third generation that the real American is established, and the ideals and solid strength which he may have drawn from his alien ancestors shaken down and adapted to his environment in this country."

Triangle Releases Re-Issues

"The Flame of the Yukon," "Betty of Greystone," "The Clodhopper" Are Leading List, Beginning Nov. 23

THREE of the best productions made by Triangle, "The Flame of the Yukon" with Dorothy Dalton, "Betty of Greystone" with Dorothy Gish and "The Clodhopper" with Charles Ray, have been announced for release through the Keystone Triangle Exchanges beginning November 23rd. These productions have been chosen to head the list of recreated features which Triangle will release, one every third week, on account of the diversified character of the stories and stars. All the productions have been recreated. The stories have been recut and retitled and new art titles made by well known illustrators have been inserted, it is said.

The three stories differ as widely in theme as they do in the character of the stars. Dorothy Dalton plays the stellar role in "The Flame of the Yukon," said to be Monte M. Katterjohn's greatest story of the frozen north during the days of the gold rush when life was cheap and honor unknown. The production was supervised by Thomas H. Ince.

"Betty of Greystone" starring Dorothy Gish and to be released December 14th, was directed by Alan Dwan and produced under the personal supervision of D. W. Griffith. In "Betty of Greystone," it is said, Dorothy Gish has a story that combines tense situations with ample opportunities to display her abilities as a comedienne which have made her so popular with the moving picture public. Miss Gish's supporting cast, besides the popular Owen Moore, contains such names as George Fawcett, Kate Bruce and Norman Selby (Kid McCoy).

"The Clodhopper" is said by some critics to show Charles Ray at his best. This is also a Thomas H. Ince production and will be released January 4th. The story was written by Monte M. Katterjohn.

It is announced that campaign books touching upon every possible angle of exploitation for these productions are being issued, and Triangle is lending exhibitors, who realize the box office value of these three successes, every means to make them record breakers for their theatres.

One of Many Appreciations Given on Fox's Version of "Checkers"

Among the hundreds of favorable reports received by Fox Film Corporation on the remarkable success attained by "Checkers," William Fox's superb visualization of Henry Blossom's famous melodrama of the race track, is a letter from F. G. Heller, director of the Meridian Amusement Company of Anderson, Indiana.

Mr. Heller, well known as an enterprising showman, speaks of the sterling qualities of "Checkers" in most glowing terms. He considers the production perfect in every respect.

Hobart Henley Corrects a Rui Afloat About "Skin Deep"

According to a report from the Pa Exchange, many of the members of trade have been writing Hobart He for a synopsis of his new feature, "S Deep," to be released soon by Pathe. is said that many of these requests insi ated the existence of some groundless m tery that seems to be afloat regarding photoplay. A pertinent statement fr Mr. Henley follows:

"There is no mystery surrounding 'S Deep.' The production is another of M Sidney Drew's adaptations from a story Beulah Poynter and though quite a diffi ent tale in its development, will be alc the lines of 'The Gay Old Dog' from human standpoint. In developing the p duction, I have simply worked out plans in very much the same method used in my other features. I do not co sider discussing picture subjects so far plot is concerned a necessity until the p duction is on the market, but there nothing about 'Skin Deep' that savors mystery."

Gigantic Set Used in Olive Thom Next Picture

A set that resembles the "Follies" the Cocoanut Grove, but larger than bo of them put together was used in scree ing the big central scene of Olive Thom Selznick picture, "Out of the Night," no in the course of the production.

In building this set, the entire flo space of the Selznick Fort Lee Studio w used, and a wonderful "Midnight Revue stage was built at one end—a comple stage, with footlights, curtains, orchest pit and wings. The rest of the floor w turned into a cafe seating several hundre people.

"The Vengeance of Durand" Play ing Now at Leading Theatres

"The Vengeance of Durand," adapte from Rex Beach's story by Mr. and Mr George Randolph Chester, the first of Vita graph's special productions of stories b twelve of the most notable American writ ers of fiction, is now being shown exten sively throughout the country. This super feature, with Alice Joyce in the leadin role, was first shown at the B. S. Mos Broadway Theatre three weeks ago as special feature and has since had a pre release showing at several of the larges theatres in the United States, it is said.

Assistant Director for Transatlanti Comedies is Engaged

Dale Hanshaw who is in charge of th production of two-reel comedies for th Transatlantic Film Company of America Inc., has engaged the services of Jay Strong as assistant director.

Mr. Strong has been associated with Fox, J. Stewart Blackton and other suc cessful motion picture enterprises.

Both Mr. Hanshaw and Mr. Strong ex pect to begin to shoot in a few days and are at present busily engaged on the pre liminaries of comedy production.

Filming of the First King Cole Comedy Begun at Dongan Hill

It is reported that at the Dongan Hill Studio of the Motion-Picture Producing Company of America, the filming of the first King Cole Comedy was begun last week.

Sammy Burns who will star in the King Cole series reports that the first comedy should be completed by the first of the new year. Supporting Mr. Burns in the comedy now being taken are Marion Warner, Carmen Seaman, Bob Maximillian, Pierre Colosse, Adele Arnold and other well-known players. According to reports, others under contract with the company include Ivan Bankoff, the dancer, and several players whose names have not been announced.

The studio has been equipped with two giant Sunlight Arcs, a new motor and generator set, and all other equipment necessary for the filming of comedies in a first-class manner. Two negatives will be made of each picture.

Pathe Announces Three Feature Releases For December

Three big features are scheduled for release by Pathe during December. "Brothers Divided," a Frank Keenan picture, will inaugurate the month, this feature being scheduled for release on December 7th. The offering is in five reels. The Keenan attraction will be followed on December 14th, by a six-reel production from the Leonce Perret studios, "The A.B.C. of Love," starring Mae Murray. The third feature of the month will be William Desmond in the Jesse D. Hampton comedy-drama, "The Prince and Betty," released on December 21st, in five reels. This production has just been added to the Pathe schedule.

"Brothers Divided" is regarded by Pathe officials as one of the biggest winners Keenan has ever produced, not excepting "The World Aflame," which is reported to have had a triumphant career since last July.

SHOULD A WOMAN TELL?

Ask Metro

Large Press-Book for "Romany"

World Film Reports That Plan Book With 16 Pages of Practical Suggestions is Now Available

EVERYTHING is said to be set for the distribution of ROMANY, "Where Love Runs Wild," by the World Film Corporation. According to reports, the advertising material includes a 24-sheet stand in six colors; six sheets, three sheets, one sheet, advance ones, half sheets, heralds and other accessories. There is a plan book which is described by the World report as "the last word in exploitation," without necessitating the spending of enormous sums of money to properly place the merits of the picture before the public.

The scheme of the plan book is reported to be based on the elemental principles of showmanship, taking for example the alert, wide-awake, up-to-date methods employed and utilized to successful advantage in promoting interest in a traveling attraction of similar character to ROMANY "Where Love Runs Wild." The plan book has 16 pages. Of stunts there are many, and all are practical, efficacious and inexpensive, sample ads in which white space predominates over black ink, thus giving a conspicuosity highly desired by the men who pay the bills. The sample press notices have the salient features of a special story and add interest to reading notices. The intent of these newspaper notices is to create a desire on the part of the public to go and see the picture influenced thereby from reading the copy submitted for newspaper work.

As this press book states, "the lobby is to the theatre what the show window is to a store," and helpful suggestions are given to the theatre owner to make his lobby as attractive as possible in order to get the public up to the box-office window. These suggestions are said to be as applicable to a small town as they are to a metropolitan city and the mediums employed in making the lobby attractive are of such a character that no great burden is imposed on the theatre owner in fixing up his "show windows."

The two sets of music cues are described as thoroughly atmospheric and the music libraries supplied the ROMANY music that admirably fits into the scheme of presentation. A number of practical co-operative plans for the exploitation of ROMANY have been formulated in which large commercial institutions have agreed to assist the local exhibitors in making this picture a big go, according to reports.

Swedish Plant Near Completion

New Establishment Embraces Modern Studios, Laboratory, and Office B'lding; Probably Ready Jan. 1

MAY of 1919 saw the commencement of the work of erecting the new studios and allied structures of the Swedish Biograph Company, and it is hoped that on the first of January, 1920, the buildings will be ready for occupation. The establishment is situated at Rasunda, a pretty suburb of Stockholm and is said to have an area of between 700,000 to 800,000 square feet with a diversity of surface — level ground, woodland and hill.

There are two studios — a large one and a smaller building. The large studio is of considerable dimensions, 454 x 284 feet, while the other is 340 x 204 feet. Both are 26 feet high. They have been constructed of iron and reinforced concrete in accordance with the newest principles in this method of building, and are reported to be provided with the most up-to-date arrangements that are to be had; such as, rotary scenes, traverses for the mounting of the lighting apparatus, etc. The smaller studio is also provided with dressing-rooms and with a storage room for the accessories.

The laboratory is a perfectly independent building of 3 floors, built of brick with fire-proof floorings and with inside walls of trussit and fire-proof material. Paternoster lifts go through the whole building and permit of rapid and convenient communication between the different floors. The laboratory will be given a productive capacity of 162,000 feet of copies per day it is stated.

At the entrance to the establishment, there has been erected a large administration building, containing offices of various kinds. Farther off a glimpse is caught of the workshops and the stables for the animals that may be required for a play, and sheltered in a pretty little copse there is seen a restaurant where several hundred persons at a time can get a good and yet inexpensive meal. The plans for the entire establishment at Rasunda were drawn up by the company's private architect, Mr. Ebbe Crohne.

Beauty Contest Winner Plays in "The Lincoln Highwayman"

Work is well under way on a far western section of the Lincoln Highway on the Fox feature "The Lincoln Highwayman" based on Paul Dickey's popular story. William Russell, the star, is being directed by Emmett J. Flynn — who also adapted the story for the screen. A well balanced cast supports Mr. Russell in this mile-a-minute tale. Lois Lee plays opposite the star, and the cast includes also such well-known artists as Edward Peil, Jack Connolly, Frank Brownlee and Harry Springer.

Al Lichtman on Tour of Famous Players-Lasky Exchanges

Al Lichtman, General Manager of Distribution of the Famous Players-Lasky Corporation, left New York last week on a tour of Western and Southern district offices and branch exchanges.

Mr. Lichtman went direct to Chicago and from there he will go to Kansas City. He will then head for Dallas, stopping at Oklahoma City on the way. The return journey will be via New Orleans, Atlanta and Charlotte.

Universal Plans Greater Things

Five Years After Creation of Universal City, Company Plans Even More Big Pictures

SEVEN years ago Universal City was a dream in the creative mind of Carl Laemmle.

To-day Universal City claims to be the greatest producing unit in the world, embracing the largest space devoted exclusively to the production of motion pictures and sending its product to the screens of theatres from the tropics to the Arctic Circle; from the Occident to the Orient.

Five years ago next March Universal City, as it is to-day, was dedicated to the art of the silent drama. It was consecrated to the public, those millions who nightly find entertainment in the motion picture theatres throughout the world.

Like an opal clasping the emerald strand of the San Fernando Valley, Universal is the one place in the world where wonders never cease. Throughout the days of the year, far-flung ampitheatre of the visual drama is made to assume the geographical characterizations of the distant places of the earth.

One corner of the famous studio to-day is a replica of Stamboul, the ancient quarter of Constantinople.

In the foothills encircling the world's film capital there is a winding little street, a street built exactly after a street that to-day may be seen in Montreal.

Within a stone's throw of the executive offices is a New York street—a strip of California soil camouflaged to represent exactly Avenue A of New York, as it was a decade ago.

There is no part of the world that has not been duplicated at Universal City for the Universal cameras.

What Universal has done in the last seven years is chronicled among the brilliant achievements of modern art and business.

What Universal is going to do to-day is what counts.

Tarkington Baker, the general manager of the Universal Film Manufacturing Company in New York, is now conferring at Universal City with Harry D. Kilne, Manager at Universal City. The result of the conference is a definite promise to playgoers from Universal.

It is more pictures. Better pictures; even more beautifully produced.

With the tremendous facilities for the production of pictures at its hand, Universal has accomplished the miraculous in the last six months.

Eight-six completed photodramas are at the exchanges throughout the world ready to be released on schedule.

To-day for the first time in history Universal is able to turn the entire force of its endeavor toward the selection of more stories.

Director of "Checkers" Speaks

Richard Stanton Goes After Results No Matter at What Cost; Believes in Players Keeping at Work

THE extraordinary popular demand for "Checkers," which flies the William Fox banner, has brought into renewed prominence the name of the director of that great production—Richard Stanton. Also the fact that Stanton has to his credit the direction of a long series of successful pictures produced by Fox. Accordingly, in the motion picture world, people are asking: "What is Stanton's secret? Other directors come and go with startling suddenness. Is Stanton going on forever?"

Richard Stanton is back in New York, accompanied by vague rumors of a new Fox thriller in the making. He has this to say:

"The boss doesn't keep you in your job on account of your beauty, or the funny stories you tell, or because he approves your taste in neckties. He keeps a ledger, the boss does. If you keep your job, the results of your labors have got to appear on the credit side rather frequently—that's all."

"Most of the big pictures you directed are supposed to have cost a lot of money, was suggested. Yet it is said that you have developed interesting methods of keeping under the original estimates."

"If you save twenty or fifty or a hundred thousand dollars on production it may turn out that failure to have done so might have put you on the wrong side of the ledger. As to methods they're as simple as a, b, c. For instance, preparedness—so that when you have your actors and a big bunch of extra people on location, and are under considerable expense for transportation to and from, you can keep them working instead of sitting around while you make up your mind. Keep them working all day and maybe all night."

Four of the one-reel Holly Comedies, starring Sid Smith, have been completed for the Bulls-Eye program. Robert P. Kerr is directing Smith, assisted by James Parrott.

SHOULD A WOMAN TELL?

Ask Metro

English Notables Attend Showing of "The Auction of Souls"

According to a report recently received, Viscount Bryce of England in company with Lord Gladstone attended a first showing of the "Auction of Souls," starring Aurora Mardiganian, at Queens Hall, London, recently. This picture of which the First National Exhibitors' Circuit is the official distributor is a screen production centering about the ravaging of Armenia. It is reported that Viscount Bryce made a short talk prior to the running of the picture, explaining from personal knowledge that many of the incidents in the screen version of the ravage of Armenia were conservatively related in order that the subject might be brought before a mixed audience.

English exhibitors are said to be keenly awaiting the release date of this attraction, realizing that the picture offers unprecedented box office possibilities, especially in view of the fact that Aurora Mardiganian is planning to go to England to make personal appearances with the showings as she is doing in this country.

Three of West's Most Beautiful Mansions in Mayer's Picture

Louis B. Mayer announces that three of the most beautiful homes in the West—the Flood, Spreckles and Brunswig mansions in southern California—will be used as settings for "The Inferior Sex," in which Louis B. Mayer is starring Mildred Harris Chaplin.

While these mansions are used principally as backgrounds in exteriors, the interiors used in the picture, it is claimed, will be on an equal scale of magnificence and should appeal particularly to those interested in modern interior decorating. Some of these interiors were taken in and around California's most fashionable seaside resort, Del Monte.

Contracts For the Scandanavian Distribution of Goldwyn Film

Arthur Ziehm, manager of Goldwyn Picture Corporation's foreign department, has just closed a contract for the Scandanavian distribution of this year's Goldwyn output. The terms of the contract, made with the largest of the Scandanavian distributing companies, are said to be the most advantageous ever secured for this foreign territory, which is becoming of increasing importance to American producers. It includes Norway, Sweden, Denmark and Finland.

Sol Lesser Office Announces the Re-Issue of "The Spoilers"

The Sol Lesser Exchange reports the purchase of the new edition of Col. Selig's "The Spoilers," for distribution in Greater New York. William Farnham stars.

A complete supply of new posters, photographs, cuts and other accessories will be available, it is said, and the picture is expected to be ready for release within the next month according to reports. Mr. Lesser also controls this picture for California, Nevada and Arizona, where it is enjoying a tremendous success.

Lauds the First of Tarkington's "Edgar Comedies" Scripts

When Booth Tarkington agreed to write a series of 12 two-reel stories for the screen, to be produced and released by Goldwyn Pictures Corporation under the name of Edgar Comedies, he promised to introduce something new in the way of character development. E. Mason Hopper, recently engaged to direct the Edgar Comedies at Goldwyn's Culver City Studios, is ready to concede that the Indiana author has made good his claim to originality, even when he is working in a strange medium, for this is Mr. Tarkington's first venture with photoplays.

Mr. Hopper has found, after a careful study of the scripts for the first of the Edgar Comedies, that Mr. Tarkington has followed a line of development that will make his characters as clear on the screen as in book form where their mental processes are customarily revealed through the keen descriptions of their creator.

"The Fortune Teller" Secured as Vehicle For Marjorie Rambeau

It is announced "The Fortune Teller," by Leighton, has been chosen by Marjorie Rambeau and Albert Capellani to be picturized for Miss Rambeau's debut as a Pathe star. It is claimed that no more fitting vehicle could have been found for the famous actress than this powerful drama of a woman's fall and her redemption through mother-live. It is predicted that it will be one of the most appealing stories ever shown on the screen.

It is reported that work on this Pathe feature will begin within the next fortnight, in spite of the fact that Miss Rambeau is appearing in a Broadway play. Mr. Capellani is trying to secure those members of the original stage cast who have had previous picture experience.

"The Sins of the Mothers" Will Take Place of "The Suspect"

Vitagraph has announced the substitution of "The Sins of the Mothers" in place of "The Suspect," previously announced for late next month. Both are Anita Stewart features. "The Suspect" which has much of its action laid in Russia deals more or less with a class of people which include the Bolshevists, and Albert E. Smith, president of Vitagraph, felt that its presentation at this time would not be timely. "The Sins of the Mothers" was edited by Mr. and Mrs. George Randolph Chester and was directed by Ralph Ince.

Select Official Guest at New Theatre Opening

Charles R. Rogers, Director of Sales for Select Pictures Corporation, returned to New York this week from Toledo, Ohio, where he attended the opening of H. C. Horater's new Panthion Theatre, one of the largest and most pretentious motion picture houses in the middle west.

Mr. Rogers was one of the invited guests and an honorary member of the committee of prominent film men who aided Managing Director Horater in the preparation of a program of welcome.

F. P.-Lasky Schedule Varied

"Everywoman," "Victory," "Behind the Door" are High Lights Amid Other Important Releases For Month

"EVERYWOMAN," Maurice Tourneur's "Victory" and Thomas H. Ince's "Behind the Door" are the high lights of the December schedule of Paramount-Artcraft releases just announced by Al Lichtman, General Manager of Famous Players-Lasky's Department of Distribution.

December 7th brings Robert Warwick in "An Adventure in Hearts," Maurice Tourneur's production, "Victory," and Ethel Clayton in "More Deadly Than the Male." Tourneur's "Victory" is founded on Joseph Conrad's story of the same name, a tale of the sea. A notable cast is featured, the list of celebrities including Jack Holt, Seena Owen, Lon Chaney, Wallace Beery and Ben Deely. The Ethel Clayton picture, "More Deadly Than the Male," is an adaptation of "The Female of the Species," a story by Joseph Gollomb. Robert G. Vignola directed, and the cast includes Edward Hoxen, Herbert Heyes, Hal Cooley and Peggy Pearce.

A Cosmopolitan Production, "The Cinema Murder," based on the story by E. Phillips Oppenheim, is scheduled for December 14. Released on the same day is the first of the season's series of specials personally supervised by Thomas H. Ince. It is "Behind the Door," picturized by Luther Reed from the sensational story by Gouverneur Morris which appeared in McClure's Magazine a little over a year ago. This picture marks the return of Hobart Bosworth as a star of the screen. Irvin Willat directed under Mr. Ince's supervision.

Dorothy Dalton in "His Wife's Friend," a picturization of J. Harris Burland's story, "The White Book," is one of the features listed for December 21st. Lilla Lee supports Wallace Reid in "Hawthorne of the U. S. A." which also is released on the 21st. The same day brings Marguerite Clark to the screen in "A Girl Named Mary," a delightfully whimsical story by Juliet Wilbor Tompkins.

"Red Hot Dollars" is the engaging title of Charles Ray's newest Thomas H. Ince production, which also is released the 28th. Billie Burke finds a place in the December 28th releases in "Wanted—a Husband," which is Samuel Hopkins Adams' story, "Enter D'Arcy."

"Everywoman," George H. Melford's production of Walter Browne's stage masterpiece, comes to first-run houses the same date. With Violet Heming, Theodore Roberts and Wanda Hawley featured and with a supporting cast including Monte Blue, Raymond Hatton, Mildred Reardon, Margaret Loomis, Irving Cummings, James Neill, Edythe Chapman, Charles Ogle, Tully Marshall and Noah Beery, the production promises to be one of the most noteworthy of the season.

Transatlantic to Make Comedies

Will be Two-Reelers and Dale Hanshaw will Direct; Something New is Promised

THE rumor that the Transatlantic Film Company of America, Inc., was to enter the producing field is now being verified. This company has issued a statement that within a very short time they will release a series of two-reel comedies. The name of the series is to be announced later.

Mr. Lewis Roach, president of the Transatlantic, who has complete charge of the destinies of this newly organized company, is the originator of many new ideas in the matter of motion picture production and in the very near future intends putting these ideas into practice.

This series of comedies are to be released exclusively on the states right market and already several prominent out of town buyers are willing to accept the franchise on these pictures, but to date the Sales Department of the Transatlantic under Charles Yale Harrison has refused to make any binding statements.

Dale Hanshaw, the well-known director and scenario writer, has enlisted his services with the Transatlantic Film Company of America, Inc., for the production of the comedies.

It will be remembered that Mr. Hanshaw was formerly associated with the United Booking Offices in the capacity of producing vaudeville acts. During his screen period he has been associated with Metro and Goldwyn. Quite recently he wrote and directed "Healthograms," also originating the idea and producing Bernard McFadden's physical culture screen magazine.

In the production of these two-reel comedies, Mr. Hanshaw has originated a new idea in the matter of two-reel situation comedies and in this venture he has the unfailing support of a staple company such as the Transatlantic Film Company of America, Inc.

Pathe to Release "Other Men's Shoes," Edgar Lewis Feature

Edgar Lewis has completed cutting his latest picture, "Other Men's Shoes," from twelve to seven reels, and has turned the negative over to Pathe for release. The story is by the famous war correspondent, Andrew Soutar of London, and is said to be one of the finest achievements of the producer-director's career.

Mr. Lewis' choice of players has given his latest picture added value. Crauford Kent, who was Catherine Calvert's leading man in "The Career of Katherine Bush," does good work, it is said, in the dual role of James and Steven Browning; Irene Boyle is described to be charming as Irene Manton, who loves both men, thinking them one. Bobby Connolly, John P. Wade, Harold Forshay and Stephen Grattan are also included in the cast.

Barker Lauded for New Feature

"Flame of the Desert" Hailed by Critics and Exhibitors as Triumph For Director

REPORTS on the first showings of Geraldine Farrar's latest Goldwyn picture, "The Flame of the Desert," have convinced Samuel Goldwyn of the wisdom of featuring every production directed by Reginald Barker as a "Reginald Barker Production." Critics from New York to San Francisco are unanimous in praise of the splendor of the production and the finesse with which Mr. Barker has carried out the details of his vast program. To use an artist's phrase; he has employed a large canvas and presented his subject with broad brush strokes, yet never lost sight of the detail without which his work would have revealed only the outlines of a generous theme.

The motion picture critic of the *Los Angeles Times* has this to say of Reginald Barker's directing:

"Reginald Barker has some sort of wizardry which I cannot define, by which he makes you become magically a person within the picture, rather than a cold spectator. He shows his wizardry supremely in 'The Flame of the Desert.'

"There is a skilful handling of sumptuously set scenes, and an effect, even in intervals of action, as if a great deal were always happening, an achievement characteristic of these cunningly devised Barker productions."

Tom Oliphant, of the *New York Evening Mail* says that Reginald Barker's production "parallels, as nearly as any picture I have ever seen, the gorgeously effective stage productions in which Leslie Carter appeared before the audiences of another decade."

Not only have critics sung this director's praises, but exhibitors have written to the Goldwyn office in happy terms, as this latest Reginald Barker production has meant the S. R. O. sign in nearly every first run theatre in which it has been shown.

Perhaps the secret of Mr. Barker's success as the director of productions in which magnificent settings and a large number of people blend to convey the impression of an entire people at their daily occupations or recreations, lies in his understanding of crowd psychology. He knows how to present a large number of persons on the stage, all engaged in different action, yet conveying a singleness of impression which tends to heighten the dramatic intensity of the story he has to tell. Moreover, across this panoramic background of living people, he moves his leading characters through such climactic episodes that the beholder seems to be standing behind a curtain while an epic is being unfolded for his particular entertainment.

Mitchell Lewis Signed by Metro

Portrayer of Red Blooded Characters Will be Starred in Four of Jack London's Novels

AS its newest star, Metro Pictures Corporation has signed Mitchell Lewis, and announces this actor will appear in picturizations of four novels by the late Jack London. Mr. Lewis, who sprang into fame with his impersonations of 'Poleon, in Rex Beach's "The Barrier," and subsequently has enacted a number of other vigorous "outdoor" roles for the screen. will start his work with Metro about the first of the year at the company's spacious modern studios in Hollywood, Calif.

The four Jack London stories thus far selected as vehicles for Mr. Lewis's rugged personality are "Smoke Bellew," "The Star Rover," "A Daughter of the Snows" and "Burning Daylight." They were chosen as the most representative of the works of Jack London, master-writer of red-blooded fiction, and will be produced by Screen Classics, Inc.

Metro is able to present the Jack London stories under an arrangement with J. Frank Brockliss and C. E. Shurtleff, prominent English motion picture men and officers of C. E. Shurtleff, Inc., which controls the screen rights to the Jack London novels. The agreement was reached during the recent trip to the West Coast of Richard A. Rowland, Metro president, who was accompanied by Mr. Brockliss.

Acquisition of the Jack London stories and of Mitchell Lewis as a star to interpret them on the screen follows on the heels of another important announcement by Metro; namely, that Metro will release and distribute the pictures of Taylor Holmes, the engaging comedian, who is now producer and star of the new Taylor Holmes Productions, Inc.

"The Veiled Marriage," a Keanan-Buel Feature, Is Announced

Frank G. Hall, president of Hallmark Pictures Corporation announces that the title of Keanan-Buel's first production for the Famous Directors' series is "The Veiled Marriage."

"The Veiled Marriage" is a screen version of an original story by J. L. Burke and stars Anna Lehr, supported by Ralph Kellard, John Charles, Frank G. Murdock, William Carr, and Dorothy Walters. "The Veiled Marriage" is in five reels and will be the December release under the Hallmark Famous Directors' series.

Elmo Lincoln Starts on a New Serial, "Fighting Through"

Word was received from the West coast this week that Elmo Lincoln has started work on another serial with the tentative title, "Fighting Through." He recently completed the serial, "Elmo the Mighty," and a special feature production known as "The Beach-Comber." Lincoln is being directed by J. P. McGowan, and the first episodes are being filmed in the studios of A. and J. Stern, on the Great Western Producing Company lot.

David P. Howells Announces New Educational-Travel Series

David P. Howells announces a new series of educational-travel pictures, called "Photolife," which his company is producing. One of the company's cameramen, Jeff D. Dickson, is reported to have been making extensive pictures of the city and country life of France, including a splendid picture of Paris which is now being titled. Dickson was formerly attached to a photographic section of the United States Signal Corps in France and is said to have taken some unusual pictures of the Chateau-Thierry and Meuse-Argonne actions. He is at present in Morocco and will, according to reports, spend the winter in touring the countries along the northern coast of Africa.

Mr. Howells further informs: "It is our intention to make a complete library of scientific, sociological, industrial and scenic pictures which will be produced with a view of their being used in schools as well as being releases in the moving-picture theatres."

Robertson-Cole Seeking Suitable Stories For Bessie Barriscale

The Robertson-Cole Company calls attention to the efforts being made to obtain the best possible material for its star, Bessie Barriscale, is an instance of its expressed policy to give the public "Bigger and better" productions. The Robertson-Cole report reads in part: "The public would rather see Miss Barriscale in society drama than in any other type of play; and as it is to the public we must cater first and last, it is our aim to present Miss Barriscale in the strongest and most emotional society drama obtainable. To this end we are combing the world's markets for suitable stories, are reading scores of books, and have also added to our staff M. B. Harvey, a noted scenario writer who has written a number of former Barriscale successes."

Leonard is the Fourth Champion to Enter the Silent Drama

Benny Leonard, champion lightweight boxer of the world, who was recently signed by Frank G. Hall and Ascher Enterprises, Inc., to star in motion pictures, is said to be the fourth world's champion boxer to appear in the silent drama. The champs who have appeared in starring roles prior to Benny's entrance are Norman Selby (Kid McCoy), Jess Willard and Jim Corbett.

Kid McCoy has had prominent roles in Famous Players-Lasky Production. Jess Willard was star of "The Challenge of Chance," distributed by Frank G. Hall. James Corbett is star in Universal serial "The Midnight Man."

Lloyd Hughes Contracts With Ince

A report from the offices of the Thomas H. Ince Studios at Culver City, Cal., announces that Lloyd Hughes has signed a five-year contract with Thomas Ince. It is further announced that the contract follows as a result of the marked approval with which Mr. Ince has viewed the recent work of the young star.

The "Eyes of Youth" Smashes All Records of Chicago Playhouse

Clara Kimball Young's latest production, "Eyes of Youth," is said to have broken all records at its first presentation in Chicago, at the Playhouse Theatre, November 23. It is said that for the first time in its history the Playhouse was compelled to hold its patrons out at 2 o'clock, Sunday afternoon, with the house packed to its fullest capacity, admission prices advanced to 50 per cent more than ever before charged, and throngs massing the streets one block from the theatre.

The coming of "Eyes of Youth" to the Playhouse was well heralded, every available foot of advertising space having been secured by Harry Reichenbach, director of Publicity for Equity Pictures Corporation, who went to Chicago two weeks ago to handle the publicity campaign.

Seena Owen to Play With Owen Moore in Selznick Film

Myron Sleznick has engaged Seena Oden, one of the most beautiful and popular of screen stars, as leading lady for Owen Moore in his second Selznick picture, a comedy, "The Woman Hater."

Miss Owen made a special trip from California, where she has appeared with many notable special productions, in order to appear in the Selznick picture.

Immediately upon Miss Owen's arrival in New York, rehearsals were begun, on "The Woman Hater" under the direction of Wesley Ruggles, and within a week the picture was well under way.

Semon Comedy Goes Into Capitol

Again Broadway has shown its appreciation of Larry Semon comedies.

This time it is the largest theatre in the world — The Capitol — which opened its magnificent building less than a month ago. Manager Bowes has selected "The Headwaiter," the latest Semon comedy and emphatically claimed to be the best — as the Capitol's feature comedy for the week of November 23rd. This will be a pre-release showing, as "The Headwaiter" is not scheduled for release by Vitagraph until early next month.

Colleen Moore to Be Featured in Another Christie Comedy Soon

Colleen Moore, who was introduced to comedy in Christie's "A Roman Scandal," which has just been released through the Christie independent exchanges, has been secured for a further engagement by the Christie company and will be featured in another of their two-reel feature comedies to be produced in a few weeks, and to be titled "Her Bridal Night-Mare," the plot of which was written by Ora Carewe.

New Metro District Manager

Announcement is made by Metro Pictures Corporation that L. L. Dent has been appointed district manager in the Texas district, with headquarters in Dallas, and supervision over the territory covered by the Dallas, Tex., Oklahoma City, Okla., and Little Rock, Ark., exchanges. He succeeds L. Bickel, resigned.

Lloyd's Antics Sway Audiences

Reports From Big Houses in Widely Separated Points Laud the Clean Tone and Fun of Two-Reelers

ACCORDING to a report from the offices of the Public Exchange, communications highly commending the new Harold Lloyd series of two-reel comedies, have been received from big exhibitors in various centers of the country.

Samuel L. Rothapfel, formerly managing director of the Rialto and Rivoli Theatres in New York, who recently reopened the California Theatre in Los Angeles, played "Bumping Into Broadway," last week. After the opening night, he dispatched the following wire to Pathe's New York headquarters:

"Have booked Lloyd Comedies after seeing three of them projected for me. The first one, 'Bumping Into Broadway,' showing here this week. House rocked with laughter. There is no question in my mind of Mr. Lloyd's instantaneous success and will place him in the front rank of screen comedians."

From Charles W. Picquet, who manages the Carolina Theatre in Pinehurst, N. C., reported to be a house drawing high-class audiences, comes the following additional testimonial of approval:

"It was my pleasure the other day to see two comedies that ARE. I refer to the new Harold Lloyd two-reel comedies, 'Bumping Into Broadway' and 'His Royal Slyness.' At last! Here are some real comedies; comedies that are genuine laugh makers; comedies that mother, father, son and daughter and sweetheart can enjoy together without fear that something will be sprung that is vulgar."

From the Marion Theatre Company, Marion, Ind., comes the following tribute: "We packed them in for three days at advanced admissions with Harold Lloyd in 'Bumping Into Broadway.' Personally, it is the finest, cleanest cut comedy I have had the pleasure of seeing."

Jack Eaton, manager of the Strand Theatre, New York, supplements the tribute he paid the Lloyd comedies three weeks ago, with the following statement, written after "Bumping Into Broadway" had taken his theatre by storm:

"I think the Pathe Exchange is to be congratulated on having the distribution of the new two-reel Harold Lloyd comedies. 'Bumping Into Broadway' was one of the best comedies that has played at the Strand Theatre in a long time."

Deitrich-Beck Picture Scoring

Doris Kenyon in "Bandbox" a Hit in First Run Houses; Publicity Through Theatrical Run

LAUNCHED for a first run in Pittsburgh for a full week's engagement at the Minerva Theatre, downtown, Doris Kenyon in "The Bandbox," the first Deitrich-Beck production from a Louis Joseph Vance novel, has within a period of five days been booked for first run presentation at every key city point within the Pittsburgh territory, including a circuit wide booking of all their theatres by Rowland and Clark, the most powerful organization in Western Pennsylvania. Both the Minerva and Rowland and Clark organization have sidetracked previously booked pictures to give "The Bandbox" an immediate successful presentation.

This melodrama, directed by R. William Neill and distributed under Hodkinson auspices, came at the most opportune moment when Miss Kenyon has scored a theatrical success in New York in "The Girl in the Limousine," an attraction that will keep her playing on Broadway for perhaps a continuous run of a full year.

Convincing proof that the Doris Kenyon picture is everything that the producers and the Hodkinson organization has claimed for it is shown in the spot booking record established by "The Bandbox" at trade showings held at all Hodkinson exchanges within the past month. Some of the biggest exhibitors in the country who had seldom, if ever, featured Doris Kenyon at their theatres, were given a pleasurable surprise by the beautiful artiste's sparkling performance as the heroine of the gripping Louis Joseph Vance story, and the all 'round excellence of the Deitrich-Beck picturization.

"The Bandbox" opened a week's engagement at the Rose Theatre, Chicago, on Sunday, playing to crowded houses at all five performances. The Madison Street playhouse was gaily bedecked for its first Doris Kenyon presentation, the lobby of the Rose far outshining any other "front of the house" display in the Loop district.

Louise Huff will show her latest American Cinema feature "The Stomy Petred" to a gathering of her friends at Columbus, Georgia, next week. Columbus is Miss Huff't home town and she has received numerous requests that the picture be shown there.

SHOULD A WOMAN TELL?

Ask Metro

Hyman Attractions Branch Out

Purchase of Big Story Marks Entrance Into World Rights Field in a Bigger Way

THE announcement by Arthur S. Hyman Attractions, Chicago and Detroit, of the purchase of the world rights on Clara E. Laughlin's story, "The Penny Philanthropist," featuring Peggy O'Niel, marks the entry of this successful and enterprising firm into the world rights field in a big way.

Mr. Hyman, who now is in New York arranging for extensive exploitation of "The Penny Philanthropist" and for other big productions, has come to the front in the film world with a rush, starting three years ago in Michigan with the child picture, "Mother Goose." His exploitation of this film was so successful that he immediately purchased other features including "Redemption," "Hearts of the World," "Wives of Men," "Fool's Gold," and "Virtuous Men" and a number of other large productions, until today more than twenty-eight pictures are under control of the Hyman Attractions for the state of Michigan.

In May of the present year Mr. Hyman purchased the rights for "Virtuous Men" for Illinois and Indiana and opened offices in the Consumers' Building, Chicago. He also purchased the rights for "Fool's Gold" which was released November 1st and "Brown of Harvard" featuring Tom Moore, released December 1st.

"The Penny Philanthropist" will be released December 15th, the rights for the states of Illinois, Indiana and Michigan being retained by the Arthur S. Hyman Attractions, the balance of the United States being put on the state right market and foreign rights will be handled by a New York firm.

The offices of the Arthur S. Hyman Attractions in Detroit are located in the Film Building, room 202, C. O. Brokaw, manager. Chicago offices are located in the Consumers' Building, W. G. McCoy, manager.

Past Successes Pave The Way

Fox Says Success of "Checkers" and "Evangeline" is Cause of Heavy Demand For New Feature

THE Fox Film Corporation reports that its new cinemelodrama, "Should a Husband Forgive?", is already booked in many theatres throughout the country for a total of more than ten months, represented by contracts for from two to fourteen days each. The Fox officials claim that the success of the two preceding features, "Checkers" and "Evangeline," is having a very noticeable effect in the selling of this new production. The Fox report runs as follows:

"Following as it does the sensationally successful super-productions, "Checkers" and "Evangeline," this master melodrama, last of the big specials scheduled by William Fox for release this year, promises to surpass even the exceptional records established by the earlier successes.

"Wherever 'Checkers' or 'Evangeline' has been played the demand for 'Should a Husband Forgive?' denotes the highest appreciation of the box-office values of the Fox specials. Exhibitors are reported as closing contracts on this picture without any question of price. They simply take its value for granted, basing their conclusions on the results obtained with the other specials."

"Should a Husband Forgive?" has all the elements of a successful screen entertainment. It was staged by R. A. Walsh, who directed "Evangeline." In the cast interpreting the melodramatic story are such players as Miriam Cooper, creator of the title role in "Evangeline;" Vincent Coleman, Percy Standing, Mrs. James K. Hackett, Johnny Ries, Eric Mayne, Lyster Chambers, Charles Craig, Martha Mansfield, James Marcus and Tom Brooke.

Desmond in a Wodehouse Story

"The Prince and Betty," a Hampton Production, to be Distributed by Pathe; Released Dec. 21

PATHE will distribute William Desmond's latest starring vehicle, "The Prince and Betty," produced by Jesse D. Hampton from the novel by Pelham Grenville Wodehouse. The contract has just been signed, and release date for the Hampton photodrama has been set for December 21st. Pathe is also distributing the Blanche Sweet features produced by Jesse D. Hampton.

According to Pathe's announcement, Desmond's first appearance in a Pathe attraction, will be a noteworthy event, for "The Prince and Betty" is reported to be the highest class picture he has ever appeared in. Desmond's leading woman is Mary Thurman. The direction was by Robert Thornby. Fred Myton wrote the continuity for "The Prince and Betty."

Supporting Desmond in the Wodehouse story are Anita Kay, George Swann, Walter Perry, Wilton Taylor, William Devaull, and Frank Lanning, all well known and capable performers. "The Prince and Betty" is described as "a romantic comedy drama, with a powerful appeal to all those who love humor and adventure."

Mr. Wodehouse's work can be recalled through his success with "Oh Boy" and "A Damsel in Distress," which in Pathe annals are classed as two of the most successful features of the year. The story concerns itself with the adventures and love affairs of John Maude, an American who is suddenly transformed into the prince of a South American principality. It is not the customary comic opera story that Mr. Wodehouse wove about this fact, but a human, logical tale.

Wallace Berry Returns to Acting Wide Stage and Screen Career

While there are many instances of motion picture actors becoming directors, Wallace D. Berry is said to be one of the few successful directors to return to the acting end of the profession. Berry directed for Essanay for several years. He also directed G. M. Anderson, made a number of Keystone comedies and handled the megaphone on Carter De Haven's first screen productions.

During his career as a screen actor he played leading roles in "The Unpardonable Sin," "The Life Line," "Victory" and "Soldiers of Fortune,"

As an actor on the dramatic stage his career ranges from a chorus boy in "Floradora" to important roles with Henry Irving and leading comedy parts in a half dozen of Henry W. Savage's musical productions.

F. P.-Lasky Buys Three New Tales For Clayton and Meighan

The Famous Players-Lasky Corporation has just purchased three new stories for early production, according to an announcement made Friday by the Production Department. They are "Rozanne Ozanne," by Cynthia Stocklay; "The Frontier of the Stars," by Edward Payson Terhune, and "A Lady in Love," an unproduced play by Caroline Duer and Harriet Ford.

"Rozanne Ozanne" and "A Lady in Love" will be starring vehicles for Ethel Clayton and will be produced after the completion of "All in a Night," the Samuel Merwin story recently acquired for her, while "The Frontier of the Stars" was purchased for Thomas Meighan. The Production Department further announces that Mr. Meighan will appear first in "The Prince Chap," a picturization of Edward Peple's well-known play.

J. Hampton Says Miss Sweet Has Contract With His Firm Only

A report from Pathe announces that the following statement is made by Jesse D. Hampton through Pathe Exchange, Inc.:

"There has been called to my attention a story emanating from Washington, D. C., that exhibitors are being offered stock in organization alleged to have under contract Miss Blanche Sweet, who is now producing motion pictures under my supervision.

"Miss Sweet has absolutely no contract other than the one with the Jesse D. Hampton Production, Inc., and therefore, no one is authorized to use her name in connection with any stock selling proposition."

Victor Heerman Will be Director For Marshall Neilan Pictures

Victor Heerman, the well-known director recently engaged by Marshall Neilan, will be placed in full charge of the direction of various stories to be presented on the screen under the Neilan trade-mark, and arrangements for which have already been completed.

In a previous announcement the impression was given that Mr. Heerman was an assistant to Mr. Neilan in the direction of production, when as a matter of fact Heerman was engaged as a director.

Editor of Fox's "Better Baby" Series Pleased at Results Obtained

Dr. Josephine Baker, head of the Bureau of Child Hygiene in the Department of Health, New York City, has expressed great pleasure at the results accomplished by the "Better Babies" series of Fox News. Dr. Baker, one of the best-known experts on child health in the country, is acting as editor of the "Better Babies," having accepted William Fox's invitation to co-operate with him in paving the way for improvement of America's youngsters.

The expert's services are entirely voluntary, and are in addition to the duties entailed by her position in the municipal administration. So much impressed was she by the value of the work undertaken by Mr. Fox as editor of Fox News that she consented to assume the additional task when this was suggested to her.

Regal Films Has Canadian Rights to "$1,000,000 Reward" Serial

Harry Grossman, president of Grossman Pictures, Inc., announces that Canadian rights for the serial production "$1,000,000 Reward," featuring Lillian Walker, have been sold to Regal Films, Ltd., of Toronto.

The fifteenth episode of the serial was completed last week at the company studios at Ithaca, N. Y., the entire 31 reels having been made in the brief time of 14 weeks. The serial was directed by George A. Lessey and under the personal supervision of Mr. Grossman who, it is claimed, has exhibited unusual ability in filming episode pictures.

Foreign rights for the Grossman Pictures, Inc., serial production, have been purchased by the Export and Import Film Corporation.

Western Salesman Refutes Claim That Industry Is on Decline

Melvin G. Winstock of Seattle, who for the past year has been chief salesman for the Metro Pictures Corporation, writes that "the West has demonstrated that a real motion-picture theatre, operated by real show brains, can pay any reasonable price demanded for real box office attractions." Judging from the content and spirit of Mr. Winstock's letter, he has nothing in common with those whom he describes as claiming that "the business is going to the dogs because prices for films are continually mounting and that the end is nowhere in sight."

Governor-Elect Edwards of New Jersey Is Guest of Guy Empey

Governor-elect Edwards came over from Jersey Saturday evening in order to be the guest of Arthur Guy Empey at the performance of his picture "The Undercurrent" that evening at the Capitol Theatre.

Governor Edwards is keenly interested in the problems which are adroitly handled by Mr. Empey in "The Undercurrent" and expressed himself as greatly pleased with the doctrine of unfaltering Americanism, which this picture conveys in the course of its six reels of photo-drama entertainment.

Neilan Assembles Good Talent

Producer Has Well-Known Artists Under His Banner; First Film Play Finished Very Soon

MARSHALL NEILAN is said to have assembled an exceptional organization of histrionic talent for the presentation of the characters in his independent productions. In obtaining his talent Mr. Neilan has drawn from both the stage and the screen worlds.

Lewis Stone's engagement by Mr. Neilan, which was recently announced, follows a short return to the legitimate stage before which he appeared in many successful photoplays. Marjorie Daw, who has also recently signed with Mr. Neilan, attracted particular attention as leading lady for Douglas Fairbanks in six of his most successful pictures.

A new member of the Neilan company is J. Barney Sherry, who by his years of experience on the legitimate stage and his seven years of service with Thomas H. Ince, has gained a wide reputation. Jane Novak, one of the most popular leading ladies of the screen and who has played opposite such stars as William S. Hart, Charles Ray, Sessue Hayakawa and others is another new acquisition to the Neilan Troupe.

Mr. Neilan's most recent acquisition is in the person of Charles West, who will be remembered as playing opposite Mary Pickford, Mabel Normand, Blanche Sweet and others in the old Griffith-Biograph days.

Wesley Barry, the freckle-faced youngster, "discovered" by Marshall Neilan several years ago, is another valuable asset to the Neilan troupe. Yama Mata, the Japanese actor, has also just been signed by Mr. Neilan. Mata has appeared in many motion picture successes and is said to be considered a second Hayakawa in West Coast producing circles.

Mr. Neilan, accompanied by his entire producing organization will shortly journey to Canada to do the exteriors for his initial independent production. It is expected that this film will be finished within the next three weeks at which time a new production will be started which is said to be an adaptation of a famous Broadway comedy success.

Booking Mark on "Desert Gold"

Jensen and von Herberg Run the Production Four Weeks in Cities of Northwest

JENSEN and von Herberg's four great first run cities of the Pacific northwest — Seattle, Portland, Tacoma and Butte — are now seeing Benjamin B. Hampton's first Zane Grey production, "Desert Gold," under contracts signed during the past week for four weeks of showing of this big production in their chain of theatres. "Desert Gold" opened in the Northwest at Tacoma on November 22d, followed on November 29th in Portland and the week following will play simultaneously in Seattle and Butte.

Behind this production were unloosed and set into action all the powerful presentation and exploitation resources of this big Northwestern organization, with full page newspaper copy as the introductory event in each city. Coupled with this is the fact that the rentals paid in each city are double those ever paid before in each of the four cities for a Zane Grey production and previous rentals have been high. The booking for these four cities completes the booking of the five largest cities of the Northwest, "Desert Gold" it is said having first broken every house record at Stillwell's Casino in Spokane three weeks ago.

During the current week "Desert Gold" has broken all the house records at the Colonial, Richmond, Va., Jake Wells' big house, both in number of patrons and volume of receipts. Harry Bernstein, general manager of the Wells interests, reported that all existing matinee records were exceeded by the picture, lines being held out each afternoon for an entire week.

Contracts for first run presentations with immediate play dates have been signed with the Fuller Theatre, Kalamazoo; with Goldberg Brothers, of Omaha, for the largest and newest of their three Omaha first run houses; with twenty-five of the S. A. Lynch cities in South Carolina, North Carolina, Georgia, Florida and Alabama; with the Lafayette Theatre, New Orleans, and with the Waldorf Theatre, Boston, the latter for a week or longer engagement.

"Lightning Bryce" Rights Sold on Ohio, Michigan and Kentucky

The Arrow Film Corporation reports the sale of their serial, "Lightning Bryce," featuring Ann Little and Jack Hoxie, for the territory of Ohio, Michigan and Kentucky, to the Standard Film Company of Cleveland.

SHOULD A WOMAN TELL?

Ask Metro

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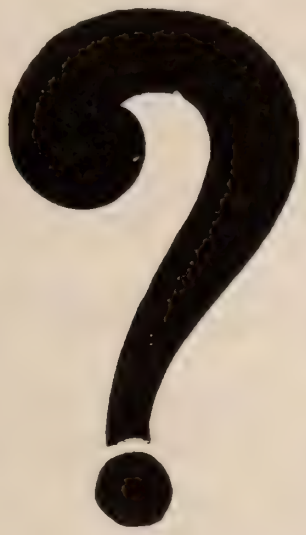

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"The Face of the King"
By James Roberts

Character of story: Romance.
Theme: Love and adventure.
Characters: King Rudolph of Molbania; Princess Marie Louise of Thex-Schwegstein, his affianced bridge; Archduke Basil Pulasky, cousin of the King; Ermin Pasha, a Turk; William Wallace, an English tragedian; Mrs. Peter Delancey Throckmorton of New York; Emily, her daughter; Count Bouloff, a Russian diplomat; an innkeeper, the Princess' aunt and others.
The Plot: When the story opens there is a plot afoot to induce Molbania to enter into a treaty with Austria to allow Austrian soldiers free passage over Molbanian territory in case of war between Austria and any of the neighboring states. The King is opposed to this treaty and it seems doomed when the Archduke Basil, being in London, sees William Wallace act. Wallace bears a remarkable resemblance to the King and it occurs to the Archduke that if the King could be removed temporarily Wallace could take his place until the purpose of the conspirators could be accomplished. With this end in view he makes the acquaintance of the Throckmortons and the actor and invites the latter to visit his country. The actor declares that this is not possible as he is soon to make a tour of the New World. The Archduke offers to wager him a large sum of money that he will be in Molbania within a few months. Returning to his own country the Archduke induces the King to invite Wallace to the capital of Molbania for the week of the wedding, to give a performance before the court. This the King does against the advice of the Princess. The King and the Princess, being of a romantic disposition, have been holding secret meetings in the garden of Castle Thanlis where the Princess is domiciled with her suite pending the wedding, and in this way they have secured the courtship which they would otherwise have missed. While the King is visiting the Princess thus, he is captured when climbing over the wall and carried to an inn over the Austrian border where he is made a prisoner and shaved to increase the resemblance to the actor. It is given out that the actor is mad and confined in this in. Wallace, meanwhile, has taken the place of the King in the capital. With the aid of his make-up box he is enabled to completely deceive everyone — even the Princess — though he finds it necessary to avoid close contact with her, and knowing nothing of the secret rendezvous fails to keep the appointment which the real King had made on the night of his capture. The Princess is troubled, but does not suspect the true state of affairs. Pulasky decides that he will run away with the Princess and, if necessary, leave the actor on the throne until such time as it suits him to remove him by revolution, once the treaty has been signed. He lures the Princess into a closed carriage on the pretense that the King has been injured and carries her away to the King's hunting lodge on the Turkish road. The King, meanwhile, has bribed a barber to help him escape, and after an exciting chase reaches his own palace and eventually rescues the Princess. He arrives at the palace to find the treaty signed, but the captain of the King's guard unmasks the impostor, who crazed by his taste of royalty, attacks the real King. Pulasky throws himself before the King, saving the life of the monarch and sacrificing his own.
Locale: London and Balkan Kingdom.
Picture High Lights: Much action throughout.

* * *

The Grip of Fear
By Maurice Level

Character of story: Detective story.
Theme: Circumstantial evidence.
Characters: Onesimus Coche, a journalist; Monsieur Ledoux, his friend; Monsieur Chenard, editor of Coche's newspaper; Monsieur Avyot, sub-editor; Police Commissioner; Javel, a detective; innkeeper, officials; the three strangers.
The Plot: This is a French detective story. Onesimus Coche, a reporter, who had made a brilliant record in running down crime stories, has dined with his friend, Monsieur Ledoux, and is on his way home to his own lodgings when he sees three suspicious figures approaching along the deserted boulevard and hides himself thinking they may be robbers. These three have emerged from a narrow street debouching into the boulevard. There are two men and a woman. One of the men is wounded. The other carries a heavy bag. From their conversation Coche deduces that they have just come from the scene of a robbery and when they have passed he enters the street from which they came and investigates each wall gate till he comes to one which yields. Entering the house with some trepidation he finds that there has not only been a robbery, but a murder also. A man's throat has been cut with a piece of broken bottle. Coche's first impulse is to give the alarm, but he conceives the idea of playing a tremendous hoax on the police by leading them astray, thinking that after he has made them ridiculous he will tell the facts. He proceeds to create circumstantial evidence against himself, leaving one of his cuff links in the room where the murder was committed and tearing up an envelope bearing his name and address. Then, over the telephone and anonymously, he notifies his paper that there has been a murder in a certain house on a certain street. Before morning his editor sent for him to cover the case and he goes with the police to the house of the crime. There he helps to point out to the police the evidence which he has created, though not so plainly as to result in his immediate arrest. Having set them on the wrong track, he notifies his paper that he must have a vacation, gives up his rooms and retires to another part of the city where he registers in a doubtful hotel under another name. His plan works well. The police follow his clues and follow him to arrest him. Once in jail he lets the denouement rest a little and then is seized with a sudden mental paralysis or fascination of horror which prevents his telling the truth before his trial. When the time comes for the trial he declares that he was with his friend Ledoux at the time of the murder, but Ledoux has died and this cannot be proven. The evidence he has created is too strong to be set aside and he is found guilty. His protestations are of no avail and he is actually on the steps of the guillotine when he spies in the crowd the three murderers whom he saw on the fatal night. He denounces them and they endeavor to escape. Captured, they confess and Coche's life is saved.
Locale: Paris.
Picture High Lights: Very good oportunity for emotional acting on part of lead; with introduction of love interest would make a picture not unlike The Mystery of the Yellow Room

* * *

"The Ivory Pipe"
By J. U. Geisy and Junius B. Smith

Character of story:
Theme:
Characters: Peaches Mallory, a dancer; Gladys Vance, a singer; Joe Edwards, reporter; Inspector Johnson; Glace of Glace & Bryce, detectives; Mrs. Lee, society woman; Semi Dual, astrologer.
The Plot: Peaches Mallory, who has been one of the shining lights at the Victory ball, is found stabbed to death in the apartment of Gladys Vance — a singer. The Vance girl declares that the Mallory girl was at the door when someone in the hall stabbed her and threw the knife into the room. The knife is an ugly Oriental affair — almost a sword. Suspicion falls upon Gladys Vance and her fiance, Joe Edwards, a newspaperman, calls in Glace & Bryce, private detectives, to investigate the matter and, if possible, clear his sweetheart of suspicion. Palls and Gregson, two brokers, who live together, were present in the house where Peaches Mallory and Gladys Vance lived and appeared at the door of Gladys Vance's apartment shortly after the alarm was given. They explained that they had come home from the ball with the Mallory woman for an early morning breakfast. Gladys Vance is lodged in jail and there seems to be no method of clearing her of the suspicion cast upon her. Glace & Bryce call upon Semi Dual, a celebrated astrologer, who has offices and residence on the roof of an office building where he lives in Oriental magnificence. This man possesses strange powers of reading the future, being learned in every branch of science from palmistry and table tapping to electricity and wireless telegraphy and seems to find something good in all of them — even those which are usually regarded as mere superstitions. The detectives, it seems, have had occasion to prove his powers and have a wholesome respect for them. Semi Dual warns them that an attempt will be made to kill Gladys Vance in her cell, and this confirms them in the opinion which they have already formed that the dancer was probably killed in mistake for the singer. The prisoner, in spite of their precautions, is poisoned and very nearly killed by smelling a bunch of roses which ostensibly came from Joe Edwards and which are found to have been sprinkled with cyanide. At the funeral of Peaches Mallory the two detectives note a pall of red roses exactly like those in the poisoned bouquet and learn that these were the gift of a Mrs. Lee who attends the funeral in company with Palls and Gregson. Investigation shows that Mrs. Lee lives in a large house on upper Riverside Drive with a Chinese butler attending the door. How many other servants she may have there is no means of knowing. She knows a good many society people, but practically all of the fast set. Investigation shows that the pall of roses for the funeral were sent from the same shop that the poisoned flowers came from. Semi Dual now takes a hand and when the detectives are sent for to come to the house on the drive they find him in full charge. It seems that Mrs. Lee is the wife of the supposed butler and that she and her husband keep a high-class opium den and general den of inquity where moneyed degenerates indulge themselves in vice. The Vance girl had learned of this and in endeavoring to save the Mallory girl from such companions learned more than was safe for her to know. The murder was committed by an aboriginee from a Pacific Island — one of the retainers of Mrs. Lee.
Locale: New York.

* * *

The Wings of Desire
By Rita Wellman

Character of story: Psychological study.
Theme: Love.
Characters: Roger Betton, a hothouse young man; Elizabeth Betton, his foster mother; Karl Kennard, an author; Zita Wheeler, "a free soul" of Greenwich Village; Mary Hope, a model; Knox Whalen, a millionaire; Mary Hill, a butterfly; Mildred Knox, a predatory aristocrat; McHenry, a neighbor; Davidson, a man about town; Harper, an artist.
The Plot: The story is concerned with the adventures of Roger Betton who is brought up as a worshipper of beauty by Elizabeth Betton, supposed to be his mother, but in reality his foster mother. Roger is a foundling, the illegitimate child of an immigrant, but he does not learn of this until some time after he has started on his career. Roger and his mother are wealthy, with nothing to worry them and with no object in life but that of making each day pleasant. McHenry, a neighbor, feels that Roger should be engaged in some sort of work, if only to keep him occupied and urges that Roger go to New York with him to see something of the world. Roger is restless, though he does not know what he wants to do. Elizabeth feels that Roger has reached an age where he must learn something of women and she consents to his visit to the metropolis. He goes in company with McHenry and meets Karl Kennard, an author, who introduces him to Greenwich village society. There he falls in love with Zita, an artist, who disapproves of marriage, but has no objection to affinities. Zita holds Roger through sheer physical attractions, and for some time they are together. Roger, urged by Harper, a plodding artist, begins to paint and borrows a model from Harper, Mary Hope, a beautiful girl of no force of character or mentality, who is wax in the hands of any man. Swept off his feet by a sudden passion for the girl, Roger enters into an affair with her which, he learns later, makes him a father. He provides money for the education of his son, but does not go to see him. Roger then begins to go about with a rather fast crowd led by Knox Whalen and is injured in an automobile accident with Mary Hill and others. Upon the fringe of society Roger meets Mildred Knox, a self-willed young woman, who determines to marry him, which she does. They have plenty of money, and there is no need for Roger to work. He soon finds himself superfluous in the household. His wife is busy with society and he is simply a bit of ornamental furniture. He encounters Zita, who has been having an affair with Davidson, but who now says she is sure that she and Roger were made for one another. Roger persuades his wife to divorce him, and

Good Fiction Suitable For Film Production

goes to Japan with Zita. There they are happy until Davidson again shows up and Zita decides that she has had enough of Roger and will again go away with Davidson, which she does. Roger continues to work in Japan with the result that he acquired quite a reputation. Here he is finally sought out by his son — the son of Mary Hope — who is a sailor and poet — a second edition of the weak, amiable, talented father.

Locale: New York and Japan.

Picture High Lights: Many emotional scenes. Needs some justification for Roger at the end. As a picture of a certain phase of modern life it is interesting.

* * *

The Wall Street Girl
By Frederick Orin Bartlett

Character of story: Love story.

Theme: Making good.

Characters: Donald Pendleton, a rich man's son; James Barton, his father's lawyer; Frances Stuyvesant, Donald's fiancee; Morton H. Stuyvesant, her father; Sally Winthrop, stenographer; brokers, office workers, etc.

The Plot: Donald Pendleton on the death of his father learns that by his father's will he is left the family residence and that provision has been made for the payment of the servants and for taxes and upkeep with the exception of his own meals, which must be provided for out of his own earnings. No money is left to him. Thus Donald finds himself the owner of $12.30 and engaged to a girl who has an allowance of $10,000 a year. It takes him less than half a day to spend this money, and he accepts a position with a brokerage firm — secured for him by James Barton — at a salary of $1,200 a year. He talks matters over with Frances and they decide that he ought to be able to make $10,000 a year by spring and that when he has come to this sum they will be married. Donald makes the acquaintance of Sally Winthrop, stenographer, during his first day in the office. Sally insists upon lending him two dollars until he gets his salary on Saturday. Sally herself lives on something less than half of the salary that Donald receives and can see no reason why he should not find it easy to live within his income. Frances, knowing nothing of business or the demands of business, keeps Donald on the go evenings, so that Sally begins to wonder whether he will be able to hold his job. She determines that he must have a chance at least, so she writes him a letter at his club warning him that he will be dismissed if he does not come to the office earlier and pay more attention to his work. Donald finds that it is a long way from $1,200 a year to $10,000, but is soon interested in the business and anxious to be made a bond salesman. Frances is impatient with his business and does not like to talk of money. She goes to Europe for her summer vacation and urges Donald to come along, though it is obvious that he could not do so if he were as idle as in the old days. Donald stays in the city, coming to depend more and more on Sally for companionship and inspiration and under her instructions learns to do his work well. Sally tells him that there is no need for him to wait longer before making Frances his wife since he has the house and his salary is quite sufficient for two people to live on. Thus encouraged Donald broaches the subject to Frances immediately upon her return, but her father strenuously objects, and she admits that she cannot quite see it herself. She tells Donald that he has been thinking of her as of some other girl and that she is not the sort of girl he thinks she is. Donald then awakes to the fact that Sally is the girl he loves and he follows her to Maine where she has gone for her vacation. They are married and he is informed that on his marriage he is to get $2,000 a year from the estate and on the birth of his second child to get the whole estate.

Locale: New York and a village in Maine.

Picture High Lights: Wall Street scenes; society scenes; love scenes.

* * *

Anth. Trent, Master Criminal
By Wyndham Martin

Character of story: Mystery.

Theme: Crook and supercrook.

Characters: Anthony Trent, author and crook; Connington Warren, rich society man; Austin, Warren's butler; Inspector McWalsh; Crosbeigh, an editor; "Tubby" Weems, a promoter; "The Countess," an international crook.

The Plot: Anthony Trent is a magazine writer of "crook stories," earning about forty dollars a week on the average. He is a crack sportsman and has expensive tastes which he cannot afford to gratify. Upon the joking suggestion of his friend, Crosbeigh, a magazine editor, Trent decides to become such a supercrook as figure in his stories. This book contains a number of his adventures of which the first relates the theft of a large sum of money from the house of Connington Warren. Trent, having learned something of the habits and mannerisms of the rich man, gets into his house in his absence and when surprised by the butler sits with his back to the door clad in one of Warren's smoking jackets and waves his hand impatiently at the butler, making use of a gesture which he has seen Warren use in a club. The butler is suspected, but able to clear himself of suspicion. Trent, having made sure of his swag, gets himself a residence on the top floor of a walk up flat house on Central Park West with the use of the roof and puts his establishment in the hands of a housekeeper who is discreet and without any inclination to gossip with the neighbors. The death of a mythical uncle in Australia accounts for the improvement in Trent's circumstances, and after the first coup, he proceeds to plan all of his robberies in great detail. He relieves of their ill-gotten gains certain predatory plutocrats and money-lending Shylocks. In the course of one of his adventures he is fooled by The Countess, an international thief. A man named Drummond, who makes a business of lending money to young society men and then blackmailing them into helping him socially, has been seeking a hold on a young man whom Trent impersonates with the result that Drummond is not only discredited by Trent, but also robbed. The adventure following this leads Trent into the home of Guestwick in search of a wonderful jewel. The Countess, posing as an actress secretly married to the son of the family, plays upon Trent's sympathies and prevails upon him to leave her in possession of a large sum of money which he has unearthed from the safe as well as the jewel. Trent, through a sense of chivalry, does this, and the next morning learns that this woman carried out the robbery which he had begun. As in the case of most stories dealing with gentleman crooks, there is a certain sameness about the method used in each of the cases which Trent takes in hand, but there are many interesting tricks played by the supercrook and the action continues to be lively throughout with enough "woman interest" to make picture material.

Locale: Chiefly in New York; one story laid in San Francisco. Action could take place in any large city.

Picture High Lights: Many dramatic situations throughout.

* * *

Little Miss Muffet
By Elizabeth Kirby

Character of story: A love story for grown-ups.

Theme: Love.

Characters: Little Miss Muffet; Lady Bombadier, her aunt; Philip Hungerford, a decadent novelist and advocate of free love; Sit Stagg Bombadier, her uncle; Pegotty, a boarding-house friend; Speedwell Bolsover, a literary barnacle; Peter Swift, M. D.

The Plot: Little Miss Muffet is the daughter of a country clergyman in England. She is stifled with the narrowness of her environment and the priggishness of her set. She fears that she will become the typical old maid clergyman's daughter and determines that she will get out into the world and make a "career" as a writer. She has had one or two stories accepted by a weekly woman's sheet in London and on this she builds her hopes. As an opening wedge she writes to her aunt, Lady Bombadier, to invite her to visit in London, and her aunt obligingly does so. Since Lady Bombadier is the pride of the family, no reasonable objection can be offered to this visit. Little Miss Muffet goes to London where she sees the sights, but finds conversation with her aunt very difficult. Her aunt does not admire the works of Philip Hungerford, the aspostle of free love, nor has she much sympathy for any of the very modern theories of life and conduct. Snubbed when she ventures into these fields, Little Miss Muffet, or Angela, to give her her Christian name, desists from her efforts to make conversation and finds the stately meals at her aunt's house a nightmare. Applying at the offices of the Weekly Gossip she secures a position as a staff writer. Her aunt makes known to her a project to adopt her, but Angela sternly puts away wealth and ease for her career and goes to live at a boarding-house for professional workers. Here she meets Pegotty, a capable young woman, who makes her living in commercial fields. As a journalist Miss Muffet is decidedly not a success. She persists in writing articles which the editor describes as "high brow," and the only department which she successfully conducts is the advice to the lovelorn — answering the questions of troubled lovers out of the wealth of her own inexperience. Invited to call upon Speedwell Bolsover as a result of the publication of two of her passionate poems in The Red Review, Angela experiences the delivious terrors of being in a private dining-room with a man who is certainly not over moral, but who lacks the force of character necessary to lead her astray. She uses Bolsover to get an introduction to Hungerford, but outside of that he is accorded few privileges beyond kissing her hand and buying her meals — a system which soon palls upon him. Hungerford she idealizes, but Hungerford is now sixty and finds little Miss Muffet amusing but insipid; he prefers strong women of mature age — so their affair never gets beyond flirtation. Pining for love, Miss Muffet is sent to a sanitarium and there meets her fate in Peter Swift, M. D. Little Miss Muffet, in short, is an innocent who longs to see life with a capital L and who is protected from her indiscretions by her very apparent innocence.

Locale: London.

Picture High Lights: The success of this story as a picture will depend upon the interpretation of the character of Miss Muffet.

* * *

Katy Gaumer
By Elsie Singmaster

Character of story: Drama.

Theme: Aspirations.

Characters: Katy Gaumer, a daughter of Millerstown; Alvin Koehler, a handsome young man; William Koehler, his father, reputed crazy; John Hartman, a local magnate; David Hartman, his son; Cassy Hartman, David's mother; the Squire; Essie, the minister's daughter.

The Plot: Millerstown, a Pennsylvania Dutch settlement, has been scandalized by the theft of a communion set from the church. William Koehler, a local plasterer, is accused of stealing the set while working in the church. He, in turn, accuses John Hartman of the theft, but is laughed at, for Hartman is rich as everyone knows. Koehler broods on his troubles and loses his mind. Katy Gaumer is attracted to handsome young Alvin Koehler because of his lonely life and because he is of a dependent nature while she is strong and self-reliant. David Hartman secretly loves Katy, but has not the courage to tell her so. He dislikes Alvin instinctively. Katy is ambitious to go away to school and her family raise $200 for this purpose, but at the last moment her grandfather dies and her grandmother is stricken with paralysis, so Katy stays to take care of her. Alvin, too, wants to go to school and borrows the $200 from Katy. Later he borrows more money to pay his debts. David has been sent to the university. Katy learns that Alvin is about to marry a girl in another village and that he has been appointed schoolmaster in Millerstown. She has no longer any money. Alvin appeals to her for a last loan of $50, and she borrows it from the Squire. She fears her relatives will learn what she has done with her money and goes to work for David's mother to try to earn money to make up the sum she has given Alvin. Alvin takes from the hiding place in a tree where Katy has left her money before, the little hoard she is saving. He is caught in the act and Katy confesses that she has been helping him to his education. Alvin, pressed by creditors, is turned adrift by the girl who was to marry him and becomes a Menonite and marries the daughter of the minister, Essie. David's mother dies, and as the communion is offered her, Katy recalls that as a little child she saw David's father drop the communion service into the hole in the wall. This he had actually done while trying to recover a threatening letter which he had received from a woman known earlier in his career. Upon Katy's information Donald and the Squire recover the communion set and Donald offers to make up to William Koehler and his son Alvin the losses they have suffered through the unjust suspicion which rested upon the old man. William is brought back from the poorhouse to live with his son and daughter-in-law and Alvin is set up as a merchant upon capital furnished by Donald. Katy has long since learned to love Donald, and as she is about to go away to study, upon the death of her grandmother, she discovers that he loves her.

Locale: Millerstown, Pa.

Picture High Lights: The loss of the communion set; the capture of Alvin, etc.

E. Mason Hopper, well-known director with a long list of successes to his credit, has been engaged by Goldwyn Pictures Corporation to direct the Booth Tarkington Edgar Comedies, which are to be produced at the Culver City studios in two-reel installments.

Another of the O. Henry stories, "While the Auto Waits," has been completed at Vitagraph's Brooklyn studio.

In and Out West Coast Studios

What Metro is Doing

ALL Metro and Screen Classic Companies are nearing completion of current productions, and the end of the week will see all finished with the exception of that started this week by the Nazimova Company. This new subject, which will be the next release after "Stronger Than Death," is an adaptation from the novel, "The Heart of a Child."

Plays have been selected and continuities written for the next series of pictures to be put in production. This list including "Judah," from the book by Henry Arthur James, for May Allison; "Eliza Comes to Stay," for Viola Dana; "Alias Jimmie Valentine," for Bert Lytell, and "Old Lady Thirty-One," which is to have an all-star cast, and will be produced under the direction of John Ince. Emma Dunn, who took the role of Angie, and David Harmon, who played the title role in the original stage presentation company, have been engaged to play in the film version, and are now at the Metro Studios.

Alice Lake, who was recently placed under contract by Metro because of her very excellent work in "Should a Woman Tell," is to be starred first in "Shore Acres," which will be directed by Rex Ingram. Ingram has been identified with the Universal for the past several years with the exception of the time that he served in the army.

May Allison will be seen in "Fine Feathers" later, this play having been purchased from Eugene Walters for this star.

A greater portion of the Metro exterior space was utilized this week for a Japanese street scene, the principal building of which was a temple 70 feet in height. This was built for the Viola Dana Screen Classic, "The Willow Tree."

Universal Activities

IN the absence of General Manager Harry Kline, who has been called east for a conference with the executives of the Universal Film Manufacturing Company, Tarkington Baker, general manager of the company, is serving as general manager of the producing plant.

"How long I will serve in this capacity," Mr. Baker said, "depends entirely upon action of the executives in the east. I may be here two weeks, or two months. I expect to hear from Mr. Kline within a few days.

"No new policy is to be inaugurated at Universal City. We are going ahead on the plans we made several months ago, and we have our production in such condition that we are in position to carry out the scheme of several weeks' preparation between pictures on the part of each director. It is our intention to make a series of twelve pictures, and then give our working organization a slight interval of rest before taking up the next series. The first series has been completed, and plans have been made for the next. Production will be started shortly."

Practically all companies making feature productions will finish their present pictures within the next few days. A majority of the subjects are now in the editing process, which means they will be ready for shipment east within a few days. The pictures almost ready for the print laboratories are "The Phantom Melody," starring Monroe Salisbury; "The Triflers," made by William Christy Cabanne; "Rouge and Riches," with Mary MacLaren; "The Pedlar," directed by William C. Dowlan, and "The Prince of Avenue A," with James J. Corbett. Allen Holubar is reducing 80,000 feet of negative to an eight-reel feature, which will be released as "Ambition." This film stars Dorothy Philips. Director Rollin S. Sturgeon is editing "The Breath of the Gods," and Eric Von Stroheim is making the last scenes for "The Woman in the Plot."

Illness of Art Acord, being featured in "The Man Hunter," has delayed production by Director Reeves Eason.

Date for the departure to South America of Director Jacques Jaccard and the Eddie Polo serial company making "The Vanishing Dagger," has not been fixed. At the present time they are working at Universal City where a big cast has been engaged for the interior scenes.

One of the most expensive serial scenes made by Universal was that in which 200 Chinamen took part this week, for scenes in "The Lion Man" featuring Jack Perrin and Kathleen O'Connor.

Universal announces the purchase of a J. G. Hawks original story, "Sins of the Fathers." This will serve as a vehicle for Mary MacLaren, and will shortly be put in production.

Director Phil Rosen has begun the making of a two-reel western melodrama, "The Jay Bird," with Hoot Gibson and Josephine Hill.

Other films in production are "Lower Four and Upper Three," directed by Al Santell; the Priscilla Dean, "The Beautiful Beggar," directed by Tod Browning, and "Overland Red," starring Harry Carey.

Jesse D. Hampton Notes

ALL three of the Jesse D. Hampton stars are beginning work this week in new productions, two working at the studio on Fountain Avenue, and the Blanche Sweet Company beginning "Simple Souls," at the new Hampton Studios on Santa Monica boulevard.

A very excellent cast has been selected for the Blanche Sweet vehicle which includes Charles Meredith and Herbert Standing, loaned to the Hampton studios for this production by Goldwyn; Kate Lester and Herbert Grimwood. The direction will be in charge of Robert Thornby. "Simple Souls" is by the English author, John Hastings Turner, and the film rights were purchased by Mr. Hampton's London representative. Continuity was written by Fred Myton.

Little Virginia Lee Corbin has been borrowed from the William Fox organization to play the title role in "The White Dove," adapted from the William J. Locke novel and which is to be the starring vehicle for H. B. Warner. Claire Adams will be the leading woman, and players to appear in support are James Barrows, Herbert Grimwood, Donald MacDonald, Elinore Hancock. Henry King will be in charge of direction. Eugene B. Lewis wrote the screen version and Victor Milner will be in charge of photography.

The third unit to begin production is that headed by William Desmond, who is to play in "The Parish Priest," adapted from the well known stage play by Daniel J. Hart. It is to be an elaborate production for Pathe.

Ruth Rennick, who has been very successful in coast speaking stage stock companies, has been placed under contract with Jesse D. Hampton to appear in pictures under his management.

Doings at Vitagraph Plant

PRESIDENT ALBERT E. SMITH of the Vitagraph Company arrived in Los Angeles this week, and is giving his personal attention to the completion of arrangements for two new producing units at the Hollywood studio, as well as taking an active part in the enlargement of the producing plant by the erection of new stages, scene docks, property buildings, etc.

William Duncan is now giving his attention to the concluding episode of "Smashing Barriers," while the studio technical staff is preparing sets for his first special feature production. This means there shall be no delay in the Duncan Company. As soon as the serial is completed, the making of the larger film will be commenced. Edith Johnson, it is announced, will continue as leading woman for Duncan.

The second new producing unit will be headed by Joe Ryan, and this company will film a story written by Cyrus Townsend Brady and Albert E. Smith. The entire personnel of the Ryan Company has not been decided upon finally.

The three Vitagraph comedy companies this week started on new productions.

Goldwyn Studio Notes

AFTER making the exteriors in and about New York City for "Duds," the Henry C. Rowland story, the Goldwin unit, under the direction of Tom Mills, has returned to the Culver City studios to film the remainder of the picture. Naomi Childers and Christine Mayo play the leading parts with Tom Moore appearing in the semi-professional detective role of hero. Edwin Stevens has been engaged to appear in the part of Karakoff and Jack Richardson will be the heavy.

T. Hayes Hunter is doing the final editing on the first Rupert Hughes Goldwyn release, "The Cup of Fury," and following this will take up the filming of the Basil King story, "Earth Bound." The cast for this will be named shortly.

Victor Schertzinger, who is directing "The Blooming Angel" for Madge Kennedy, will have Edward Johnson appear in the role of the police judge, and Russ Powell will play the role of the circus owner.

Players are being selected for the short subjects adapted from the Tarkington "Edgar" stories which will be directed by E. Mason Hopper.

Richard Tucker, who will be remembered as leading man of a number of Edison releases several years ago, has been placed in stock at the Goldwyn studios following his return from overseas. Tucker enlisted in the service shortly after America entered the war and was promoted to a captaincy, and served in the Marne division. He was reported dead in the American casualty list and returned shortly, greatly to the surprise of his many friends. Tucker came to Los Angeles with a speaking stage attraction which closed the season here.

Famous Players-Lasky

THE Famous Players-Lasky producing staff is honored this week by the presence of both President Adolph Zukor and Vice-President Jesse L. Lasky, a condition which has existed but once before in the history of this big film organization. President Zukor arrived November 16th from New York, and to interviewers has made the meager statement that this is his annual visit to the producing plant, and aside from being here to visit and talk over plans with Mr. Lasky, he has no announcement to make. He expressed very keen satisfaction of the improvements made at the Famous Players-Lasky plant, for since his last trip to the coast, many of the fire-proof buildings have been erected to replace the frame structures built hurriedly several years ago, to satisfy the requirements of a rapidly increasing producing organization. Mr. Zukor will remain in the west two or three weeks.

Jesse L. Lasky, who came west early in October, made his first visit to the studio this week, he having been ill since shortly after his arrival.

Paramount-Artcraft will have a new release which will be known as William C. deMille Specials, and the first of this brand will be a film version of "The Prince Chap," adapted from the stage play of the same name. Tom Meighan is the only player so far selected for this production, which will be started in a few days, but at the studio it is stated the production will have an all star cast.

The second Houdini subject has been given a permanent title of "Terror Island." This company has gone to Catalina Island for the making of submarine scenes, and a big launch has been engaged to transport the players from there to an island off the coast of Lower California. At this island, which has a South Sea atmosphere, practically all the remaining exterior scenes will be filmed.

San Francisco will be given a thrill November 21st, when George H. Melford will stage the ferry-boat and steamer collision in San Francisco Bay for "The Sea Wolf." The company is all in the Northern city for the making of these scenes.

Another Famous Players-Lasky unit working in San Francisco, is that making the finish of the automobile race for "The Bear Trap," starring Wallace Reid. This race was started from Los Angeles.

Walter Edwards, who has been directing Marguerite Clark in the east, has returned to Los Angeles, and this week began the making of "Young Mrs. Winthrop," starring Ethel Clayton. Harrison Ford has been named leading man.

One portion of the Lasky studio contains a very wonderful collection of bottles, but all empty, which are serving as props for the Bryant Washburn picture, "The Six Best Cellars," which has Wanda Hawley as leading woman. Donald Crisp is the director of this company. Howard Gaye has been signed to play the part of Sturdevant Jordon.

HERE AND THERE

MOLLY MALONE has been placed under contract to be featured in Supreme Comedies made under the direction of Scott Sidney, and released through Robertson-Cole. Others to appear in this brand of one-reel attractions are Harry Depp, Gertrude Selby, Teddy Sampson, Katherine Lewis and James Liddy. Miss Malone has been leading woman for Roscoe Arbuckle in several of his most recent successes.

Director William Beaudine has begun work on filming "Are Honeymoons Happy?" Supreme Comedy with Harry Depp and Teddy Sampson. Depp is responsible for the story, and claims he got the idea while going over the well-known honeymoon route from Niagara Falls to Thousand Islands.

Another Supreme Comedy in production is titled "Pass The Apple, Eve." This features Katherine Lewis and James Liddy, and is being directed by William Beaudine.

Teddy Sampson and Harry Depp are to work in "Their Little Wife," a farce of the domestic type.

Announcement was made this week by Harry Rapf of the engagement of Howard Hickman to serve as director of Selznick Pictures, and the work of filming the first subject will be started within a few days. Studio space has been leased at the Robert Brunton studios, and it is the ultimate aim of this firm to have five or six producing units at work at this plant. The first film to be made will be an adaptation from the Eugene Walters play, "Just A Wife," which was produced on the New York stage by David Belasco. Kathleen Williams and Roy Stewart have been engaged for the feature roles. As soon as this company is well underway, Mr. Rapf expects to give his attention to the organization of other companies. It is expected that Owen Moore, Olive Thomas, Eugene O'Brien and other Selznick stars will work on the coast in the near future.

The Mary Pickford Company is making exterior scenes, and all others for "Pollyanna," in which the star does not appear, during the absence of Miss Pickford, who is in New York attending trial of suit respecting commissions for engagements. Miss Pickford is expected to return to Los Angeles within the next ten days.

Hollywood Hokum

DECEMBER 6, 1919 **NEWS** **MORE NEWS**

Mae Marsh is coming west.

Louis Gasnier is back in town.

Dick Willis has gone east again.

There threatens to be some news.

Anita Stewart is back in our village.

June Mathis has taught an adopted parrot to say "Metro."

Marjorie Daw has a natural beauty spot under her right eye.

Mayme Kelso is working in Brentwood's "Where There's A Will."

A. Zukor is on his annual pilgrimage to the shrine of the films.

Viola Dana has received a letter from a fanatic sent by airplane.

Harry Carey was seen with an eighteen days' growth of beard — real.

Monroe Salisbury played in a rain storm, got wet, and caught cold.

Mitchell Lewis is a member of Stage Hands Local No. 9, Syracuse, New York.

"Hoot" Gibson has a shirt made of pennants from all the leading colleges.

Los Angeles wants to be nice and sweet n'everything to the film companies.

Victor Heerman has discovered how to direct a duck. No, that would be telling.

Joe Martin slapped his director's face the other day, and Al Santell is still mad.

We now learn that the largest sash and door mill in Southern California is located at U City.

Miss Jessie Booth is back in town after buying all the good stories loose in New York for J. D. H.

Jane Novak says her slogan is, "do your Christmas shopping early." Not a bad idea, and new too.

Bert Lytell hopes the interstitial gland operation scheme won't be used on some of his early productions.

Wesley Barry, the freckle-faced Neilan find, had a song written about him named "Freckles," by Cliff Hess.

We heard of a fight between Jack Gilbert and Jack Mulhall, but not having a sporting department, cannot give a complete report.

The Theatre Owners' Association will give a mid-day jazz party Wednesday, Nov. 26th, from one to three P. M., but you can stay longer.

Frank Keenan sent Eliot Howe, Chance Ward and Robert Newhard to find a location near Lake Hamlet. There were six skunks in the house when they got there, and the location trip has been indefinitely postponed.

The gangs at the Christie studios were invited to the ranch of Charles H. Hastings where a barbecue was served. Everybody spoke a piece or sang a song, and there was a lot of cutting up. Everybody had a good time, and Al Christie lost his hat.

Professional Section

American Pictures Dominate Abroad Says Eve Unsell

Eve Unsell, international scenario writer, who left here last July to take up her duties as scenario head of the Famous Players-Lasky British Producers, Ltd., sends us some interesting information through her husband, Lester Blankfield, who recently returned from a flying visit to his talented wife in London. Miss Unsell states that she is comfortably located in her cozy office on Wardour St.—the "Film Row" of London. Her only worry is that of wading through the avalanche of original stories sent in by future Bernard Shaws. Most of their stories are better constructed than are originals at home, but the plots, according to their reader, would make Balsac's a milk diet for this sinless generation. Now and then a diamond in the rough is found, however, that is so good that it spurs her to "carry on."

Eve goes on to say that the English audience is a very critical one. American pictures predominate and are well received. The theatres are not so large as ours nor do they present such elaborate programs, and they charge more. Americans get a greater variety of amusement at less cost than their cousins across the water, and this Miss Unsell thinks is indeed a feather in the cap of the American producer and exhibitor.

Miss Unsell is enthusiastic with regard to her own reception in London. She is impressed with the extreme courtesy that she has met with at all times, she says, and the interviewers have been extremely kind. She has found none of the antagonism that we sometimes hear about. She thinks the culture of the people an unusual treat—that even the shop girls' diction would put to shame that of many of our society matrons. The fair sex smokes, however, wherever it happens to be, and in the movies it is sometimes difficult to see the screen—so dense is the haze in the room.

The fog is a problem one has to contend with, according to Miss Unsell. Neither has she grown used to the rationing. She reports, mournfully, that home made biscuits are read about but never seen, and she thinks longingly of those that her own maid Nellie knows how to make.

Ever on the alert to improve the quality of their productions, the Ford Educational Weekly Magazine has entered the field of color photography in the latest release, "Nature's Echoes," which will be issued this week by Goldwyn.

Harry Wise who appears in the Elsie Janis feature "Us Boys" a Selznick production

Lyons and Moran Going East

Eddie Lyons and Lee Moran, known throughout the west coast film colony as "the boys," are leaving Los Angeles, Saturday, November 15, for a thirty to forty-five days' stay in the east, they having completed their Universal contract made more than two years ago. The last picture to be made under this contract was, "Stop That Wedding." Messrs. Lyons and Moran have played together for the last nine years in comedies and in so doing have established a record unparalleled in the history of the film industry. During all of that time they have been co-starred in one and two reel comedies with the exception of five or six light comedy dramas of five and six reels.

Antonio Moreno Gets Invitation to Mexican Bull Fight

According to reports, the town of Tia Juana, Mexico, has invited Antonio Moreno, motion picture star, to be an honorary guest at the series of bull fights recently inaugurated across the border. Tony admits that he had the lofty ambition of being a toreador when he was at the age of fifteen in Spain, but he has since learned to content himself with football, tennis and the weekly amateur bouts at Vernon, near Los Angeles. Furthermore, it is said, he wants to know just which of the Mexican chieftains will be on the reception committee before he promises to attend the spectacle.

Close-ups of Players

The most recently enrolled member of the Going-up Club is Beatrice Joy. She took a ride over San Francisco with an army aviator and now knows just what the Exposition Grounds look like when 3,000 feet up.

Alan Forrest is responsible for preventing strikers from stopping the making of scenes. As leading man in the initial Sargent production, "The Forgotten Woman," Forrest was at location on the Sacramento river where the company was trying to secure steamer scenes during the strike. The Union delegate was finally inveigled into telling the men to work after Forrest had tickled his vanity by giving him a part in the picture. There was no more trouble after the labor official got the grease paint on.

Little Frankie Lee turned the entire Mary Miles Minter Company into spasms of fear when he took one of his playthings onto the set. Miss Minter saw it first and a scream echoed and re-echoed through the corridors of sets. Clubs were secured and a battle royal was about to be staged when Frankie pulled the string and the mouse disappeared. Nobody even thought of spanking him.

The old Hokum stunt of burying alive was practiced at Universal City last week by Director Douglas Gerrard unintentionally and Monroe Salisbury was the victim. One situation of the "Phanton Melody" provides that Salisbury shall be placed in a coffin and the coffin in a grave. For convenience and also for realism the tomb was placed in a hillside and to get a better perspective Gerrard climbed up the hill overlooking the grave while directing the making of the scene. Just after the casket has been placed therein, the hill began to crumble, and down went Gerrard, hill and all, covering the tomb with yards of soft earth. The actor was safely removed but his make-up was in bad condition.

Allen Holubar used approximately 80,000 feet of negative film in making scenes for the forthcoming Dorothy Phillips vehicle, "Ambition." Less than 10 per cent will be used in the final subject.

ROY DEL RUTH

Directing
Fox Sunshine Comedies

Under the Supervision
of Hampton Del Ruth

Bits of Information

Jane Jennings, that sweet looking little woman, who takes such imposingly stunning photographs, having completed "Women Men Forget" with Molly King, is now hard at work on "The Cost," in which Violet Heming is star. She has had to refuse several other very enticing offers owing to this long engagement with Famous Players.

Henry Mortimer has finished an important part in "The Fear Market", a Realart production, and is vacationing at the Lambs Club. Mr. Mortimer is another of those heavies who often gives the leading man quite a run for his money, while the audience frequently feels that if they were in the heroine's place they would fall for him at once.

Gladys Valerie selected a certain dress from a wholesale house the other day. Hardly had the dress reached home, than Miss Valerie was called to the telephone, and an interested voice asked whether they might name the spring models that they intended making from the one she chose, the Gladys Valerie frocks. Miss Valerie, with her usual graciousness, replied that she had no objection whatever.

In the cast of the first Grace Davidson picture which is in course of production at the Mt. Vernon studio, are Montagu Love, Stuart Holmes and Mrs. Margaret Wiggin, who has recently been playing in several Selznick productions. Charles Horan is directing the picture.

When David Picker's new picture house opens its doors at 159th Street and Broadway, it will bear the name "Zit", in compliment to the New York Evening Journal dramatic critic.

Joe Marquis, who was wounded and gassed in France, is making his second picture since his discharge from the Army. He was seen in "A Matter of Taste", a Universal, in which he played the leading role in support of May Collins, and is now with the MacManus Corporation.

Irene Boyle has recently returned to the screen and will be seen in the leading role in "Other Men's Shoes", Edgar Lewis' first picture for his own company. Harold Foshay is also in the cast.

Betty Andersen who has been engaged to sing at the Rivoli theatre, New York, for three weeks

It's hard to keep up with Rod LaRocque these days. First he's with Screencraft, then American Cinema, then Goldwyn, and the latest is Famous Players. We wonder how he knows at exactly which studio they are expecting him, when he first wakes up in the morning.

Vincent Coleman, who plays the leading role in Fox's much advertised "Should a Husband Forgive?" has been engaged for the leading juvenile role in "Partners of the Night", the first of Goldwyn's Eminent Authors Productions to be made in the East. Mr. Coleman feels that he is justified in reporting progress. In "Should a Husband Forgive?" he was a bookkeeper in the Bank of England, while in "Partners of the Night" he is a bank paying teller.

"The Dark Mirror", Dorothy Dalton's next, will introduce a new player to the screen. Douglas MacPherson, stock leading man of several years' training, will make his moving picture debut as the juvenile in this production.

Lilian Hall didn't want to leave New York for California one little bit. Only the temptation of the part offered in Rex Beach's "Going Some" tore her away from a winter season near Broadway. But from a recent letter, we rather think she is having a better time than she expected. And she says that six weeks in the desert is making her "real rough and Western." We can't imagine Lillian as either rough or wild, but — who knows?

Robert Gordon is working on "The Blood Barrier", a Blackton production by Cyrus Townsend Brady. The company is busy with exteriors just now, which are being taken at Commodore Blackton's old home on Long Island.

Winnifred Dunn, author of "The Red Viper", will soon commence work on her next photoplay for Tyrad Pictures, which general director Jacques Tyrol will direct. It is to be a six reel society drama, and judging by the excellence of her other productions it should meet with unusual success. There is an amusing story told of the time when Miss Dunn wrote her first professional article, of how, thinking little of her own work, she made a dozen copies or so and sent them to as many papers, with the hope that it might be accepted by one of them. By return mail, it is said, she received enthusiastic letters of acceptance from all of them — with invitations for more. After making her choice she extricated herself from the dilemma by explaining frankly, and admitting naively just how it had come about, with the result that she received even more urgent invitations to become a regular contributor.

Henry G. Sell has completed his part in "The Woman in Gray", the Serico Production Serial starring Arline Pretty. The entire company left Wilkesbarre for New York on Wednesday last.

George Larkin Completes Serial "The Lurking Peril"

IN a recent communication from George Larkin, announcement is made of the completion of his latest starring vehicle, "The Lurking Peril," of which Mr. Larkin is the author. The author also conveys the information that he intends to go to Lakewood for about two weeks where he will put the finishing touches on his new fifteen-episode mystery serial and a five-reel feature, which Mr Larkin describes as a thriller.

HECTOR V. SARNO

Current Release

"The Right To Happiness" with Dorothy Phillips and Rex Beach stories produced by Goldwyn.

In Production

"Rio Grande", Edwin Carewe's production of Augustus Thomas' story. Playing most important role.

Alan Forrest

LEADING MAN

"The Forgotten Woman"

P. D. Sargent Productions Co.

Pickford in "The Hoodlum" Breaks Standing Cleveland Record

E. H. Gerstle, manager of Loew's Valentine Theatre, Cleveland, announces that a new house record for both attendance and receipts has been established by the recent run of the First National production of Mary Pickford in "The Hoodlum."

The previous record for the Valentine was established over a year ago by Charlie Chaplin in "Shoulder Arms." Because of the fact that the signing of the armistice occurred during the run of "Shoulder Arms," Mr. Gerstle had expected this record to stand for all times on account of the special performances which he ran because of the Peace Day celebration.

"Brothers Divided" Booked For Loew's Metropolitan Circuit

According to reports from Pathe, "Brothers Divided," latest of the series of Frank Keenan independent productions for Pathe distribution, has been booked over the entire Metropolitan Circuit of Marcus Loew Theatres. The playing dates have not been definitely selected as yet, but probably will cover the latter part of December.

John J. Dacey, circuit salesman of the New York Pathe Exchange, who last week signed up the Loew circuit for the entire series of Harold Lloyd two-reel comedies, beginning with "Bumping Into Broadway," also booked "Brothers Divided."

Stage Rehearsal Tactics Adopted For Photoplay Production

Henry Kolker and Arthur D. Ripley, who is assisting him in the production of "The Third Generation" at the Brentwood, not only rehearse the players in each important scene but give to each a copy of his lines that he may study his part as though for the stage. Without this Mr. Kolker claims it to be impossible to secure the perfect timing of the action of the players to their sub-titles and the securing of that complete spirit of each part upon which the director insists.

As a consequence of this thorough preparation it is said that several long scenes are being shot in which the drama and story are perfectly carried to the climax without recourse to a single close-up.

Film Specials Announces Release on Dec. 1 of "Jolly Comedies"

Film Specials announces that "their series of comedies will be ready for release December 1." The new comedies will be titled "Jolly Comedies." The first release will be "The Nut Crackers," in two reels, produced by G. M. Anderson, featuring Ben. Turpin, and directed by Jess Robbins.

The second release will be called "Neptune's Step Daughter," in two reels, produced by the Macdon Pictures Corporation, featuring Gertrude Selby, and directed by Frank P. Donovan. These will be sold on the state rights market, according to the Film Specials report.

First Syd Chaplin Paramount Art-Craft Comic Written by Star

Sydney Chaplin, producing star of Famous Players-Lasky Corporation, announced this week the title of his first comedy production under his new million dollar contract. It is "One Hundred Million," from a story by the screen star himself.

With his advent into the author's field, Mr. Chaplin further demonstrates his versatility, as he is the star, producer, director and author of this his first Paramount-Artcraft production.

The company is said to be now busy filming interiors at the Jasper Hollywood studios where Syd, in the role of a wielder of the shears, is reported to be trying to figure out how to beat the forthcoming raise in tonsorial prices by working at the trade on a barber shop set.

"The Breath of the Gods" Will Have Elaborate Settings

The technical department at Universal City received instructions from President Carl Laemmle to spare no effort or expense in making "The Breath of the Gods," Tsuro Aoki's first starring vehicle.

Accordingly, nearly 50 different sets were erected at Universal City for Miss Aoki's initial feature, and as many more outside locations were utilized in completing the photodrama.

Rollin Sturgeon directed the production, and in the cast are Barney Sherry, Stanhope Wheatcroft, Arthur Carew, Ethel Shannon, Pat O'Malley and M. Seki.

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Equipment Service

Red Cross Institute Trains Cripples to Become Skilled Projectionists.

By Henry Braxton.

WHEN the Red Cross Institute for Crippled and Disabled Men announced about a year ago to the motion-picture industry that it was prepared to train cripples to become skilful projectionists the project was looked upon by exhibitors and producers in the light of an experiment. To-day it is an established fact for the Institute has graduated from its classes 42 disabled men who are now earning an average of $35 per week in the city's theatres as licensed operators. The first graduate of the class whose arm was shattered in a munition factory accident was equipped for a job as projectionist in a two months' course and sent out to work for a large film exporting house at 729 Seventh avenue at an initial salary of $35 per week. This man who little realized that he would ever be able to get back on the pay-roll after his accident is now earning $65 weekly with a good future in prospect.

Soon after America entered the war several far-seeing men and women realized the need of providing training for the cripples of industry, so that the experience thus gained might serve as a basis for the re-education of the returned disabled soldier. The enthusiastic efforts of these persons resulted in the establishing in New York City of the Red Cross Institute for Crippled and Disabled Men under the auspices of the American Red Cross. After the Institute had been under way for sometime and had found positions for hundreds of the city's cripples it was realized that crippled labor could supply the demand for skilled operators that resulted from the heavy drafts upon the ranks of industry made by the war. Accordingly a class of motion-picture operating was established with James R. Cameron as instructor.

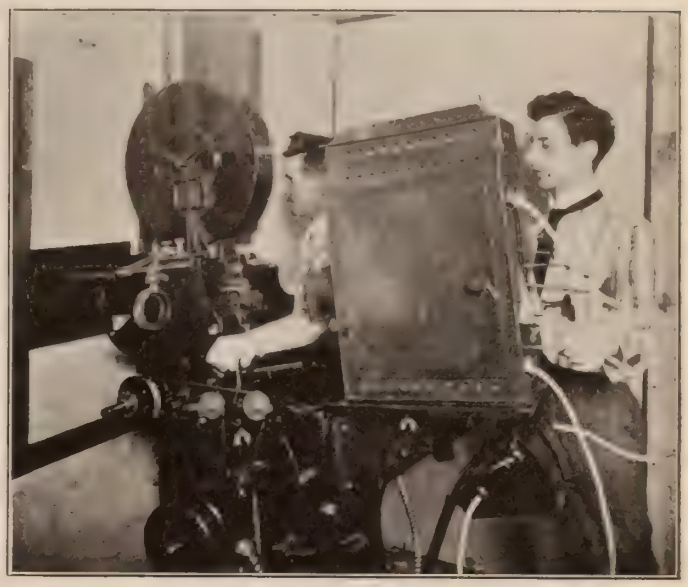
The choice of motion picture projecting as a trade for cripples was based on the knowledge that it was one of the growing trades, that in England and France the cripple had made good as a projectionist, that the wages were good, the working conditions were favorable and that almost any man with both hands intact could, with a course of study of about two or three months of duration, acquire sufficient knowledge to enable him to take charge of the machines in an operating booth.

Most of the first pupils to enroll were leg cases, either paralysis or amputation. They had to support themselves while learning but they were industrious and knew that the mastery of this trade would keep them forever from depending upon their relatives or the public for support or from begging on the streets as so many cripples are doing to-day. Out of the total of 45 men enrolled during the year only three men were found unfitted for the trade. The rest have passed the city examinations for licenses and are all holding good jobs.

The course of study in the motion-picture operating class in the Red Cross Institute is designed to be as thorough as possible. The pupil receives training in (a) elementary electricity, (b) the application of electricity to an arc lamp, (c) the construction, care and use of electrical appliances, such as transformers, mercury arc rectifiers, rheostats, motor generators, storage batteries, etc., (d) optics-construction of lenses, (e) theory of light, (f) construction and care of projeting mahines, (g)) handling, care and repairing of films.

The aim of the course is not only to fit a man to take the city examination for a license, but to give him a good working knowledge of actual projection. He must make a certain grade in his work both in theory and practice before the Institute permits him to apply for his license.

The equipment at the disposal of the students in the Institute was generously loaned by the Nicholas Power Company, the Precision Machine Company, the United Theatre Equipment Corporation through its president, Mr. Hallberg, Mr. William Fox and others. It is valued at $9,000 and consists of everything necessary to a mastery of the art of projection.



Instructing Disabled Soldiers in the Science of Projection

The equipment includes the following: Power's Motor Driver Projection Machine, Simplex Machine installed in asbestos booth, Acme Portable Machine equipped with mazda lamp, Cosmograph Portable Machine with pencil arc, Hallberg Motor Generator, Hallberg Economizer, Hallberg Regulator for mazda lamp, Step-Up and Step-Down Transformers, Rheostats, Mercury Arc Rectifier, Stereopticons, distributing board fitted with the various house-wiring systems, ammeters and voltmeters, various makes of screens, film measuring, cleaning and rewinding machines.

The producer, manufacturer and exhibitor in the motion-picture industry is urged to cooperate with the Red Cross Institute by calling upon its employment bureau for cripples who can fill the jobs that they have to offer, and by bringing to the attention of any disabled man of their acquaintance the opportunity that awaits the cripple by learning a good trade, free of cost, at the Institute. It is only by giving the cripple a chance to prove his worth that we can in some measure atone for the injustice to him in the past.

A New Department Suggested

R. Spedden:

I would like to suggest an addition to the Projection Department of the NEWS. Why not give the exact footage on films as they are released. The exchange doesn't tell us the number of feet hence the projectionist does not know. If he did know he could figure out ahead of time how long the show would be and how to space the reels so as not to rush one part of the show and slow up the other.

ANSWER:

A good idea, perhaps, but is it workable? Some of the smaller theatres get 60 to 90 day films. Thus if the exact footage was given at the time of release, the projectionist would find it necessary to look back through four to eight issues to find the list containing the feature he is to run. Would he do that?

However, we are not killing the idea but are passing it on to readers. If enough of them reply in favor of it and it is found that the suggestion can be worked through the producers and exchanges the NEWS will put it into practice.

Let's Call This Question Settled

G. WALDO, Sioux Falls, S. Dak., writes:

I see that different projectionists are having quite a time trying to place the blame for punch marks. Some blame the small town man and others the city man. I, myself, think that is about an even break, as I have seen it done in both small and large towns. But why try to put the blame on one or the other. If these men that are trying to place the blame would put as much of their time into trying to help stop it, they would be doing some good. As far as who is the better man, the small town or city man? I can show you some real good men in small towns and some in cities. There are also some very poor projectionists in both. Some who would make better street sweepers than they do projectionists.

It is up to the film exchanges to put their shoulder to the wheel. Without their help punching will go on as before. To date I have not seen where any exhange has sent out any literature to managers or projectionists to try and stop punching.

Another thing that the projectionist is doing is that when he works out some little attachment for the machine or has an automatic stop on his rewind, that he has figured out himself, he usually "hogs" his idea. How much better it would be if he would pass it along to the next one so as to help out some man who has not been able to remedy similar trouble.

It is time that the large and small town men throw up the sponge and pull together for the good of the game. Send in your little helps to the Projectionist Department where others can get the same good of them that you do. Don't be afraid that someone will laugh at your ideas. True, there is always someone that will "crab," but let them "crab." Where would you be to-day if you could not get help when you needed it?

Sure, I expect some "know-it-all" to have a come-back to this letter, but let him come if he can show us where he never needed help we will have to get a glass case for him.

Another thing that I think we have all noticed of late is the way film is scratched. It seems that the projectionist is forgetting that these scratches look bad on the screen. Also that as the film gets older and the scratches fill with dirt that they show up more on the screen. It is time that more care is given to the film all around. The waxing that is done in some of the exchanges is a crime. They might as well take and hold a piece of wax on top and bottom and let it go through that way. Oil, you will notice, is generally found on the left-hnd side of the film, as you look at it when running through the projector. Where does it come from? Most of it finds its way out of the intermittent movement and on to the star shaft. From there to the sprocket and then is thrown on to the film. Also it comes out of the upper and lower sprocket bearings and then to the sprocket, then on the film. Keep these sprockets clean and free from oil. Also keep the fire valves and your aperture plate clean. These are common faults that one will find wherever you go. Half of the projectionists' troubles come from dirty machines. Keep them clean, and with the type of projector with outside gears, wash them out good and clean once a month and cover the head at night with a piece of cloth; then notice the difference in the life of your gears.

Remember that oil and dirt together make a mighty poor lubricant. But for a better grinding compound that will cut the life of your gears in half, I have seen men use stick graphite on gears and never think of washing them out. The result is that it is no time before they have to put in a new set of gears. Every time that the house is swept out there is a lot of dust raised that has a way of getting through the portholes and settling on the machines. This mixed with the oil does the damage. Take and put a little oil on the end of your finger and rub your thumb on it and you will see how nice and smooth it is. Then take and sprinkle a little dirt on and rub your thumb over it and see how gritty it is.

COMMENT:

You have "hit the nail on the head" with your suggestion for improving general projection conditions. Only by passing around all stray ideas can the average of projection be bettered. A visitor can seldom go into a projection-room without seeing a device, a hook-up, a scheme of control or some such idea that is new to him. If the originator of the idea would only make a sketch of it or describe it sufficiently so that a drawing can be made, a good many thousands of projectionists instead of a few would benefit from it.

As one example — consider the automatic change-over scheme. There is a constant demand from men — especially those in the smaller towns — for simple cheap methods of changing over. Yet few ideas on this topic are received and printed.

What is the reason?

We believe it is due to a belief on the part of inventor that no one would be interested in the particular system he has devised and put together. Of course this attitude is wrong. Even though your idea is the same as a number of others are using it is still of great interest to thousands of men in states many miles from yours.

For some time now we have been publishing letters from both small town and big town projectionists. At first you may have noticed how one side put every scrap of blame on the other faction. Then as time went on and champions of both sizes of towns became aware that people are much the same whatever the population of their burg the language became slightly less violent until at the present time the writers are dividing the blame. Which is quite the right thing to do. As we have so often said in these columns, there is as much damage done to films in one town as another. The town doesn't cause the harm — it's the man *in* the town.

Neither does the wage paid the man determine his ability — at least not in the majority of cases. Unfortunately in many instances, the small town man is still receiving the wages of 1910, even though his own knowledge and competency has been added to until it is the equal of his city brother. If the small town man "gets down on himself and his profession" because of these conditions, he is liable to let his work get sloppy and unfinished. But this, we believe, is not the usual happening. As a general rule the small town man gets his education in or near his home town — and it is a mighty good education too — then leaves and takes up projecting in a city, with a naturally increased labor scale. Others prefer to remain at home, even though the remuneration is less, because of the fact that relatives or acquaintances are of more value to them than more pay. Thus we have the good men, both in the city and in the country — and there is no difference between them.

Frankly, we do not know what will be the next move of the Exchange. We hope that they have reached the apex of poor inspection and treatment of film. But that is merely a hope. Through experience we have found that it is impossible to do business with the Exchange Manager direct or with the man over him. Those over him seem to take no interest in the routine of the Exchange and invariably take the word of the Exchange Manager in preference to the word of a disinterested person. There seems to be but one thing to do and that is to go on as we have been going on the past few years, doing what we can. When a bad case of mutilation or inspection is called to our attention we take it up with the Exchange. Maybe promises of better work are made; more often nothing is heard from the protest. But sooner or later the truth must sink in, even in the most ivory of heads, and when that happens we all know that Exchanges will be something else than a mere shipping point.

Some time ago the writer of the foregoing letter sent us a sketch of an oil protector for the Simplex machine. We submitted the sketch to the Precision Machine Company and in due time received a reply. The illustration was made to accompany the description and everything was ready for printing when the printers' strike materialized. Now all the printed matter and cuts are at the printer's and cannot be reached. Regretfully we must withhold this story until better times. As it is, the NEWS has done well to get out a Projection Department in each issue, even though the material contained in it has not always been up to our usual standard. All we can say is "Watch for the first few issues when we return to our larger size," which we hope will be soon. There are several articles coming that will be of value to everyone. And they are but the beginning of many more.

N. A. M. L. Slides

W. Lane, Humble, Texas —

Where can I get a slide for the N. A. M. L.?

REPLY:

Write to Mr. Chas. Dorr, 41 Sargeant street, Winthrop, Mass., enclosing 30 cents and your membership number. Mr. Dorr is not a professional slide maker but carries on quite a business in slides as a side line. A large number of members have availed themselves of Mr. Dorr's offer and without exception have been well pleased with his product.

National Anti-Misframe League Pledge

AS a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Honor Roll

(1190) Chas. K. Gordon ..... Winchester, Ind.
(1191) William F. Egner ..... Iola, Wisc.
(1192) H. W. Boynton ..... Westbrook, Maine
(1193) R. J. Holroyel ..... Chicago, Ill.
(1194) J. Gordon Fowler ..... Lock Haven, Pa.
(1195) Harry A. Vogel ..... Portsmouth, Ohio
(1196) R. J. Nelson ..... St. Petersburg, Fla.
(1197) Chas. H. Hunt ..... Paducah, Ky.
(1198) Ira Henderson ..... Bluefield, W. Va.

Blank for New League Members

Member's name.....

Home address.....

Name of theatre where employed.....

Address of theatre and name of manager.....

.....

An Excellent Booklet

ONCE in a while a manufacturer will prepare a bulletin or booklet which carries real information, but the majority of such literature is practically worthless to the prospective purchaser and user.

There is no reason why business literature cannot be written from the viewpoint of the man who ultimately will use the equipment but few writers have seemed to realize this fact. It is not enough to fill a certain number of pages with text matter, illustrations and diagrams. Statistics either in column form or in paragraphs are at their best, uninteresting. But when facts are gathered together in a coherent story, every paragraph of which teaches and instructs while maintaining interest, the firm publishing the material has produced a work of real value to itself and industry.

The new booklet "Weather — and the story of how it is manufactured," issued by the Carrier Engineering Corporation, is one of the few pieces of business literature which come up to the standard set above.

In this book the story of manufactured weather is told in such a way that a novice can understand it and what is more important, apply the principles to his own business.

Several motion-picture laboratories have already installed the system of air conditioning treated in this book. Exchanges are coming to see the advantages of keeping the moisture content of the air in film storage vaults at the best figure for the year around. Even the best theatres are becoming educated to the possibilities of scientific air treatment.

For these reasons we are suggesting to laboratory and exchange managers and theatre owners that they request a copy of this book on "Weather." It will be well worth their while to learn the facts making up the book.

Formula For Shutter Positions

L. G. No. 1180;

How far from the lens should the shutter be set according to the distance of the screen, to prevent flickering?

REPLY:

This question is a bit vague but we believe we know what the writer means. He wants to know what the rule is (if there is such a rule) by which a man can set his shutter a certain number of inches from the lens with a certain throw in feet.

We have never heard of a positive rule of this sort. With the optical system as flexible as the one now in use, the formulation of such a rule would be an exceedingly difficult task.

The shutter is usually and best set according to local conditions as they exist. By this we mean that the shutter can best be set after the projector is installed and the remainder of the optical system adjusted.

After the projector is in place, the arc is struck and the lamp house moved back or forth until the right sized spot is obtained on the aperture plate. Of course the film will not have been threaded. Then by propping open the fire shutter the screen will be illuminated with a clear field. With the projection room dark it will be possible to see clearly the beam of light as it leaves the front element of the objective. At a point a few inches from this front element the beam will come to a "neck" or will narrow down to its smallest diameter, from which point it again diverges to the screen. This point of narrowest diameter is the proper place for the shutter.

By placing the shutter here it will be possible to cut down the width of the intercepting blade, thereby saving light. This point is generally called the "aerial image."

Now, it may be possible by the use of higher mathematics and optical laws to figure to a fraction of an inch where the "aerial image" will be formed but so far such figures have not been published.

In some theatres, conditions are abnormal causing the "aerial image" to be placed 12 to 15 inches from the front element of the lens. When this occurs the projectionist can do one of two things: compromise or buy a shutter shaft extension from manufacturers. If he can't afford the slight extra cost of the extension he usually runs his shutter as far out on the shaft as is allowable and lets it go at that.

Change in Frequencies

"Ohio" asks:

Can a 60 ampere Compensarc be used on 25 or 40 cycles? If it cannot, what is the reason?

ANSWER:

Perhaps you may have noticed that when buying alternating current machinery or devices the foremost question as asked by the manufacturer is: "What is your frequency?" This would indicate that the number of cycles play an exceedingly important part in a. c. apparatus, which is true.

You may also have noticed that for a device of the same capacity and voltage, the size varies inversely as the frequencies. That is, a 40 cycle outfit, say for example, a transformer would be larger than a 60 cycle, and one of 25 cycles still larger than the 40 cycle equipment. The reason for this increase is mostly in the weight of the iron core.

As the alternating current passes through the turns of wire wound around the iron core the iron is magnetized and sets up a magnetic field. This causes a sort of back pressure effect in the conductors and limits the flow of current. Now the amount of iron, or as it is more often referred to, the cross section is settled upon to a certain extent by the frequency of the circuit on which it is to be used.

To save weight and cost this cross section is cut down to as low a figure as possible and still give results without over-heating.

If this same device, we will assume it is a Compensarc made for 60 cycles — should be connected to a 40 cycle supply, it would be found that the iron was not sufficient to provide the required "back pressure" and more than normal current would flow. In some instances this abnormal current would burn out the device, but at least it would make itself evident by unusual heating of the core and case.

For purposes of illustrations, the reduction in frequency can be likened to a gradual approach toward direct current. And everyone knows what happens when inductive apparatus is connected to a source of d. c.

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Newman Redecorates Royal Theatre Without Interference to Patrons

THE Royal Theatre at 1020 Main Street, Kansas City, is at present in a condition comparable to the task of entirely making a bed, even to changing the mattress, without disturbing the occupant. The house is being remodeled and redesigned throughout, yet, impossible as it may seem, performances are going on all the time just the same. The seating capacity is being enlarged 200 seats. Although the work is not yet near completion, some of the more complicated portions of the work have been finished.

The Royal ranks to-day with the "best houses" and is in no way in the ranks of the "has beens," although it is not, of course, five years ahead of the times as it was when built by

Frank L. Newman. The owner has determined that the theatre should have the latest equipment in lighting and mechanical effects in connection with the scenic productions that are to be used with the photoplays, and a beautiful and costly interior that will render the Royal — and Royal is a fitting name — one of the finest and costliest and most exquisite of the smaller theaters in the country.

The floors have been changed to select oak polished and all chairs are to be of the latest make. The balcony loge floors have been re-stepped, improving the lines, and the floor work is laid over solid concrete. Marble wainscotes are to be used everywhere for beauty and cleanliness. This marble has been little used in this city and was adopted for its soft blending texture and color.

The main auditorium and stage are entirely redesigned, the new interior being in the Adam pattern, and the paneling of the ceiling in the center will be handled in the richest manner. The lighting effects will be as complete as those of the Newman, also owned by Frank L. Newman and said to be the most gorgeous in the United States in that respect.

The layman would not be impressed, perhaps, with the detail that to obtain the effects desired 100 switches and 50 dimmers are required.

The stage will be reconstructed to accommodate electrical and mechanical changes. The orchestra will be increased to sixteen musicians and the organ will be enlarged.

The women's room will be redsigned in the Colonial period and the men's room will be in Flemish treatment. The nursery and play rooms will be entirely done over as well.

Magnificent new draperies are being designed to correspond with the interior, which will be a Polochromatic blending of colors with old ivory and antique gold. Special electric light fixtures are being designed in polychrome coloring. The work is being rushed as far as possible, in order not to interfere with the comport of the theater's patrons.

C. A. L. says: ***Another Man Pledges***

I wish to put in my application to become a member of the National Anti-Misframe League. I have been a projectionist for about four years and have always tried to keep my film in as good shape as possible and am pretty sure that all my film leaves in better shape than it came in. I do not use a punch and never have.

I never have had any real trouble with my machines. We use the Powers 6A and they are in good shape. I always remedy all misframes and bad patches.

PROJECTOR
Columbia
CARBONS

Columbia Projector Carbons

Columbia White A. C. Special Carbons, for Silence, Steadiness, and Brilliance on Alternating Current

Columbia Silvertip Combination Carbons for Long Arc and Rich Color Values on Direct Current

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Incorporated
Cleveland, Ohio

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121 W. 42 St. New York

Some Letters from Readers

C. K. GORDON, Winchester, Ind., has this to say:

I am a small town operator and I would like to join the N. A. M. L. if you take on other than union men.

I have been reading in the *News* each week about the N. A. M. L. and the part it is playing in the treatment of films. And I know it is doing good because I receive better films when they have an N. A. M. L. tag on them than when they don't. I believe as Mr. Garvin and your corresponding Christopher, because we receive our pictures just as soon as the large houses in the city get through with them, and they nearly always have punch marks in them.

I am enclosing two pieces of film, one of 17 pictures and 15 punch marks. (This was at the beginning of part four. Why did they need it there?) and the other of 18 pictures and 16 punch marks. You can see that the film is new and hasn't been run very many times, and then the last of all at the end of part five where it said "The End" there were 10 punch marks and only 18 pictures. They were all made by the same punch. There are only two answers, it is either the city man or his helper.

Then Correspondent Christopher says:

Here goes for a line or two.

Enclosed you will find a membership blank for the N. A. M. L.

Send this fellow a bunch of labels, button and card for when his name is added to the list it makes our city 100 per cent. N. A. M. L.

We had one fellow in our city who was one of those "I don't give a care" kind but thanks to Providence (not R. I.), that we have gotten rid of him and he was the only one who wouldn't join but the fellow whose name I am sending you is in his place and one word about the N. A. M. L. to him and he said "Where's the blank?"

Well, this is all now as I have so much to do I am on the go all the time.

Chief, four houses or theatres and out getting members for the N. A. M. L. That's all I have to do.

Yours for boosting the N. A. M. L. "Over the top."

Let's have the United States 100% N. A. M. L.

Down with that sloppish "I don't care" kind of operators.

That's my slogan.

* * *

Hickman, Kentucky.

Friend Christopher:

Have just finished reading your interesting letter in the NEWS and will say, "Atta Boy." I am, like many other small town operators, for you. Some time soon you will have the opportunity to read what my opinion is of the big town projectionists. But let's stay together, all small town operators, and some day or any time we'll show them they are not the only ones that can thread a machine or turn up an arc.

JOHN R. WRIGHT.

I have just finished reading an article written by "Christopher," whoever he may be, for as this is but the second issue of the NEWS that I have received—I haven't got a line on all of the fellows.

Anyhow, I think his article registers a "Bull's Eye" in more ways than one—though he does take up quite a bit of territory.

Now, just at this time I happen to be what you might term "A Small Town Man." In fact the town is so small that one has to take a pretty powerful glass to see it at all. But in the past few years I have handled some fair-sized jobs, and worked on all kinds of equipment.

And after all the facts are simmered down you have this—"Good" and "Bad."

The picture booth is just like every other spot on this earth. In it you find the good and the bad—and I am not alluding to the Projectionist alone either, when I say this. In some first-class houses I have seen equipment that I would not dirty my hands on.

Yes, it is an inevitable fact that we have the good and the bad, and there is no remedy. Just as long as this world rolls along we will continue to have the good and the bad.

The good?

Simply this—when a Projectionist goes on duty he takes an oil can and lubricates his machines, cleans his sprockets, aperture,

(Continued on page 4134)

Sagamore Products

Metol *Amidol*
Glycin *Paradel*
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FILMUSIC COMPANY
1729 HIGHLAND AVE.
LOS ANGELES

Some Letters from Readers

(*Continued from page* 4132)

objective lens, condensers and then takes a greased rag and grooms the machines from top to bottom.

After this is done he prepares his film for showing — and he has then shaken up about enough dirt for one day so he sweeps out and puts things in order for the day's routine.

Now — providing that he has decent equipment — he projects a clear steady picture upon the screen. He keeps his machines in repair at all times and takes PRIDE in his work.

How many Projectionists can fill the bill as "GOOD?"

The "bad?"

Yes, two classes. Those that know no better and those that do know better but do not care, and take no pride in their work. The latter are hopeless — so kick the seat out of their trousers. Those that know no better deserve the right to learn. We all had to learn and so must they learn.

Last winter I visited the Strand, Minneapolis, Minn. The shutter was limited to about a five-inch streak — and as that is not as bad as ten inches — I did not blame the Projectionist but cussed the manager —" to myself."

In the best of houses you will find the bad, and in the poorest of houses you will find the good. There is but one course to pursue. Give a helping hand to the worthy, and the unworthy — RIDE THEIR FRAME.

For the benefit of those that have no good method of marking film connections I am enclosing a sample of system, and trust that you may deem it practical enough to reproduce in your Projection Department.

Truly yours,
G. E. SHEILS.

Why is a Film Cement?

Some of them seem to be for provoking profanity—when the joint lets go.
But IMSCO Film Cement makes a permanent mend, the same as if the film had never been apart.
If you don't believe it, a 15¢ bottle will convince and convert you.
And the same as IMSCO Film Cement makes Permanent Mends, so all IMSCO Products make Permanent Customers.

INDEPENDENT MOVIE SUPPLY CO.
729 Seventh Ave. New York

Argus Sales Conference

The annual convention of branch managers and salesmen of The Argus Enterprises, Cleveland, was held at the Hotel Winton, November 14 to 18.

About 40 representatives of this progressive, rapidly growing organization met to consider developments and new ideas of the company and to formulate their selling campaign for the coming year.

The Argus Enterprises, organized only a few years ago, have had a remarkable growth and have extended their business to international activities. They claim to be the most complete organization in the entire motion picture industry, their many activities covering the writing, producing and distributing of photo-plays, educational and industrial pictures; the manufacture and distribution of projection equipment, and the supplying of complete theater equipment.

Much of the time during the convention was spent on the new improved Argus-Mazda Universal Adapter for Mazda lamp projection, and the Argus Crystal Bead Screen. These two Argus products are meeting with increasing popularity because of their great efficiency in matters of insuring better screen illumination and of reducing operating costs.

"THE GREATEST OF THESE"

Argus produces educational film for Cleveland Community Chest Drive.

Pictorial 1-sheet poster will be mailed on request.

An important part of the big publicity campaign inaugurated in Cleveland, November 18, for the annual Community Chest Drive for $5,000,000 is a very interesting two-reel motion picture made from an allegory written by Robert McLaughlin, the playwright, and produced by The Argus Enterprises of Cleveland.

In his usual inimitable style, Mr. McLaughlin has built a very beautiful story around the three Biblical characters, Faith, Hope and Charity. The story and the film are exceptionally interesting and will no doubt have a great influence in bringing the Cleveland drive to a successful conclusion. The film will be shown during the week of the drive in every motion picture theater in Cleveland.

Emlay's High Speed Camera Tested

TEST pictures of the new Stereospeed camera, the invention of Earle Emlay, were made last week and reports indicate that they more than realize the anticipations of the Motion Picture Producing Company of America which controls it. The camera's maximum ability to take 384 pictures a second opens a new field for its exploitation aside from that of furnishing entertainment in public theatres.

Several requests for its rental have been received by the Company from manufacturers of scientific organizations in various parts of the country. Its ability to analyze the motion of high-power machinery, etc., is expected to require its activity mostly in this field.

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Our catalogue No. 8 illustrating in colors the latest artificial flowers for Theatre decoration FREE.

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Flickerless "Safety Standard"

Motion Picture Projector

Will run the "Safety Standard" narrow-width, slow-burning film, adopted by the Society of Motion Picture Engineers.

Can be used by *anyone, any time* and *any where*, without any danger, fire or insurance restrictions.

Labeled by Underwriters, "Enclosing Booth Not Required."

Weighs only 23 lbs. Fits in a small case. Operates from any light socket. The wonderful T4 lamp (just perfected for us) gives from 3 to 4 times the illumination formerly obtainable. Uses less than 100 watts in lighting 12 ft. picture at 75 ft. Motor drive and rewind at variable speed.

We make { Pathéscope Prints from any negative. Pathéscope Negatives from any positive.

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HOLD ARK
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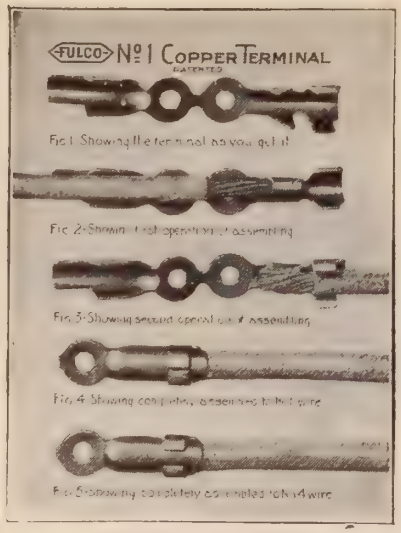

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A good picture is a temporary boost. An Estey Theatre Organ is a constant appeal.

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Brattleboro, Vt.

See our page ad. in the December 13th issue of the Motion Picture News

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Wages For Assistant

R. S., Philadelphia, Pa.:

My assistant asked me to ask you what you think would be the right wages for an assistant who works nights, 6:30 to 11, six days a week and Saturday matinee, 2 to 5 p. m.

He has no shows to carry.

REPLY:

A difficult question. We should say it depends on his training, whether he is really an assistant or merely a projectionist learning the game. His time of labor figures up to 30 hours weekly.

As an apprentice his earning power would probably depend on the size of town, seating capacity and quality of theatre. But offhand, we should say that an apprentice should receive not less than one-half of the pay of the regular man, and preferably more than this to keep him interested in his work until such a time as he steps into the shoes of a "regular."

On the other hand, if he is a projectionist hired to assist you, the difference in wages for equal hours should not be over 10 per cent.

Theatre and Exchange Mailing List Service

We rent lists of or address contemplated or existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving of from 20 to 50% in postage, etc.

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Of special interest to all who buy or sell Films.

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NEWS CAMERAMEN WANTED—We pay the highest price per foot and use a greater number of feet than all other producers of news reels combined. We want crisp, live subjects of anything and everything that is unusual or interesting either local, national or international. If you have a motion picture camera or can use one, shoot us your undeveloped negative by first parcel post (special delivery) or express with captions or all data obtainable. We can use up to 100 feet of one subject; for some extra special stuff will pay as high as $5.00 per foot. Write for more particulars and a field working card; become our permanent camerarespondent in your section. Address World Motion Picture Advertising Co., Inc., 500 Fifth avenue, New York City, Laboratory Dept. "Our news reel encircles the globe."

STUDIO FOR RENT

One of the stages at the Fischer Studios may now be rented. Complete modern equipment. For particulars apply A. H. Fischer Studios and Laboratory, 46 Main St., New Rochelle, N. Y. 'Phone New Rochelle 2277.

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Colors show Beautiful and Brilliant and are Permanent.

Hoods slip over the bulb.

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THE ARGUS LAMP & APPLIANCE CO.

Manufacturers of

Argus Sheck Universal Adapters

for Mazda Lamp Projection

and

Argus Crystal Bead Screens

WRITE FOR CATALOG CLEVELAND, OHIO

For Better Music

The Fotoplayer

62 West 45th Street AMERICAN PHOTO PLAYER CO. New York City

The Complete Plan Book

Two Autographed Subjects

"Our Children" and "In Middies and Bloomers"

AUTOGRAPHED Films, over the signature of Carlisle Ellis, who has been working for Uncle Sam in the film end of Government activities, is sponsor for two short reel subjects under the titles of "Our Children" and "In Middies and Bloomers."

The first mentioned is sort of children's hospital clinic, being an intimate view of the proper way to rear Young America and showing what the Children's Bureau of the United States Department of Labor did in the way of educating Gadsden, Ala., how to live and play better so far as the children were concerned.

The reel is interesting, contains many bits of comedy which register effectively because they are the unconscious little tricks of babies, both white and black, as they came before the visiting Government nurses and physicians who were conducting an educational campaign in the town named. Such subjects usually drag because an attempt is made to work in a story and because there is no action. This one holds attention because of the little shavers; they show them from the "fat and wiggly" age up to about twelve years, and because the scenes are always changing to new characters and to new demonstrations of what the work the Government is going along this line really amounts to. There are no "actors" in this. All who appear in the scenes are just people.

Of course some of the grown-ups can't resist the temptation to take a peep at the camera occasionally and most of them manage to look uncomfortable when being "shot," but this does not detract from the value of the film. Length of the production is stated as 2,050 feet.

"In Middies and Bloomers" isn't as entertaining as "Our Children," since it covers a more commonplace subject, the activities of the Y. W. C. A. in its Summit Lake (near West Point) summer camp for girls and the Bear Mountain camp for school girls, also a Y. W. C. A. enterprise, and because the participants in the scenes aren't so interesting as are the kiddies.

This picture, however, does have a wealth of beautiful scenery as a background and some good water stuff. With the exception of a few hundred feet, there is no attempt to inject a story into this production either. It is just views of the two camps and of the girls as they live during the vacations that the Y. W. C. A. provides

This one is stated as 1,850 feet in length. Mr. Ellis is the producer of both subjects, in so far as it has been necessary to title the sequences and tie the scenes together.

Plans for releasing have not been fully made. The first picture mentioned will be under Government supervision in part at least and the second will go out through the Y. M. C. A.—*J. S. DICKERSON.*

Universal Screen Magazine - No. 44

IF the exhibitor is ambitious to act in the capacity of teacher as well as entertainer he can do no better service than subscribing to the policy of running an animated Magazine on his program. No one is so wise but what he can glean a little more knowledge from this form of screen amusement. The field is inexhaustible. The Magazine can take the spectator into the realm of science; it can invite him on a little journey to the hidden spaces of the earth; it can introduce him to the wheels of progress; it can humor his vanity in the art of make-believe; it can point out to him memorable figures of yesterday; it can appeal to his sense of humor through life's little jokes; in fact it takes him by the hand and teaches him. And what he sees will not be forgotten. The Magazine teaches without making the onlooker conscious that he is being taught. He accepts it all as entertainment.

Universal is acting as a public benefactor with its Screen Magazine since there is no limit in the scope of the camera. It has revealed things which have heretofore been sacred to the laboratory. And by offering a variety of subjects there is always something of interest to everyone. Perhaps it has never entered your mind what an interesting study the Grand Central Terminal presents. You have only caught its architectural side. Here the camera takes you right into the yards and shows you how the trains are manipulated. Over seven hundred of these enter the Terminal a day, and you wonder at the system which guides them through without a single mishap. You see the crowds, you catch a glimpse of the dispatcher's office and the work that is achieved there. For it is the dispatcher who has you in the hollow of his hand once you have stepped aboard the train. Your safety rests with him.

Do you like shrimp salad? You've probably not given much thought about this member of the lobster family. We will tell you or rather the Magazine will show you that once the shrimps are caught, they are exposed to the elements and separated from the shells by dexterous footwork upon the part of the fisherman. He literally puts his stamp of approval on them. And a vital subject is revealed for the ladies. It shows the feminine sex how to choose their future husbands by handwriting. Weakness of character is revealed through a certain style. And so forth ad infinitum. The Magazine concludes with an interesting close-up of Kit Dalton, who is acknowledged to be the only living representative of the old outlaw days. He displays a revolver given him by Jesse James. And he certainly looks as if he meant business in his time. A wonderful face. A spry and erect figure for a man seventy-seven years of age. The Magazine surely holds the mirror up to nature, history, science and art.—*LAURENCE REID.*

SHOULD A WOMAN TELL?

Ask Metro

"THE STEEL KING"
(WORLD)

Will Satisfactorily Entertain Generally

ALTHOUGH the title implies a frenzied finance theme this picture comfortably dwells in a social atmosphere and portrays the familiar trio, a married couple, and the other man.

When the "Steel King's" father was gardener for an aristocratic family he had been unjustly discharged years before because the son had fought with one of the guests, and after this same son became rich on steel he finds the high brow family in dire straits financially and is able to purchase their mansion and marry the haughty daughter.

And then the guest whom the youth had thrashed years before came back pursued by a determined creditor and tried to persuade the wife to elope with him and thus obtain the fortune settled upon her but she found that she loved her husband now as much as she had previously loved his money and catches the bullet from the revolver held by the villain and thus saves her husband for whom the shot was intended and after her recovery the couple found happiness in each other's arms.

Is well directed, the continuity is even, and cast, sets and photography are all that could be desired.

Pulling possibilities and pleasing probabilities for respective audiences will register about as follows: Metropolitan, average puller and generally pleasing; Elite, average puller and fairly pleasing; Family, good puller and very pleasing; Workers, good puller and entirely pleasing.—Length, 5 reels.—Released November 24.—*TOM HAMLIN.*

THE CAST

John Blake	Montague Love
Eleanor Fairchild	June Elvidge
Eliot Fairchild	Charles Mackay
Clarissa Fairchild	Mrs. Priestly Morrison
Mrs. Phillips Wetherell	Marion Barney
Stephen Waynes	Charles Sutton
Horace Bracey	Alex Shannon
Arthur Whipple	Clay Clement

Story of Giles R. Warren.
Directed by Oscar Apfel.

PRESS NOTICE-STORY

June Elvidge and Montagu Love, popular World stars, are featured in "The Steel King," which will be shown at the ——— theatre for ——— days beginning ———.

This is not a story of Wall Street but is described as purely and simply a love story. It is not a story of high finance but deals with a millionaire's romance.

A middle aged millionaire purchases the estate of a proud but impecunious family who had once discharged his father as gardener because the son had fought with one of their guests.

He felt that having now bought the estate he was squaring old accounts for discharging his father so unjustly and then he marries the daughter. But the girl does not love him at all but needs the money to maintain her social position.

It is at this time that the man he had quarrelled with as a boy returns from the South and tries to induce the wife to elope with him. The millionaire discovers this plot and tells his wife that if she will make over all the property he gave her over to her father he will let her secure a divorce.

She finds that the plotter has deceived her in many statements and feeling also that her husband is tired of her she writes each of them a note of farewell and starts away alone.

The wife is seen by the would-be eloper and he embraces her just as her husband arrives upon the scene. It is the big scene of the photodrama and is described as wonderfully thrilling.

And out of all these romantic circumstances two hearts are joined in what looks like a promise of great future happiness.

PROGRAM READER

When he was a boy his father was unjustly discharged as gardener by this wealthy and aristocratic family.

And simply because the boy had fought with one of the guests.

When the boy grew to manhood and amassed millions he took a peculiar delight in coming back to that very same town and buying the estate from the formerly wealthy but now proud and impecunious family.

But he went farther than that. He married the pampered girl of this same proud family. He loved her.

And the girl frankly confessed that she only married him for his money in order to maintain herself and family in the high social position to which they had become accustomed.

It is at this time that the man whom the youth had quarrelled with as a boy, returned and made love to the wife.

This spelled trouble. And the final outcome is graphically depicted in the World picture coming to this theatre next week; "The Steel King."

June Elvidge and Montague Love are the stars.

SUGGESTIONS

After you have booked this picture it would be well to emphasize in all your advertising and publicity that it is not a story of high finance in Wall Street but purely and simply the romance of a millionaire. And then you should capitalize in every way possible on the names of the two stars as they each have a following. Announce that it is an Apfel production for World Pictures and spread as many photographs and cuts of the two stars as is possible to place. No stunt advertising would be in place.

"WINGS OF THE MORNING"
(FOX)

Farnum Followers Will Like This One

HERE is a story by Louis Tracy that fits William Farnum like a glove Thus the production will assuredly more than please the many admirers of this star. It should also undoubtedly entertain those who like the heroic; the chivalrous chap who meekly accepts disgrace rather than compromise a bad woman by telling the truth; the man who bravely rescues a strange young woman and tenderly cares for her on a desert isle; etc.

The scenarist, abetted by the director, has cleverly succeeded in putting everything in this picture and of course this provides plenty of action although the theme is so familiar that it does not furnish any suspense to speak of. The locale enables the cameraman to obtain some picturesque scenes of the isle and sea and the cast in support of Mr. Farnum is very good.

For this style of story and for this type of picture it can be proclaimed a very good production, calculated to register particularly heavy with the gallery gods and also to generally satisfy the more intelligent audiences.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, good puller and pleasing; Elite, good puller and fairly pleasing; Family, big puller and very pleasing; Workers, strong puller and greatly pleasing.—Length, 6 reels.—Released November 24.—*TOM HAMLIN.*

THE CAST

Capt. Robert Anstruther	William Farnum
Col. Costabel	Hershall Mayall
Lord Ventnor	Frank Elliott
Mir Jan	G. Raymond Nye
Taung Si Ali	Clarence Burton
Sir Arthur Deane	Harry De Vere
Iris Deane	Louise Lovely
Lady Costabel	Genevieve Blinn

Story by Louis Tracy.
Scenario by Charles Kenyon.
Direction by J. Gordon Edwards.
Photography by John W. Boyle.

PRESS NOTICE-STORY

William Farnum is presented by William Fox in a screen version of Louis Tracy's story, "Wings Of The Morning" at the ——— theatre beginning ——— for a ——— days run.

Louise Lovely, Hershall Mayall and Frank Elliott have principal roles in support of Mr. Farnum and the production is described as a thrilling romance on land and sea.

The young captain at a British garrison in Singapore tries to put a stop to the affair the Colonel's wife appears to be having with Lord Ventnor, also of His Majesty's service, but the wife and her admirer succeed in directing suspicion towards the young Captain and he is cashiered from the army in disgrace.

Under an assumed name the former captain enlists as a sailor on one of Sir Arthur Deane's ships. The daughter, Iris Deane was on the same ship when it went down in a terrific storm and was saved by the cashiered officer and they were the sole survivors.

Upon the desert isle they managed to exist and were able to successfully defend themselves against attacks of pirates until a ship finally came to their rescue.

This happened to be the ship that was searching for survivors and her father, Sir Arthur Deane was aboard as was also Lord Ventnor, her suitor.

When she told her father that she was engaged to the sailor who had rescued her and that he was the former Captain who had been cashiered, Lord Ventnor was furious.

In the meantime the Colonel's wife learned that Lord Ventnor had accompanied Sir Arthur Deane in the search for his daughter and became so jealous at his perfidy that she confessed to her husband the whole truth about falsely swearing away the honor of the young captain.

Then the big scene takes place when the Colonel brings the two men face to face. This production is not only described as intensely dramatic and filled with fast action but has the romantic angle enhanced by the tang of the ocean.

It is said to be one of William Farnum's best starring vehicles.

PROGRAM READER

William Farnum is coming to this theatre next week in a William Fox picture.

"Wings Of The Morning" by Louis Tracy, has been filmed and this is the star's best screen vehicle according to all reports.

The tang of the sea is said to be in this romance and thrill upon thrill in a fascinating drama that is vitally gripping.

Louis Lovely, Hershall Mayell and Frank Elliott are in support of Mr. Farnum and J. Gordon Edwards directed the production.

The young Captain is cashiered in disgrace from the army and he would have been vindicated and not his innate chivarly prevented him from compromising the honor of a woman.

But a shipwreck brought him his own romance and was the direct cause of his final victory against the enemy.

SUGGESTIONS

When you have booked this picture you will naturally announce it as, "William Fox presents William Farnum," and be assured you have two names that will draw. Of course you will augment this pulling power by mentioning the story and author as the writer is also very well known: Louis Tracy's "Wings Of The Morning." Then you have three names in the cast that have drawing power in most places; Louise Lovely, Hershall Mayall and Frank Elliott. For lobby, foyer and stage decorations a tropical display suggestive of two on a desert isle is very appropriate.

"DAWN"

(BLACKTON-PATHE)

Readers of Story Will Appreciate Picture

THOSE that know the appealing theme of the story, "Dawn," by Eleanor Porter, will no doubt be drawn to the theatre to see J. Stuart Blackton's screen version. And they will enjoy the picture beyond question. But if your regular clientile like the real big stuff with a tremendous punch, this will not register very heavily with your audience.

The cutting, editing or scenario is apparently most to blame for this, although there are very few directors who are peculiarly fitted to produce the sort of a picture that this story seemed to demand. And, although the theme is appealing, it is not broad enough in general to intensely interest the average audience.

But while the picture will not score as a particularly big production in many localities it should generally satisfy as a good picture. Robert Gordon and Sylvia Breamer interpret their roles nicely and the photography is very good, while the sets and exteriors are appropriate. The producer aimed high but did not quite hit the bullseye, called masterpiece.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, good puller and generally pleasing; Elite, good puller and quite pleasing; Family, good puller and generally pleasing; Labor, average puller and fairly pleasing.—Length, 6 reels.—Released November 23.—*TOM HAMLIN.*

THE CAST

Keith Burton ..... Robert Gordon
Dorothy Parkman ..... Sylvia Breamer
Daniel Burton ..... Harry Davenport
Uncle Joe Harrington ..... James Furey
Susan Betts ..... Fannie Rice
Mrs. Natalie Colebrook ..... Flora Finch
Mazie Sanborn ..... Gladys Valerie
Mrs. McGuire ..... Margaret Barry
John McGuire ..... Eddie Dunn
Lefty Scrubbs ..... Gus Alexander

Story by Eleanor Porter.
Direction by J. Stuart Blackton.
Scenario by Stanley Olmstead.

PRESS NOTICE-STORY

"Dawn," the novel by Eleanor H. Porter, has been filmed by J. Stuart Blackton for Pathe and will be shown at the ——— theatre for ——— days beginning ———.

Sylvia Bremer and Robert Gordon have the leading roles. The youth had been refused by the army on account of his eyes being weak and from then on he noticed that each succeeding day seemed more foggy and he feared he would lose the sight entirely.

He was in love with Dorothy Parkman, the town belle and heiress but he heard her make a remark once that she just couldn't bear to even look at a blind person. It was then that his sufferings became acute as he realized that he might soon become an object of rity to everyone and possibly be scorned by the girl whom he loved so dearly.

The girl, unknown to the youth, persuaded her wealthy father to engage an eye specialist for him but the operation was not successful and he was absolutely blind. But during his convalescence he fell in love with the nurse whom he never saw.

And the nurse, under an assumed name, was his youthful sweetheart, Dorothy. She showed a tender devotion which he could not withstand and he bitterly compared the sweet characteristics of the nurse to the cold-heartedness of his former sweetheart, little knowing that they were one and the same.

When the discovery came to him that they were one and the same girl, through a chance careless remark of a friend, he was all broken up over it and became sarcastic toward the girl who truly loved him. But he simply thought it was pity until the truth came out.

He had a very bad opinion of Dorothy as she was with his widowed father so much and they were constantly talking over plans for a building. But when he learned that the building was being erected as a training school for the blind and that he was to be superintendent he saw that his jealousy was groundless and realized that Dorothy loved him with a true and constant love.

PROGRAM READER

Eleanor H. Porter's great novel has been filmed by J. Stuart Blackton and this Pathe picture will be shown at this theatre next week.

Sylvia Beamer and Robert Gordon are the featured players, and they have been surrounded by an excellent cast.

It is not often that a charming story of just this sort finds its way to the screen. It is quite sad at times but the sweet romance and the deep underlying thought combines to create a glowing story of love and achievement.

"Dawn" is the title of the film, which closely follows the book story.

Stricken by blindness in his early youth he feels that he must sacrifice sweetheart because he had once heard her say that she just couldn't bear to even gaze upon a blind person.

And when he became blind he remembered her former remark.

But the girl loved him and who can resist forever the love of a woman like Dorothy Parkman.

And then —

You *must* see this picture "Dawn" when it is shown here next week.

SUGGESTIONS

Your first good bet after you have booked the picture is to rush to the bookstore and arrange for co-operation. The novel by Eleanor H. Porter is said to have a wide vogue and the book section of any department store should be glad to tie-in with you. A private showing to the clergy and social leaders should secure many recommendations for the film as the subject matter would please them. J. Stuart Blackton has a name well known to the fans and his name should be used on all announcements. Sylvia Breamer's photographs and cuts should be displayed wherever possible.

"THE BLUE BANDANNA"

(ROBERTSON-COLE)

Breezy Role for Desmond in Western

WILLIAM DESMOND has a role in his newest release, "The Blue Bandanna," which brings out his good-natured personality—a personality that has been somewhat subordinated of late so that he might display his versatility in serious offerings.

"The Blue Bandanna" scores in a modest way. It doesn't offer any pretentions in the shape of originality or the execution of the familiar idea from which it is moulded. Rather does it please because of its humorous characterization and the human touches conveyed by the director and the star. Mr. Desmond appears as a tenderfoot who journeys to the West for his health. And before he returns with his heart functioning properly you will look upon him routing villainy as expressed by stage-coach robbers and clearing up the good name of the ex-convict, the father of the "only" girl. Not much to it is there? But the simple story is fortified with a wealth of humorous high lights which are brought forward emphatically by the star.

It is an average Western as far as action is concerned. Russell Simpson gives a life like portrayal as a Western farmer and Jean Acker makes a personable daughter. The farmhands are not so genuine.—Length, 5 reels.—*LAURENCE REID.*

THE CAST

Jerry Jerome ..... William Desmond
Jim Yancy ..... Russell Simpson
Ruth Yancy ..... Jean Acker
Ben Cowan ..... Frank Lanning
Sheriff ..... Richard La Reno

By Eugene B. Lewis.
Directed by Joseph J. Franz.
Produced by Jesse D. Hampton.

PRESS NOTICE-STORY

William Desmond, the popular Western star, comes to the ——— theatre for ——— days beginning ——— in his newest photoplay entitled "The Blue Bandanna." This picture is a romantic drama enacted against Western backgrounds. It generates a full size quota of action which is depicted in the shape of hard riding, and stage-coach robberies, Mr. Desmond plays the role of Jerry Jerome, a young New York millionaire, who, when he discovers that his overworked nerves are strained to the breaking point, goes West for his health. Coincident with Jerry's arrival at Jim Yancy's farm, a series of mysterious stage robberies are inaugurated, and in attempting to solve these and capture the bandits Jerry frames a fake hold-up, which leads to his being suspected of the crimes.

Of course his reason for meddling in the affair is Yancy's daughter, Ruth, who not only captures his heart but puts him through a course of domestic sprouts by making him the "maid" of all work at the farmhouse. The boys at the ranch dub him "Lizzie" but Jerry turns loose on his tormentors and evens the account. When he discovers that Yancy is an ex-convict who has reformed, but who is blackmailed into assisting in the hold-ups, he captures the bandit who is holding exposure over Yancy's head. This is an exciting Western and it gives the star a role appropriate to his dynamic personality. The picture is well punctuated with humorous high-lights and the romance carries an appeal. Mr. Desmond is supported by a competent cast.

PROGRAM READER

Jerry Jerome was ordered West for his health and arriving in the "wild woolly" he decided to hang up his hat in Jim Yancy's home. He didn't care much about performing the domestic duties on the ranch but it pleased Ruth Yancy. And he would willingly do anything to oblige her. Now the stage was being held up frequently by a man who wore a blue bandanna and when Jerry found this disguise hidden in Yancy's barn he was a trifle worried. How he discovered the bandit—who wasn't Yancy—although the old man knew a lot about the robberies, how he turned the tables on the real criminal, how he won the girl, are events which compose a sure-fire melodrama—a melodrama that carries action and suspense in every scene. It all happens in "The Blue Bandanna," William Desmond's newest picture which comes to this theatre next ———.

SUGGESTIONS

The William Desmond pictures don't vary enough to make any extra exploitation so it would be best to concentrate upon the star himself and emphasize his interesting personality. Make mention that no actor on the screen surpasses him in the delineation of Western roles. Make use of the title in catch lines, teasers, and in newspaper exploitation. Mention that the spectator will see an old-fashioned stage-coach robbery and the thrills that go with it. Tell that Mr. Desmond can always be depended upon to furnish good entertainment. If you go in for atmosphere you might dress **your ushers in cowboy regalia** with blue bandannas for their neckwear. Emphasize that it is a rollicking story of the West with the star shining to splendid advantage. Mention that Russell Simpson is also in the cast. There is no better character actor on the screen.

CATCH LINES

He was an Eastern tenderfoot, but he carried a hefty punch in his right arm. See William Desmond in "The Blue Bandanna," a picture of adventure and thrills.

———

See the good-natured William Desmond in the colorful Western, "The Blue Bandanna." You will be thrilled with a stage-coach robbery and amused with ranch life.

———

He came West for his health and found it. And he also found the most wonderful girl in the world. See William Desmond in "The Blue Bandanna."

"FIGHTING CRESSY"

(J. D. HAMPTON-PATHE)

Blanche Sweet Scores in Harte Story

"FIGHTING CRESSY," Jesse Hampton's adaptation of Bret Harte's story, "Cressy," is mostly a study in character sketches but so well are they interpreted that the lack of action is hardly noticeable The story is not compact enough to keep the spectator at close attention, which leads us to state that it could be told in five reels rather than six. The result would be more satisfying since it would tend to make the action more spontaneous. Bret Harte cannot be excelled in drawing Western characterization and if his action occasionally falters when given screen expression his figures are always interesting enough to sustain the story.

The plot of "Fighting Cressy" has to do with a feud carried on by two old settlers over the boundary line of their property. Romance enters to scatter sunshine when Cressy, the daughter, of one of the pioneers, loses her heart to a member of the rival camp. Before the climax is reached you are greeted with picturesque scenes in which Cressy is the dominant figure. You catch the glamour of the early days of California, days of '49. These are the scenes — charged as they are with quaint humor and atmosphere, pathos and poetry, that embrace you and lift you from your environment.

Blanche Sweet in the title role gives an exquisite performance — one which is filled with charm and feeling. She can humanize a Bret Harte heroine better than any other actress on the screen. Her absence from the camera until recently has brought depth to her intepretative ability. She makes Cressy an unforgettable figure. A splendid cast has been assembled to interpret the remaining characters. Russell Simpson again demonstrates his ability to enact a lifelike portrayal. Others include Edward Peil, Pell Trenton and Frank Lanning.— Length, 6 reels.— *LAURENCE REID.*

THE CAST

Cressy ..... Blanche Sweet
Hiram McKinstry ..... Russell Simpson
John Ford ..... Edward Peil
Joe Masters ..... Pell Trenton
Seth Davis ..... Antrim Short
Old Man Harrison ..... Frank Lanning
Mrs. Dabney ..... Billie Bennet
Georgie ..... Georgie Stone
Uncle Ben Dabney ..... Walter Perry
Ma McKinstry ..... Eunice Moore

By Bret Harte.
Scenario by Fred Myton.
Directed by Robert Thornby.
Supervised by Jesse D. Hampton.

PRESS NOTICE-STORY

"Fighting Cressy," Blanche Sweet's newest film production, which comes to the ——— threatre beginning ———, is an adaptation of Bret Harte's virile story, "Cressy." It is a tale of the pioneer days of the West where men and women lived according to their own code of morals. Its chief character is Cressy, the daughter of Hiram McKinstry, who had migrated from Kentucky in his search for gold. The father thought the world of the girl yet in his worship of her he found time to carry on a feud with Old Man Harrison — a feud which had arisen over the boundary line of their property.

Cressy, being the prettiest girl of the community, attracts the attention of John Ford, the school master, whose sole object in winning her is to add her name to his list of conquests. But she does not respond to his attentions inasmuch as she has fallen in love with one of Harrison's henchmen, Joe Masters. Whenever this young man would attempt to display his affection for her she coldly shows him his place. And this is done when he saves her from degradation at the hands of Ford. A time comes when the feud reaches the danger point and Joe is shot by one of the McKinstry men. Cressy hides him in the barn and successfully holds it until her father arrives. And he is not brought out until the feud is ended. It could not be maintained with two members of the rival factions in love.

Bret Harte has painted the pioneer West in his familiar way. The story is vital and vivid with all the Hartean ingredients. His skill at plot and characterization is emphasized here to a marked degree. The story is embellished with picturesque locations and faithful atmosphere. Miss Sweet makes Cressy an unforgettable character because of the depth of feeling and understanding she puts into the portrayal. She is ably assisted by Russell Simpson and others.

PROGRAM READER

You all know Bret Harte—you all know that he stands supreme as the best story teller of the West that ever lived. He has done a great deal for pictures for he has brought us into intimate contact with a people who will never fade from memory—a people who lived and loved and fought and drank in the days of the pioneer West. Manager ——— takes great pleasure in presenting at the ——— beginning ——— an adaptation of his stirring tale, "Cressy," entitled "Fighting Cressy," with Blanche Sweet in the title role. Enough to state that it is one of the most entertaining pictures of the early days of California that has ever been produced. Miss Sweet is an ideal Bret Harte heroine. Somehow she makes the lovable character unforgettable. You will see her the central figure of a vivid and vital tale. And you will leave thoroughly entertained.

"MIND THE PAINT GIRL"

(FIRST NATIONAL)

Star's Admirers Should Enthuse Over This

HERE we have Anita Stewart in a role where she rises from sordid surroundings and wins fame as a theatrical star in a single night. And it is an ideal part for her. Conway Tearle registers strongly in an appealing role. This drama has its locale in London and is very well directed.

It is well mounted in every respect and convincingly realistic The cast in support of Miss Stewart and Mr. Tearle is well balanced and capable. This is an excellent story and cleverly adapted from the stage success, and the screen version possesses the intrinsic worth to completely satisfy any kind of an audience and Miss Stewart's admirers will enthuse over this one.

When a scene shifter drops a pot of paint upon the stage and she cries, "Mind the Paint," the idea is put into a song and the little chorus girl is allowed to sing it, springing into immediate fame. And there is a very gripping love element and the romance is true enough to life to eschew the happy ending.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, big puller and very pleasing; Elite, strong puller and highly pleasing; Family, big puller and very pleasing; Labor, good puller and generally pleasing.— Length, 5 reels.— Released November 10.— *TOM HAMLIN.*

THE CAST

Lily Unjohn (afterwards Lily Parradell) ..... Anita Stewart
Capt. Nicholas Jeyes ..... Conway Tearle
Lord Francomb ..... Victor Steele
Lal Roper ..... Templer Saxe
Vincent Bland ..... Arthur Donaldson
Hon. Arthur Stidulph ..... Robert Lee Keeling
Mrs. Arthur Stidulph ..... Virginia Norden
Mrs. Unjohn ..... Hattie Delaro
Bob ..... George Stewart
Jimmie Birch ..... Gladys Valerie

Adapted from the stage play written by Sir Arthur Wing Pinero.
Directed by Wilfred North.

PRESS NOTICE-STORY

Anita Stewart is the star in the screen version of sir Arthur Wing Pinero's great stage success, "Mind The Paint Girl" which is due for a ——— days run at the ——— theatre beginning ———.

This is a First National Attraction and Conway Tearle is Miss Stewart's leading man.

Lily Upiohn was born and brought up in what is practically known as the slum district of London and after the death of her father she secures a position in the chorus at the big Pandora Theatre.

One day when the composer was seeking in vain for a theme in a new song which he thought essential to the show's success a scene painter accidently drops a pot of paint down from his scaffolding. Lily screamed, "Mind The Paint."

It was this that gave the composer his inspiration and he wrote the song entitled "Mind The Paint." and Lily was allowed to sing it and became famouse overnight as the "Mind The Paint Girl."

The real heart interest in the story is where a fine army officer resigns from the army rather than go away with his comrades. He wanted to be near Lily the star while waiting for her to become his wife. She was now known as Lily "Parradell" and her mother tried hard to assume the aristocratic attitude toward the world.

When Lily is courted by Lord Francombe the former army officer, her old sweetheart, discovers them together and this is the big scene of the play and is described as tremendously impressing in the screen version also.

PROGRAM READER

She was born and brought up by poor parents in the slum district of London.

And this girl won fame in a single night and became the star of the famous Pandora Theatre.

A composer was nearly driven to distraction when he realized that his show needed a new song to enliven it and he couldn't think of a single idea.

And then the inspiration came like a flash. It happened when the scene painter dropped a pot of paint from his scaffold and it splashed the stage.

A little chorus girl cried, "Mind the paint." And "Mind The Paint" was the name of the big song success that he immediately wrote. This same little chorus girl sang the song and was made in a single evening.

It is the fact that she was soon ardently courted by two fine youths that make this story interesting.

The screen version of Sir Arthur Wing Pinero's great stage success, "Mind The Paint Girl." is coming to this theatre next week.

It is a First National Attraction and Anita Stewart is the star.

SUGGESTIONS

When you book this feature you should dwell strongly upon the fact that it is the screen version of the stage success by Sir Arthur Wing Pinero and that it is another First National Attraction with Anita Stewart as the star. Mention also that Conway Tearle is her leading man and you have a galaxy of names that are sure box office pullers. Stunt advertising may be indulged in by dressing a pretty girl in overalls and sending her about town with a brush and a pot of paint. No sign or placard is necessary. When they see the announcements elsewhere they will know what the title "Mind The Paint Girl" means. It's a sort of a "teaser" tie-in that will arouse curiosity.

CATCH LINES

With one leap she covered the long distance from sordid surroundings to stardom overnight.

———

She had to choose between two ardent lovers. And when she rendered her decision they were both disappointed.

"THE BELOVED CHEATER"

(ROBERTSON-COLE)

Excellently Developed Story of Original Theme

LEW CODY is the central figure in this feature an interesting study of the "he-vamp" at his favorite recreation, the "hunting" of the feminine sex. The role fits him exactly. This fact and a highly original and quite probable story, except for an incident or two, is responsible for a production which should register as entertainment with any audience.

The producers had a ticklish subject to handle, since allowing any suggestion of sensuosness to creep in, would have been fatal to its entertainment value. It is to the credit of Director Wm. Christy Cabanne, Mr. Cody and the capable supporting cast that this slip has not been made.

Mr. Cody depicts a somewhat familiar type of the modern male. He contracts the "love making" habit, learns all the rules of the game and can be said to be a grand success at it.

There is no attempt to point a moral. The philanderer doesn't reform. He just "lets one get by," perhaps on the theory that losing one "bird" from his "bag" isn't of any great importance when one is such a successful "hunter."

The production has been beautifully staged, the direction is characteristic of Cabanne and the photography is excellent.—Length, 5 reels.—*J. S. DICKERSON.*

THE CAST

Bruce Sands ..... Lew Cody
..... Doris Pawn
Mr. Challoner ..... Frederick Vroom
Mr. Morgan ..... Andrew Robeson
Mrs. Thorndyke-Brook ..... Alice Fleming
Eulalie Morgan ..... Eileen Percy
Kingdom Challoner ..... Jack Mower
Wang ..... Himself

Directed by Wm. Christy Cabanne.
Photography by J. A. Durbray.

PRESS NOTICE-STORY

"The Beloved Cheater," pronounced one of the most unique photoplays of the season, comes to the ———— for a ———— days' engagement beginning ————.

The production boasts of a theme which is entirely different than any picture heretofore presented, and it is in this that it is especially recommended. There is a world of entertainment promised in the fundamental idea of the story, that of incidents in the life of two very unusual people, one a wealthy bachelor who makes love to all women just for the satisfaction of winning their regard, much as a hunter likes to stalk difficult game or the fisherman angle for the most elusive of fish, and a prudish young girl who denies her fiance kisses because she thinks the custom "disgusting."

The picture is a close view of the wooing of the professional lover, a philanderer who courts like an artist. There is nothing sensuous or suggestive in his way of making women care for him.

He knows all the little weaknesses of the feminine sex and plays upon them as a violinist might upon the strings of his instrument.

What happens when the girl of the story enters his life makes an interesting picture. Especially so since there is not the usual conventional ending in sight from the first sequence. Debonair Lew Cody has the role of the philanderer and plays it so well that he may be likened to a male Theda Bara. There is a strong supporting cast and the picture has been given a sumptuous production, big sets and beautiful clothes being a part of every scene. Wm. Christy Cabanne directed with skill and foresight since not a single sequence is offensive.

PROGRAM READER

You who have claimed that there was nothing new in the plots of photoplays must needs see "The Beloved Cheater," which arrives at this theatre beginning ————, for at last something different has been found, a story which stands in a class by itself both in point of theme and in the characters around which the incidents of the plot are woven. In the man of the story, we all know many a prototype in real life, a bachelor of his own choosing, who has reached the age of discretion and experience, wise in the ways of women, unscrupulous in his affairs with women, yet with all retaining a code of morals which releases him from the role of the common philanderer or the roue, since he "hunts" with the fine discrimination of the sportsman, caring more for chase than the game. In the woman we have equally as unique a type.

What happens when they meet is interesting and novel. There is no attempt to point a moral in this picture. Rather is it a story which you might view in real life if the roofs of the houses of this city were taken off and you were permitted to see the innermost lives of some men and some women. The end of the drama is not to be foreseen. There is no maudlin sentiment expressed. It is life-like and real, a great picture enacted by a great cast, one which has been able to handle so delicate a subject without the suggestion of cheapness or sensuousness creeping in.

CATCH LINES

"His specialty was the ladies—this debonair, handsome chap of mature years and wide experience. He kept a record of his conquests, a sort of 'notching of the gun stock' like the bad men of a Western novel."

The chink put on his slippers and for a moment the thought came that it might be pleasant to have this wonderful, charming woman to perform the task, but the momentary weakness passed and he sagely observed to himself as he watched the Chinaman at work: "Practically the same service with no obligations."

"He smiled and talked his way into the innermost soul of every woman who interested him. None were immune. It was a way he had, born of long experience in the art of playing at love and a willingness to cheat in what he paid for that which he received."

"A GUN FIGHTIN' GENTLEMAN"

(UNIVERSAL)

Not Enough Action for Carey Here

HARRY CAREY has become such a capable interpreter of Western action that whenever this element is allowed to lose its spontaneity and vigor his pictures lose that punch which characterizes them. It may be that having a hand in writing his latest Cheyenne Harry story he lost his perspective insofar as measuring out a plethora of actionful scenes. He has provided himself more of a humorous study than what is usually his allotment. The theme itself is hoary with age—it being the familiar argument that the way to a woman's heart is through applying cave-man methods.

Cheyenne Harry has returned from Chicago without accomplishing any satisfaction from the cattle king that the latter intends to reimburse him for stealing his property. He had been humiliated by the magnate's daughter and her guests, who thinking he was some sort of savage, had behaved outrageously at the dinner table. A far-fetched scene and one that doesn't ring true. Harry becomes an outlaw after stealing the cattle king's payroll and his debt is squared when he kidnaps the daughter who has journeyed West on a hunting expedition.

Most of the action is centered upon Harry's methods in taming the spirited girl. And it becomes quite monotonous especially when you wait anxiously for some old-fashioned Harry Carey "fireworks" which are rather belated in their arrival. The story is framed against some picturesque backgrounds. Kathleen O'Connor is the girl in the case and Barney Sherry plays the cattle king, Jack Ford, who is also one of the authors, directed the feature.—Length 5 reels.—*LAURENCE REID.*

THE CAST

John Merritt ..... J. Barney Sherry
Helen Merritt ..... Kathleen O'Connor
Cheyenne Harry ..... Harry Carey
Earl of Jollywell ..... Harry Meter
Helen's Aunt ..... Lydia Titus
Buck Regan ..... Duke Lee
Seymour ..... Joe Harris
Old Sheriff ..... Johnnie Cooke
The "Youngster" ..... Ted Brooks

By Harry Carey and Jack Ford
Scenario by Hal Hoadley.
Directed by Jack Ford.

PRESS NOTICE-STORY

Harry Carey, the popular Western actor in Universal pictures, will be seen again at the ———— theatre on ———— of ———— week in his latest photoplay entitled "The Gun-Fightin' Gentleman." Special interest is attached to the offering in that the star, in collaberation with Jack Ford, wrote the story. This is not his first attempt in turning out his own material. In fact he has contributed a number of "Cheyenne Harry" stories, and since he interprets this character he is always able to furnish himself an interesting role. Mr. Ford, who directed the feature, needs no introduction. His work has long been a source of admiration to those who follow the Western type of photoplay. He never fails to instill a rapid amount of action, which is always enacted against picturesque backgrounds.

"The Gun-Fightin' Gentleman" tells the story of Cheyenne Harry, whose property is in danger of being stolen from him by John Merritt, the Chicago cattle king. When Harry discovers the way things are going he journeys to the Western metropolis and boards the lion in his den. Inasmuch as he has arrived just in time for dinner Merritt's guests proceed to embarrass him with their idea of a cowboy's table manners. Provoked by their attitude he leaves and with the satisfaction that he will get even with Merritt. The opportunity presents itself when he writes him a letter informing him that he has robbed the pay-roll of the ranch and sends a receipt for the amount on account. So Harry is forced to become an outlaw. And full payment is exacted when he kidnaps Merritt's daughter, Helen, and compels her to love him. She hates him at first, but his forceful character awakens a deep response in her heart.

PROGRAM READER

Harry Carey, the Western actor, will appear at this theatre in the near future in a photoplay which he wrote in collaboration with his director, Jack Ford, entitled "The Gun-Fightin' Gentleman." He is Cheyenne Harry again, and it is his object to fight for his property which has been stolen from him by the cattle king, John Merritt. Getting no satisfaction from his ranch, Harry journeys to Chicago to board the lion in his den. He arrives just in time for dinner and the guest is made an object of ridicule by the magnate's daughter and her friends. Provoked by their display of "manners" and obtaining no satisfaction from Merritt, he returns to the ranch and becomes an outlaw. And he eventually exacts payment in full for his stolen property. How he does it is told in a series of exciting incidents—incidents which are enacted against picturesque backgrounds. See Harry Carey in "The Gun-Fightin' Gentleman"—It is an interesting picture.

CATCH LINES

The story of a man who turned outlaw in order to exact vengeance. See Harry Carey in his own photoplay, "The Gun-Fightin' Gentleman."

The cattle king had refused to deal with him, so he stole the pay-roll and kidnapped his daughter. What happened? See the vivid Western, "The Gun-Fightin' Gentleman."

They thought because he came from the West that he was something of a savage. And so they proceeded to embarrass him. But he turned the tables. How he did it is revealed in the Harry Carey picture, "The Gun-Fightin' Gentleman."

"MALE AND FEMALE"

(PARAMOUNT-ARTCRAFT)

Lavish and Spectacular Production

THAT Cecile B. De Mille has proven himself one of the foremost directors on the screen has long been recognized. It looks as if he has excelled himself with "Male and Female," an adaptation of Sir James M. Barries's play, "The Admirable Crichton." There may be those who will find fault that the original title has been changed but if they know the British playwright they will appreciate the fact that he cannot be done successfully on the screen. So "Male and Female" is Cecil B. De Mille's achievement any way you look at it. True he has incorporated Barrie's underlying thought that English life is divided by sharp contrasts — that equality does not figure in it except in moments of extremity. And when stressful events are over things are as they were in the beginning.

Master and mistress become the servants and the butler and maid preside when all are cast upon a Crusoe island in the South Seas. Remarkably thrilling is this wreck and the suspensive moments contained in the scene are intermingled with flashes of humor, thanks to Theodore Roberts' keen sense of characterization. The butler who had recognized his position with supreme modesty becomes a domineering lord. The island scenes are not too long, so progressive and interesting is the director's action.

It is a remarkable picture, this "Male and Female." The story is well told, the acting is of a superior order despite the fact that most of the players do not suggest Britishers, and it is produced with a lavish disregard of expense. It is rich in details and atmosphere and realistic strokes and there is a story interest that keeps one fascinated.— Length, 9 reels.— *LAURENCE REID.*

THE CAST

Crichton, a butler ..... Thomas Meighan
Lord Loam ..... Theodore Roberts
Hon. Ernest Wolley ..... Raymond Hatton
Lord Brockelhurst ..... Robert Cain
Lady Mary Lasenby ..... Gloria Swanson
Tweeny ..... Lila Lee
The King's Favorite ..... Bebe Daniels
Susan ..... Julia Faye
Lady Eileen Dun Craigie ..... Rhy Darby
Agatha Lasenby ..... Mildred Reardon
Lady Brockelhurst ..... Maym Kelso
Treherne ..... Edward Burns
McGuire ..... Henry Woodward
Thomas ..... Sydney Dean
"Buttons" ..... Wesley Barry
Fisher ..... Edna May Cooper
Mrs. Perkins ..... Lillian Leighton
Pilot of Lord Loam's Yacht ..... Guy Oliver
Captain of Yacht ..... Clarence Burton

By Sir James M. Barrie.
Scenario by Jeanie MacPherson.
Directed by Cecil B. DeMille.

PRESS NOTICE-STORY

Cecil B. DeMille, famous for his long string of artistic motion picture successes, is declared to have excelled all his previous efforts in "Male and Female," his newest Paramount-Artcraft picture which will come to the ——— theatre beginning ———. This is an adaptation by Jeanie MacPherson of Sir James M. Barrie's celebrated play, "The Admirable Crichton." The story relates the thrilling experience of a super-intelligent English butler, Crichton. A mere menial in his own land, he becomes the man of the hour when his master's yachting party is wrecked on a desert island. He rules the fortunes of the group and wins the heart of his master's beautiful daughter, only to refuse her for a little serving maid.

The brief outline of the story does not do justice to this sumptuous production, nor to its wealth of dramatic action. It carries a beautiful theme, the working out of which stamps Mr. DeMille as a master director. Despite the lavish scale upon which the picture is screened, the inimitable Barrie humor and his whimsical touches are apparent throughout. Thomas Meighan has the leading role and other prominent players in the cast are Gloria Swanson, Lila Lee, Theodore Roberts, Bebe Daniels, Raymond Hatton and Guy Oliver. No effort was spared by Mr. DeMille to make "Male and Female" a faithful reproduction in every respect.

SUGGESTIONS

Superlative praises can be sung about this picture—the latest from the DeMille factory. Inasmuch as your patrons recognize this director's artistry providing you presented his previous pictures, they will flock to see his latest achievement. It would be well to state in emphatic terms that it is an adaptation of Sir James M. Barrie's celebrated play, "The Admirable Crichton," which was one of the most successful contributions to the stage. Play up the author in all your exploitation—then follow his name with the director's. Mention the remarkable array of talent—the cast including the "wonder man," Thomas Meighan, who will be remembered for his performance in "The Miracle Man," Gloria Swanson, Lila Lee, Theodore Roberts and others. Emphasize the beautiful theme. Bring out the lavishness and the spectacular appeal of the production. Treat in it a dignified manner and use your circular letter campaign here. Publicize it far in advance.

CATCH LINES

"Male and Female," the adaptation of Sir James M. Barrie's celebrated play, "The Admirable Crichton," is unquestionably the finest picture yet produced by the master director, Cecil B. DeMille. It is dramatic, luxurious and spectacular.

"VICTORY"

(PARAMOUNT-ARTCRAFT)

An Absorbing Heavy Calibre Drama

MAURICE TOURNEUR'S screen version of Joseph Conrad's great novel is a decidedly distinctive and unique offering. It is of heavy calibre and quite away from the usual run. In fact, this appears to be so absorbing, intense, and weirdly tragic in spots, that it will thoroughly grip the adult minds but is no picture for children to witness, or for the unsophisticated to view.

Besides brilliant direction this production is splendidly mounted and has an exceptional cast. Lou Chaney's characterization is compelling and Seena Owen, Jack Holt and Wallace Beery are excellent in their respective roles.

A young man absorbs the teachings of his father and becoming bitter against the world, the son voluntarily exiles himself on an island, determined to cultivate a contempt for pity and become devoid of sympathy. On a visit to the mainland however he breaks his vow when he rescues a young girl and takes her to his island where they maintain purely a platonic friendship.

Three scoundrels visit the island and it is then that the young man awakens and declares that he is now convinced that the two greatest enterprises in life are to love and to kill.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, big puller and very pleasing; Elite, strong puller and very pleasing; Family, good puller and generally pleasing. Workers, big puller and entirely pleasing.— Lenght, 5 reels.— Released November 30.— *TOM HAMLIN.*

THE CAST

Axel Heyst ..... Jack Holt
Alma ..... Seena Owen
Ricardo ..... Lou Chaney
Schomberg ..... Wallace Beery
Mr. Jones ..... Ben Deely
Mrs. Schomberg ..... Laura Winston
Pedro ..... Bull Montana
Capt. Davidson ..... George Nichols

Story by Joseph Conrad.
Scenario by Stephen Fox.
Direction by Maurice Tourneur.
Photography by Rene Guissart.

PRESS NOTICE-STORY

Maurice Tourneur's latest production is a screen version of Joseph Conrad's novel, "Victory," and will be shown at the ——— theatre for ——— days beginning ———.

This Paramount-Artcraft picture is described as a gripping photoplay and is portrayed by a special cast which includes Jack Holt, Seena Owen, Lou Chaney and Wallace Beery.

Joseph Conrad's story shows a young man who tries to follow his father's teachings in life, but it happens that his learned father was very bitter against the world and advocated a contempt for pity and that a person should never allow himself to be swayed by sympathy.

When the son voluntarily exiles himself upon an island fully determined to cultivate this hardness of heart his plans are all upset when he rescues a girl who was being pursued on the mainland and brings her to his island.

While the great friendship which sprang up between them was purely platonic the girl grew to love the man and was piqued at his apparent neglect.

It is at this time that three great scoundrels land upon the island with the sole intention of robbing the man and carrying the girl away. This trio formed one of the most unique criminal groups in existence and stopped at nothing to accomplish their objects. They were of the adventurous kind and murder meant nothing to them.

This condition of affairs aroused the man of the island and roused him from his lethargy. When he saw one of the brutes embracing his girl he began to see red for the first time and forgot all his father's teachings.

He declares to the girl that he is now awakened and is convinced that the two greatest enterprises in life are to love and to kill. And the villainous trio is summarily eliminated, leaving the hero and his sweetheart in each other's arms, the only living beings on the island.

PROGRAM READER

"I am now firmly convinced that the two greatest enterprises in life are to love and to kill," declared Axel Heyst.

And within one short hour the villainous trio was no more and he was alone with his sweetheart on the island.

Joseph Conrad is a great author and writes novels that grip and thrill.

And his great book, "Victory," has been screened as a Paramount-Artcraft picture by Maurice Tourneur, the master director.

The cast is a special array of screen artists including Jack Holt, Seena Owen, Lou Chaney and Wallace Beery.

When "Victory" comes to this theatre next week we urgently request you not to miss it. It is a heavy dramatic offering, bordering on melodramatic romance and one of the most gripping stories you ever saw on the screen.

SUGGESTIONS

After you book this one you will find that many angles of exploitation are open to you. But do not neglect the author. This is the first one of Joseph Conrad's stories ever screened, and his stories have a wide following. Let them know that it is not a war story and mention the members of the cast as often as possible, especially Jack Holt, Wallace Beery, Seena Owen and Lou Chaney. And then the fact that Maurice Tourneur produced it and it is a Paramount-Artcraft, will assuredly pull them in. If you have a good opening the word of mouth advertising afterwards should assure you of an increasing attendance, as it is novel and tremendously impressive.

Advance Information on All Film Releases

CHRISTIE FILM COMEDIES
(At State Right Exchanges)

CHRISTIE TWO REELERS
Nov. ..—A Roman Scandal (Colleen Moore) 2
Oct. ..—Wild and Western (Fay Tincher) 2

SINGLE REEL COMEDIES
Her Bear Escape 1
Home Brew 1
His Master's Voice 1

EDUCATIONAL FILM CORP.
(Through State Right and Educational Exch.)

RED CROSS TRAVEL SERIES
The Relief of Poland 1
Constantinople, the Gateway of the Orient 1

BLACK AND WHITE COMEDIES
Oct. 13—Business is Business 1
Oct. 6—A Prince There Was 1

EQUITY PICTURES CORPORATION
Silk Husbands and Calico Wives (House Peters) 6
Eyes of Youth (Clara Kimball Young) 7

FAMOUS PLAYERS-LASKY EXCHANGE

PARAMOUNT-ARTCRAFT
Nov. 30—Scarlet Days (Griffith Prod.) 5
Nov. 30—Counterfeit (Elsie Ferguson) 5
Nov. 23—The Miracle of Love (Cosmo. Production) 5
Nov. 23—It Pays to Advertise (Bryant Washburn) 5
Nov. 23—The Invisible Bond (Irene Castle) 5
Nov. 16—23½ Hours Leave (McLean-May) 5
Nov. 16—Male and Female (Cecil B. DeMille) 5
Nov. 9.—What Every Woman Learns (Enid Bennett) 5
Nov. 9.—Crooked Straight (Charles Ray) 5
Nov. 9.—Luck in Pawn (Marguerite Clark) 5
Nov. 2.—L'Apache (Dorothy Dalton) 5
Nov. 2.—Turning the Tables (Dorothy Gish) 5

FOX FILM PRODUCTIONS

BIG PRODUCTIONS
Should a Husband Forgive 5
Kathleen Mavourneen 5
Evangeline 6

WILLIAM FARNUM SERIES
Wings of the Morning 5
The Last of the Duanes 5

TOM MIX SERIES
The Daredevil 5

FOX ENTERTAINMENTS
Thieves (Gladys Brockwell) 5
Eastward Ho! (William Russell) 5
The Winning Stroke (George Walsh) 5
Lost Money (Madoline Traverse) 5
Vagabond Luck (Ray-Fair) 5
Chasing Rainbows (Gladys Rockwell) 5

GOLDWYN EXCHANGES
The Cup of Fury (Rupert Hughes) 6
Flame of the Desert (Geraldine Farrar) 7
The Loves of Letty (Pauline Frederick) 5
Jubilo (Will Rogers) 6
The Gay Lord Quex (Tom Moore) 5
Jinx (Mabel Normand) 5
Bonds of Love (Pauline Frederick) 5
Strictly Confidential (Madge Kennedy) 5
Almost a Husband (Will Rogers) 5
The World and Its Woman (Geraldine Farrar) 5
Lord and Lady Algy (Tom Moore) 5

W. W. HODKINSON CORP.
Mary Minds Her Business (Billie Rhodes) 6
Hearts and Masks (Billie Rhodes) 6
The Joyous Liar (T. Warren Kerrigan) 5

METRO EXCHANGES

NAZIMOVA PRODUCTIONS
The Brat (Nazimova) 5
The Red Lantern (Nazimova) 5

SCREEN CLASSICS, INC., SPECIALS
Fair and Warmer (May Allison) 6
Please Get Married (Viola Dana) 6
Lombardi, Ltd. (Bert Lytell) 6

PATHE EXCHANGES
Dec. 14—The A-B-C of Love (Mae Murray) 6
Dec. 7.—Brothers Divided (Frank Keenan) 5
Nov. 30—Dawn (Sylvia Breamer-Robert Gordon) 6

BOUND AND GAGGED (Serial)
(George B. Seitz and Marguerite Courtot)
Dec. 14—Eighth, Arrested 2
Dec. 7—Seventh, A Fatal Error 2
Nov 30—Sixth, Out Again, In Again 2

THE BLACK SECRET
(Pearl White and Walter McGrail)
Dec. 14—Sixth, The Unknown 2
Dec. 7.—Fifth, The Acid Bath 2
Nov. 30—Fourth, Below the Water Line 2

"FLYING A" SPECIALS (American)
The Hellion (Margarita Fisher) 5
Six Feet Four (William Russell) 6

AMERICAN FILM COMPANY, INC.
Aug. 19—This Hero Stuff (William Russell) 6

REALART PICTURES CORPORATION

SPECIAL FEATURES
The Mysteries of the Yellow-Room (Chautard) 6
Soldiers of Fortune (Dwan) 7

STAR PRODUCTIONS
Erstwhile Susan (Constance Binney) 5
Anne of Green Gables (Mary Miles Minter) 6

ROBERTSON-COLE PRODUCTIONS

SUPERIOR PICTURES
Nov. ..—A Fugitive from Matrimony (H. B. Warner) 5
Nov. ..—The Blue Bandanna (Wm. Desmond) 5
Nov. ..—The Illustrious Prince (Sessue Hayakawa) 5

SPECIALS
Dec. ..—The Beloved Cheater (Lew Cody) 5
Nov. ..—The Broken Butterfly (Tourneur) 5
Oct. ..—The Open Door (special cast) 5

SELECT PICTURES
Aug. ..—The Undercurrent (Guy Empey) 6
Sept. ..—Faith of the Strong (Mitchell Lewis) 5
Sept. ..—A Scream in the Night (Special) 5
Oct. ..—Isle of Conquest (Norma Talmadge) 5

SELZNICK PICTURES
(Distributed Through Select Pictures Corp.)
Sept. ..—A Regular Girl (Elsie Janis) .....
Oct. ..—The Country Cousin (Elaine Hammerstein) .....
Oct. ..—Sealed Hearts (Eugene O'Brien) .....
Oct. ..—The Glorious Lady (Olive Thomas) .....
Nov. ..—Piccadilly Jim (Owen Moore) 5
Out Yonder (Olive Thomas) 5
Nov. ..—The Broken Melody (Eugene O'Brien) 5

TRIANGLE EXCHANGES
Nov. 23.—Flame of the Yukon (Dorothy Dalton) 6
Sept. 7—Let Katie Do It (D. W. Griffith) 5

UNITED ARTISTS CORPORATION
Dec. 29—When the Clouds Roll By (Douglas Fairbanks) 6
Oct. 20—Broken Blossoms (D. W. Griffith) 6
Sept. 1—His Majesty the American (Douglas Fairbanks) 8

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS
A Gun-Fightin' Gentleman (Harry Carey) 5
Lasca (Edith Roberts-Frank Mayo) 5
Under Suspicion (Ora Carew-Forrest Stanley) 5
His Divorced Wife (Monroe Salisbury) 5

JEWEL PRODUCTIONS, INC.
The Good Ship Rock 'n Rye (Mrs. Joe Martin-Jimmy Adams) 2
The Mite of Love (Mabel Taliaferro-Robert Edeson) 2
A Jungle Gentleman (Mrs. Joe Martin-Jimmy Adams) 2
The Right to Happiness (Dorothy Phillips) 8

VITAGRAPH EXCHANGES
Pegeen (Bessie Love) 5
The Darkest Hour (Harry T. Morey) 5
The Tower of Jewels (Corinne Griffith) 5

SPECIALS
The Vengeance of Durand (Alice Joyce) 7
The Climbers (Corinne Griffith) 6

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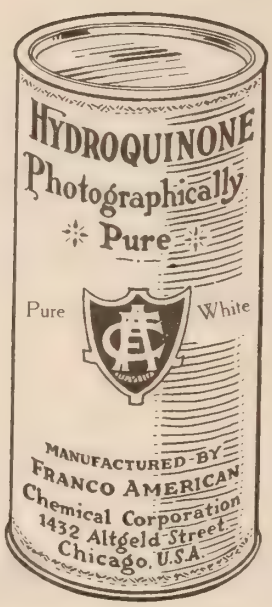

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Motion Picture News

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VOL. XX No. 25.

Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y. under the Act of March 3, 1879

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presents

"VICTORY"

A Paramount-Artcraft Picture

Well, it certainly *isn't* a war picture.

THIS is what "Victory" is, according to the Motion Picture News: "Maurice Tourneur's screen version of Joseph Conrad's great novel is a decidedly distinctive and unique offering. It is so absorbing, intense and weirdly tragic in spots that it will thoroughly grip the adult mind".

Play up the names of the great director, the famous novelist and the splendid cast including Jack Holt, Senna Owen, Lon Chaney and Bull Montana. "Victory" is a magnificent production worthy of your utmost exploitation.

Scenario by
STEPHEN FOX

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

Produced by
MAURICE TOURNEUR

D.W. GRIFFITH
PRESENTS
"SCARLET DAYS"
A Tale of the Olden West
Scenario By S.E.V. TAYLOR. Photographed By G.W. BITZER.
PERSONALLY DIRECTED BY D.W. GRIFFITH.
A Paramount-Artcraft
Picture

—— a red-blooded story of the forty-niners, colorful, romantic, vigorous; a page of history from the days of gold, filled with laughter, thrills and heroism—that's "Scarlet Days"—a story that grips, played by a cast of great artists directed by D. W. Griffith.

His latest, his greatest, his best!

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

FAMOUS PLAYERS-LASKY PICTURES

Do You Want To Lose Your Foreign Market?

EVERY man has a right to his political sympathies; but when facts line up to show that his own vital interests are unjustly assailed, the wise man forgets politics, lays aside theories, and rolls up his sleeves to fight the battle of self preservation.

Gentlemen of the motion picture industry, here are some hard, irrefutable facts which call for instant action more vigorous and persistent than any you have ever made in common cause, for never has your industry as a whole been so seriously threatened.

This appeal is made without thought of personal benefit, in the belief that in the great rush of affairs few of us have had time to give full consideration to this subject, and therefore do not realize how desperately our interests are at stake.

A full knowledge of conditions can lead only to the conclusion that unless the Peace Treaty is immediately accepted by the United States Senate without reservations that will require further negotiations — for the least delay will be fatal — the American picture industry will lose millions of dollars now, and the bulk of its European export trade for all time.

* * *

THIS European export trade is vital to our business. When I tell you that ONE New York concern alone did over three million dollars worth of business in Europe in 1918 — at a time when only half the market was open to us and shipping and licensing conditions were exceedingly difficult — you may get a hint of what the American business as a whole would amount to under favorable conditions. And we have never had such an opportunity to exploit our goods. During the war film production in Europe ceased, and American pictures were introduced and became popular where they otherwise would never have been shown. Europeans became "educated" to our advanced methods of production, and there is now a general demand for our pictures in preference to their own. But we are rapidly losing the marvellous advantage. Native production is on again with an unprecedented rush, and showing rapid improvement in quality.

All Europe has gone amusement mad. Theaters are packed as never before and in France, England and Germany, new picture houses of the finest type are springing up like mushrooms. Berlin alone reports five new theaters finished, one of them the largest in the world.

In the meantime American pictures are virtually barred from the markets!

And the reason is the ruinous rate of foreign exchange!

On this account, Germany has placed an embargo against the importation of American films, and, along with at least two other governments, has issued a rescript forbidding payment of monies abroad for anything other than vital necessities. Italy also has a strict embargo against American films.

France, Italy and the various Balkan formations, badly as they need our pictures, cannot buy them without going broke. Our export film business has virtually ceased, and a prolonged delay in its revival will deliver this vast market permanently to European producers. Make no mistake about these statements. As the owner of over two hundred expensive American productions,

An Appeal to Patriotism, Profits and Plain Common Sense

I have been in constant dollar to dollar contact with every phase of the developments. My partner and I have been going back and forth to Europe like commuters for the last three years. We know painfully whereof we speak.

* * *

I HAVE discussed the general situation with big men of affairs. They are all agreed that the holding up of the Peace Treaty is responsible for the decline in foreign exchange, and that the only remedy would be the extension of credits, which cannot be attempted until this country allays the economic unrest at home and abroad by the ratification of the treaty. Mr. Frank A. Vanderlip, a finance expert of international reputation, told me that the Central Powers could only recover through the reestablishment of trade with us, and this trade cannot be resumed until the Peace Treaty is accepted and subsequent loans and credits extended to raise and stabilize the rate of exchange. George E. Roberts, Vice-President of the National City bank, discussing the slump in values of all classes of remittances caused by the delay in accepting the Treaty which will provide a basis for placing large foreign credits here, said, "Trade balances are running so heavily in favor of the United States that other peoples cannot find the means of making payments. Trade cannot go on under such conditions. Our exports must decline or our imports increase until the situation comes into balance unless we are willing to aid by making loans," etc., etc.

* * *

THE Senate alone can save this situation, which, aside from its larger effects upon suffering millions in war wrecked lands, spells ruinous loss of income to the film industry here, and possibly the end of its progress toward bigger and better things.

Wake the Senate up. Make it cease kicking the treaty back and forth between political goal posts.

Immediately following the treaty defeat, foreign exchange broke to the lowest records in all history. The pound sterling fell to $3.99, the French franc to 10c, the Italian lire to 7¾c. This means in round numbers that there are now $4.00 in a pound that used to be worth $4.87; 10c to a franc formerly worth 20c; 7¾c to a lire formerly worth 20c and 2c to a mark formerly worth 24c! It means that Germany must pay 110 marks for every 10 marks worth of goods she buys — that France must pay $2.00 for every dollar's worth she buys, that Italy must pay $6.00 in Italian money for a $2.00 bushel of American wheat! How can non-essentials like films fit into a scheme like this? You don't have to be a Republican or a Democrat to see that such disintegration of values must raise the exchange embargo on exports and lower the tariff against imports, and that America's wonderful opportunity to control the world's markets is being relentlessly ruined.

When the Edge bill designed to finance this country's foreign trade came up recently in Congress, it was put off till the new session as a "matter of small importance."

I do not believe it possible, but if perchance there should be a smug few who, having their own distribution in certain parts of Europe, figure this awful condition as being to their advantage, let them be warned by the broader aspects of the case; Europe is confronted with financial panic unless she gets credits at once, and a rising exchange that will enable her to purchase essential raw materials. We need the help of each and every one, no matter how great or how small.

* * *

REMEMBER that foreign made pictures have never had an American distribution, while the enormous foreign distribution of our films has enabled us to spend on our productions sums that would wipe a foreign concern out of business. This superiority must cease; our standards must decline and our profits disappear unless this utterly unnecessary condition, created by selfish politicians, is speedily corrected. Forget mere opinions if you have them and look the facts squarely in the face. Your business is in the balance — your living threatened. Do your part. Write and wire the Senators from your State and Congressmen from your district. Do it now — today — there is no time to lose. Tell them you want the Peace Treaty accepted without ruinous reservations immediately.

Let the voice of the mighty motion picture industry be heard in Washington! Make it your business to *say something.* They will hear you and heed you if you speak, for they dare not slight the "movie"—the mightiest weapon of publicity and education in all the world.

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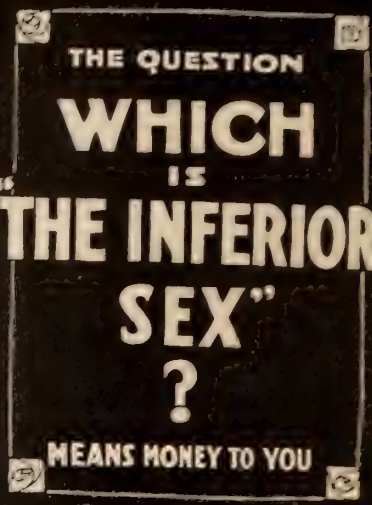

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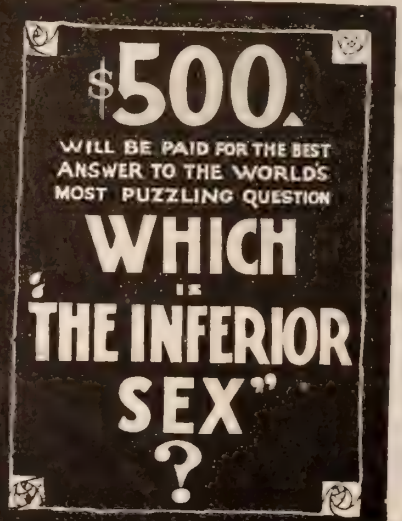
Give the Patrons of Your Theatre the Opportunity to Earn $500

You Simply Have to Call their Attention to the following Contest

CONDITIONS OF CONTEST

The Chaplin-Mayer Pictures Co., Inc., who are presenting MILDRED HARRIS CHAPLIN in a series of motion picture productions, offer a prize of $500 in cash for the best letter answering the question

WHICH IS "THE INFERIOR SEX"?



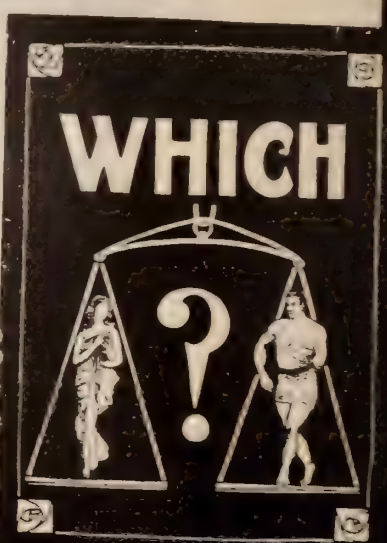
The contest is open to everyone — man, woman or child. There is no entry fee. The only requirement is that the answer shall be in a form of a letter addressed to

MILDRED HARRIS CHAPLIN
6 West 48th Street, New York City

and that the letter shall be not more than three hundred words in length. The contest will close at 5 P. M. on February 28th, 1920. The award will be given to the letter which in the opinion of the judges is the best argument to upset the time-worn tradition that woman is man's inferior and proving that woman is not the inferior of the sexes.

The judges will be Mildred Harris Chaplin, William H. Leahy, head of the scenario department of her company, and a representative from one of the leading motion picture magazines, appointed by the editor.

Mildred Harris Chaplin will send an autographed photo of herself to each person entering the contest immediately upon receip of his or her letter.



SAM HARDING KNOWS

The finest motion picture theatres in the world are in America.

Sam Harding owns one of them, the Liberty Theatre, at Kansas City, Missouri.

REALART PICTURES

will aid Mr. Harding in realizing on his big investment and in extending the fame of his house as a theatre where patrons always are certain of obtaining the best entertainment.

Mr. Harding is a showman who knows.

REALART PICTURES CORPORATION

ARTHUR S. KANE, President

469 Fifth Avenue New York City

REALART PICTURES

SAM HARDING
LIBERTY THEATRE
KANSAS CITY, MO.

She thought she could e
plain her absence with t
news of her marriage, but—
The famous tenor wit
whom she eloped believed i
love without the formality
the marriage ceremony!
REALART
PICTURES

ALICE BRADY

Directed by KENNETH WEBB

e character of a plucky girl who is caught in the scandal net her father sets for another an—the most powerfully dramatic role of Miss Brady's remarkable career on either screen ge!

"THE FEAR MARKET"

By Amelie Rives (Princess Troubetzkoy)

bsorbing story of those who feed on crumbs snatched from the tables of the rich—a study human nature, its pathetic weaknesses and its admirable traits of loyalty and love, as pre- d in one of the most exciting stage plays of Broadway's history.

patrons won't want to miss it and you can't afford to. It's Realart!

DO YOU KNOW WHAT

"REPEAT ATTENDANCE" MEANS?

Many exhibitors are familiar with "repeat dates," but few have had "repeat ATTENDANCE." It will be a mystery to most until they play

"THE MYSTERY OF THE YELLOW ROOM"

An EMILE CHAUTARD Production

and learn that a picture *can* be entertaining and mystifying enough to BRING THE SAME SPECTATOR TWICE—in the course of the ONE engagement. That's pulling power, eh what? The attendants leave "THE MYSTERY OF THE YELLOW ROOM" shouting their praise and their guesses and vowing they'll come back to see the whole bag of tricks emptied *again*. They're only *human!* Cash in on it like a smart showman!

(PRESENTED BY MAYFLOWER PHOTOPLAY CORPORATION)

REALART PICTURES CORPORATION

ARTHUR S. KANE, President

469 Fifth Avenue New York City

CHARLES RYAN
"The
CONFESSION"
By HAL REID

George H. Davis
Presents — "THE
CONFESSION"
By HAL REID
A story that
will live forever
ALL STAR CAST
including
HENRY B. WALTHAL
Produced by
NATIONAL FILM CORP.
OF AMERICA
HARRY M. RUBEY — pres.
JOE BRANDT — Gen'l Repr.
1600 BROADWAY N.Y.C.

J. PARKER READ JR.

Presents

LOUISE GLAUM

IN

"THE LONE WOLF'S DAUGHTER"

by

Louis Joseph Vance

The Sequel to

"THE LONE WOLF"

and

"FALSE FACES"

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHE *Exchange, Incorporated*

A tremendous drama and melodrama combined; a story embracing the characters, the thrills; the overpowering grip and fascination of "The Lone Wolf" and "False Faces."

The wily, all-knowing, all-seeing Lone Wolf himself.

A crafty, desperate and overwhelmingly ingenious enemy and rival—opponents always at each other's throats!

A drama enacted from the interior splendors of Buckingham Palace to the mysterious depths of London's "Limehouse," the scene of "Broken Blossoms," and more vividly pictured by a great American author.

And a new, fascinating, beautiful girl —*the Lone Wolf's daughter!*

The LONE WOLF'S

A famed crook's daughter redeemed by acts of inconceivable courage and loyalty.

Gowns that, in richness and beauty, will establish the new fashions of the season for millions of women who see this production.

A production even richer in color, in settings and in scenic splendors than J. Parker Read Jr's. other world-famed Louise Glaum success, "Sahara."

A great title suggesting hundreds of exploitation possibilities; a star now one of the feminine "Big Three" of the screen; a story packed to the last "frame" with *dollar showmanship* that J. Parker Read Jr. knows so well; made with no regard to cost and simultaneously appearing as a serial in a great national magazine followed by book publication.

DAUGHTER

THE ARCO PRESS NEW YORK

This remarkable seven-reel special production reveals the value of a great producer's intelligence in *knowing in advance what to put into a picture to make it draw audiences into theatres.*

"The Lone Wolf's Daughter" contains more than exhibitors ever expect—or get—in 99 out of every 100 pictures they book. It was produced in and with the unequalled technical resources of the Thomas H. Ince studios.

Just five exhibitors in America have seen this production before this announcement is printed. *All five booked it instantly—at our price quotations.*

Prints are now in all branches. Ask our Hodkinson representatives about the *double extra protection plan.*

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*
Foreign Distributor: Apollo Trading Corp.

Set your mind to thinking of the advertising values—exploitation stunts—the power of popular appeal—the money-making power in the title of this splendidly-made and directed production by one of the most successful and highly-paid of all screen authors:

Robert Brunton
presentation of

J. WARREN KERRIGAN

And His Own Company in

THE LORD LOVES THE IRISH

by MONTE M. KATTERJOHN

Directed by Ernest C. Warde

And after realizing all these values see a print of the picture and realize that this picture more than backs up all thees forecasts. Then book it for a quick play date. Many first runs have done so already.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE *Exchange, Incorporated*

WE'VE GOT 'EM!

THE CROPPER DESTRIBUTING CORPORATION

ANNOUNCE—

THE ACQUISITION OF THE WORLD RIGHTS TO THE

EMERALD MOTION PICTURE COMPANY'S

TWO REEL COMEDY EFFUSIONS

DIRECTED BY

FREDERICK J. IRELAND

Featuring the Famous Gloom Dispellers

BILLY WEST & ALICE HOWELL

And Will Release Twenty-six Two Reel Comedies of Each Star a Year Making a Grand Total of

FIFTY-TWO HIGH POWER BOX OFFICE ATTRACTIONS

That Present These Human Dynamos of Mirth At Their Best

WIRE NOW FOR BOOKINGS OR

TERRITORY

THE CROPPER DISTRIBUTING CORPORATION

GENERAL OFFICE

207 South Wabash Avenue, Chicago, Illinois

ROSS C. CROPPER PRES.

"NOT FOR SALE"

Let this be every Theatre's challenge to the distributor-monopolists who are AFRAID of the open market.

Distributor-monopolists would like to own or control the Motion Picture Theatres, and the reason is plain:

With their own theatres, they can be sure of a "market" for their films. They don't have to make good pictures, because they don't have to sell them. Any kind of film can be forced into the controlled houses.

Now, the minute a distributor seeks to control the market, it means that he is afraid of competition. It means that he has lost confidence in his own product. It means that he realizes that theatres looking for the best film offerings are going elsewhere to buy.

Independent producers of known standing, leaders in their fields, master artists of the screen, are already selling their best offerings direct to theatres everywhere, and a supply of good pictures is assured that will exceed the needs of the theatres.

With this supply assured from independent sources, the distributor-monopolists will see their own sales dwindling. Instead of meeting this competition by getting a better product to sell, they are going to try to force their inferior product on the theatres.

That's what the long-term contract is for—that's why the distributor-monopolists want to buy the control of your house.

TELL THEM YOUR THEATRE IS ***"NOT FOR SALE,"*** and that you won't sign long-term contracts. TELL THEM TO TALK PICTURES—that's all you're interested in—and you'll buy if they have the goods.

That's what the independent producers are offering you—GOOD PICTURES, AND YOUR FREEDOM TO DO BUSINESS YOUR WAY.

The distributor-monopolists won't talk pictures, and want to own your business.

"NOT FOR SALE" on those terms, gentlemen.

Hiram Abrams.

United Artists Corporation

WHAT SINGLE PICTURE BOOKING MEANS—

DOUGLAS FAIRBANKS'

new picture

"WHEN THE CLOUDS ROLL BY"

is desired by every theatre in the country, for a Fairbanks film is an asset and a business-builder for any house.

If playing dates, sequence of run and price can be arranged to mutual satisfaction, any theatre, anywhere, can book this picture.

And in booking "When the Clouds Roll By," no other picture enters into consideration. You book this one picture only; you do not find yourself compelled to book a series of Fairbanks pictures, or the pictures of any other artists to get this one production.

In other words, you can rent any picture you choose, without a contract, promise or obligation beyond the picture you are booking.

TO BE RELEASED DECEMBER 29th

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D.W. GRIFFITH

D.W. GRIFFITH'S
supreme creation
"BROKEN BLOSSOMS"

Another Example—

has been such a sensational success, that an avalanche of bookings has come to it.

Theatres that found themselves bound up by contracts were obliged to forego the opportunity presented by "Broken Blossoms" or else they chose to substitute it for a contract or program production that they put on the shelf.

Had these theatres been free to book by the single picture, they would have avoided the loss of opportunity or the payment for films they didn't run.

If you want to book "Broken Blossoms," and "Broken Blossoms" only, you can do so without being obliged to rent any other pictures whatsoever.

This is our only method of doing **business.**

NOW PLAYING IN THEATRES EVERYWHERE

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D.W. GRIFFITH

Murray W. Garsson

Presents for the State Rights Market

A Supreme Picture

"The BLINDNESS of YOUTH"

Expectancy and interest hold the spectator steadfast until the climax of this beautiful Love story.

A Picture you'll be glad to book

Murray W. Garsson
Presents

"The BLINDNESS of YOUTH"

The Story of a Society girl and the unbounding love of a poor youth that ends in a ~
Well you must See It.

It has happened in your town

For Territorial Rights
Write or Wire
Murray W. Garsson Gen'l. Mg'r

FOUNDATION FILM CORPORATION
1600 BROADWAY
NEW YORK
Phone Bryant 4620

SUPERIOR BRAINS

You have been taught to believe that the captains of Finance, Commerce, and Industry have attained the heights of power by virtue of "Superior Brains." Did you ever stop to consider that the railroads continued to run after the deaths of Harriman and Hill? That the banks continued to function after the elder Morgan departed this life? That the steel industry did not fall into chaos with the demise of Frick and Carnegie; and that if as a result of some terrible calamity every capitalist in the country suddenly died, industry would not cease operations for one day? The reason the great industrial and financial Magnates of the past were powerful, and the present crop of money Wizards are now at the helms, is because they learned one great lesson:—the way to acquire wealth is to

MAKE MONEY WORK

Now this is not an oil well scheme, nor land acclamation project, nor are we floating blue sky mining stock. We are operating a Bankers' Corporation, a Banking and Financial venture that is based on government statistics covering business history and the basis of our concern is the idea now agitating the minds of millions, (co-operation, instead of a few men running the whole show), we are inviting the average man into the venture.

INVESTIGATE

We do not ask you to do anything but investigate. We do not expect to convince you now, nor do we attempt to convince you by this advertisement. What we do expect to do, however, is to interest the man who is alive to real business facts, send for particulars —it means money to you.

J. GREEN & COMPANY, Inc.,
110-112 West 40th Street,
New York City

S SELZNICK PICTURES P

A REAL MONEY BET

Look at pages 100 and 101 in the November 29th issue of the Saturday Evening Post.

Look at page 68 in the December Ladies Home Journal.

Look at the inside front cover of the November 29th issue of the Country Gentleman.

—And you will see just the beginning of Lewis J. Selznick's gigantic real money bet that SELZNICK PICTURES will make money for you.

PREVENT FUTURE REGRETS—
BOOK SELZNICK PICTURES NOW

S **SELZNICK PICTURES** P

He's a regular Prince!

RAPH – COMMERCIAL CABLES
CLARENCE H. MACKAY, PRESIDENT
ELEGRAM
DELIVERY NO.
The Postal Te... transmits and delivers this message subject to the terms and conditions printed on the back of this Blank.
This is a fast Day Telegram unless otherwise indicated by signal after the number of words—"N. L." (Night Letter gram) or "Nite" (Night Telegram). Form 16 Dbl

31NY HW 50

NEW YORK CITY NOV 18

LEWIS J SELZNICK

[illegible] SEVENTH AVE NEWYORK.

It's a regular Picture!

PRINCE OF WALES IS VERY GRATEFUL TO MISS ELSIE JANIS AND WOULD BE PLEASED TO ACCEPT A COPY OF HER NEW FILM A REGULAR GIRL IF SENT TO HIM TO H.M.S.RENOWN AND HE WILL HAVE IT SHOWN ON BOARD ONE EVENING DURING HIS JOURNEY HOME TO ENGLAND.

SIR GODFREY THOMAS
PRIVATE SECRETARY

ELSIE JANIS
in
"A REGULAR GIRL"

She's a regular Girl!

by Frances Marion & Edmund Goulding
Direction – James Young

Made by Selznick

Distributed by Select

SELZNICK PICTURES

OWEN MOORE

in P. G. Wodehouse's
Saturday Evening Post Story

"PICCADILLY JIM"

Direction — Wesley Ruggles

Made by Selznick

Distributed by Select

S SELZNICK PICTURES P

OLIVE THOMAS

in Pauline Phelps and Marion Short's

"OUT YONDER"

A RALPH INCE PRODUCTION

Made by Selznick - Distributed by Select

SELZNICK PICTURES

Another O'Brien Success

S SELZNICK PICTURES P

SELECT SP PICTURES

MITCHELL LEWIS

in

"The LAST OF HIS PEOPLE"

Story and Direction by
Robert North Bradbury

SELECT PICTURES CORPORATION

Lewis J. Selznick,
President

NATIONAL NP PICTURES

OPPORTUNITY

OPPORTUNITY is the loudest knocker in the world, yet sometimes the most difficult to hear. That's because there are those who have ears that will not hear and eyes that refuse to see.

A lot of exhibitors have been howling for some time about somebody or other always trying to get the lion's share of profits by underground methods.

ANY EXHIBITOR WHO WOULD LET ANYBODY GET AWAY WITH ANYTHING WHEN THERE'S A WAY OUT DESERVES TO LOSE.

NATIONAL PICTURE THEATRES, INC., is opportunity. It offers the positive way out. It offers you your chance to assure your profits for yourself now and for all time.

NATIONAL PICTURE THEATRES, INC., offers you the opportunity—now—either to listen or to refuse to hear; either to see or purposely to blind yourself.

NATIONAL PICTURE THEATRES, INC.

Lewis J. Selznick

President

729 Seventh Avenue New York

REPUBLIC RP PICTURES

Edward Godal presents
MARIE DORO
in
"TWELVE-TEN"
Produced for B. & C. Films by
HERBERT BRENON

REPUBLIC DISTRIBUTING CORPORATION
LEWIS J. SELZNICK, Advisory Director - BRITON N. BUSCH, President
130 West 46th Street New York City

REPUBLIC RP PICTURES

"The AMAZING WOMAN"

a LLOYD CARLETON production with RUTH CLIFFORD

REPUBLIC DISTRIBUTING CORPORATION

LEWIS J SELZNICK, Advisory Director - BRITON N BUSCH, President

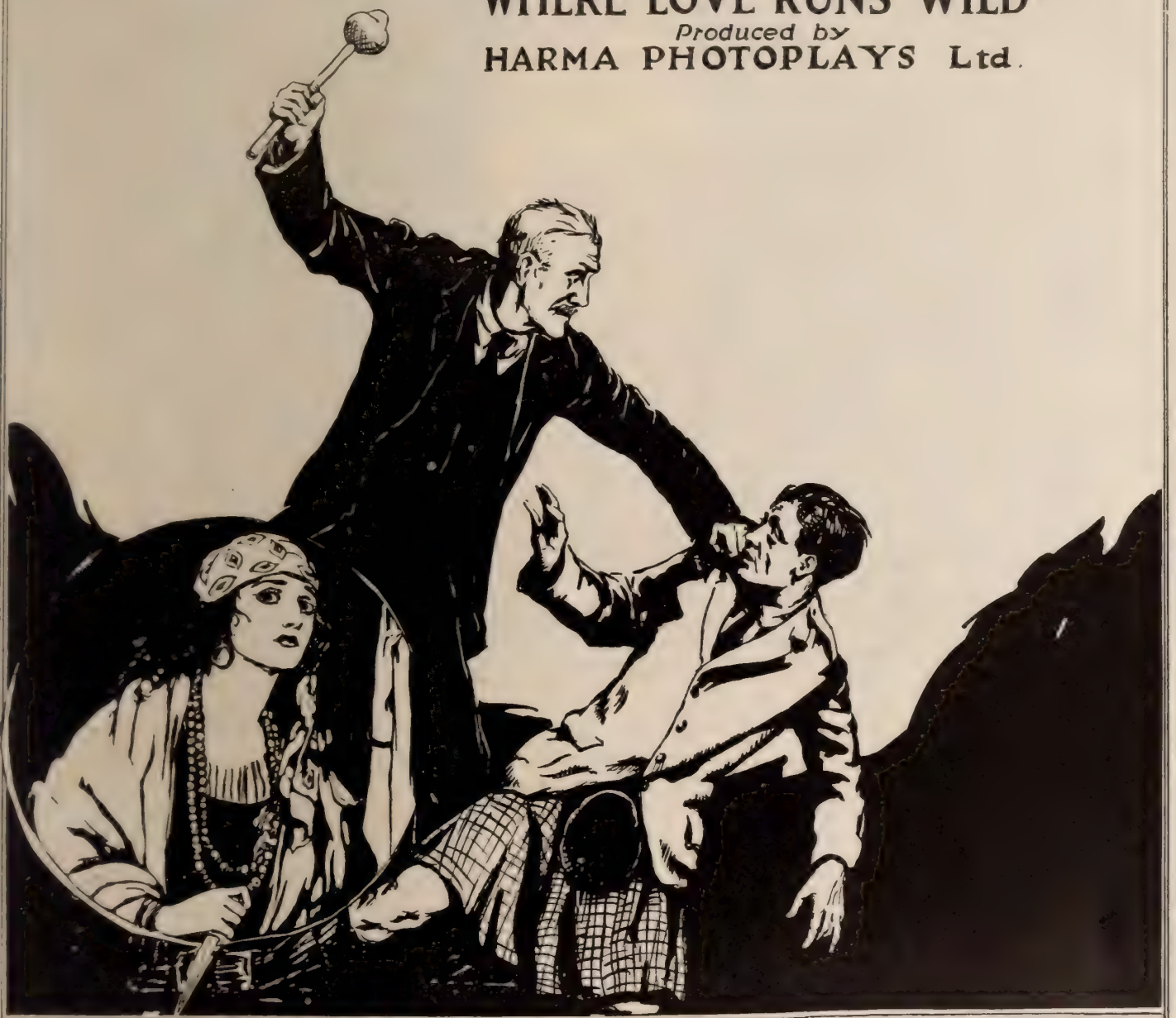
130 West 46th Street New York City

REPUBLIC RP PICTURES

ROMANY

"WHERE LOVE RUNS WILD"

Produced by
HARMA PHOTOPLAYS Ltd.



REPUBLIC DISTRIBUTING CORPORATION

LEWIS J SELZNICK, Advisory Director
130 West 46th Street

BRITON N. BUSCH, President
New York City

THE RETURN OF TARZAN

In Response to Popular Demand

Direction by HARRY REVIER

Supervised by GEORGE M. MERRICK

Presented to the screen by

Numa Picture Corporation

1476 Broadway

New York

PHONE
BRYANT
4416

"The Hawk is out"
DO YOU KNOW THIS FACE?

BURSTON FILMS, INC.

Has the Honor of Presenting

THE FIRST SERIAL DE LUXE

"The Hawk's Trail"

Starring

KING BAGGOT

In a Protean Role

Supported by
Rhea Mitchell
Grace Darmond
and an
All Star Cast
of Principals

A 15 Chapter
Feature
Production
Directed by
W. S.
Van Dyke

Produced under the Personal Supervision of

LOUIS BURSTON

"The Hawk's Trail"

The First Serial De Luxe

A distinct novelty in serials—the first multi-reel feature with a high-class appeal—
The first noteworthy success in presenting a powerful hypnotic situation on the screen—introducing triple-exposure effects that will amaze, astound and delight motion picture lovers.
The Screen's Greatest Actor in a Protean Role of 10 great characterizations—KING BAGGOT—the idol of millions—
The Screen's Most Beautiful Women Stars—GRACE DARMOND and RHEA MITCHELL—
An All-Star Cast of twelve Principals—
A Story of Unequalled Distinction—
A Production of "Special Feature" Class—
Advertising Possibilities greater than any serial presented—Special Advertising Matter—Unique Paper, Cut-outs, and most unusual Publicity—
Will be shown to capacity crowds by the finest picture palaces in the world—
It marks a new Dawn in Serial Photoplay Features.

Produced by Burston Films, Inc., New York
Distributed by W. H. Productions Company
71 West Twenty-third St., New York

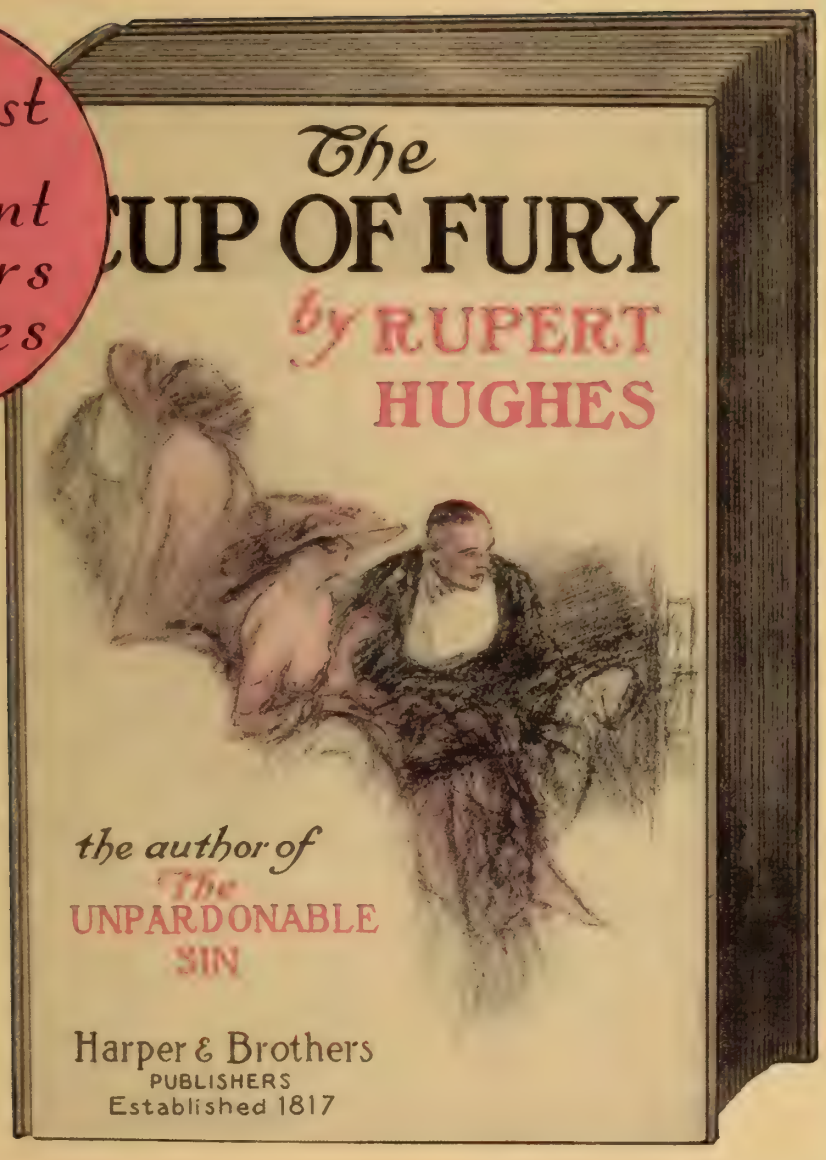
A GOLDEN Harvest awaits state rights buyers who answer this advertisement instead of waiting for the next—"The Hawk's Trail" has already been sold in *Seven Western States* and *Eastern, Central and Western Canada.* This announcement will bring a flood of inquiries which will be answered in the order of their receipt. Wire, write, phone or call while you can have your choice of territory.

Distributed by

W. H. Productions Company

71 W. Twenty-third St. New York

The First of the Eminent Authors Pictures



SAMUEL GOLDWYN AND REX BEACH PRESENT

RUPERT HUGHES'

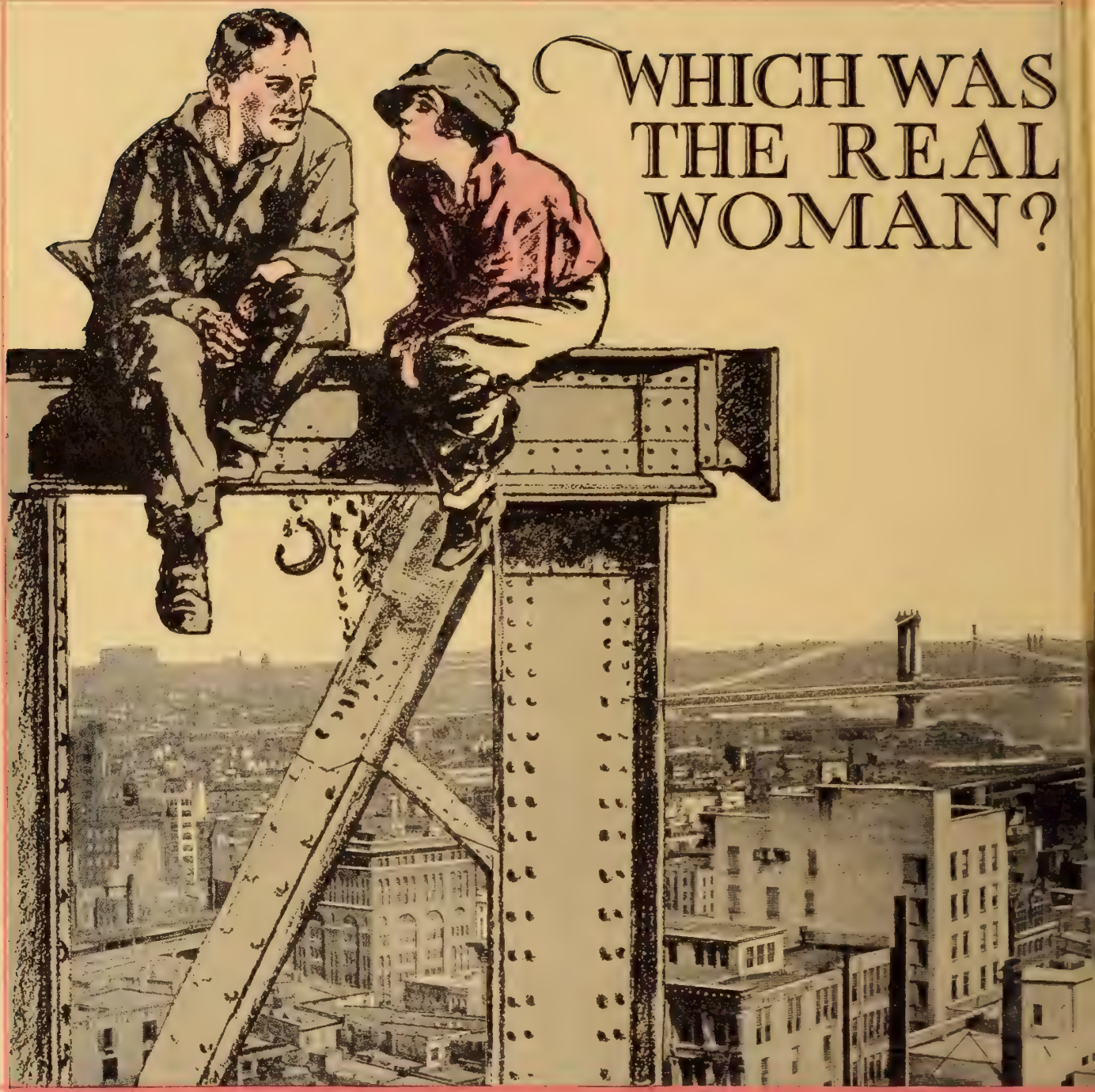
FAMOUS STORY

THE CUP OF FURY

DIRECTED BY T. HAYES HUNTER

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*



SAMUEL GOLDWYN AND REX BEACH PRESENT

RUPERT HUGHES'

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

Was she the laughing, dancing butterfly of wealth and luxury? Or was she the worker, the hard worker of brawn and muscle, who cast aside money and ease for the lot of a common laborer?

Around this absorbing theme is built a story of tremendous strength. The action races from climax to climax, until, in a last mighty surge of emotion it sweeps to a triumphant close.

"The Cup of Fury" ranks with the greatest dramatic spectacles of the screen.

FAMOUS STORY

THE CUP OF FURY

DIRECTED BY T. HAYES HUNTER

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

The EMINENT AUTHORS POLICY

Rupert Hughes, Rex Beach, Gertrude Atherton, Mary Roberts Rinehart, Leroy Scott, Basil King, Gouverneur Morris

These distinguished authors are writing and working for you. Their success is yours You share their glory. You divide with them the fruits of their genius.

This merger of the greatest names in American literature with the greatest name in motion pictures can have but one result---Bigger, better and more profitable business for you.

SAMUEL GOLDWYN AND REX BEACH PRESENT

RUPERT HUGHES'

FAMOUS STORY

THE CUP OF FURY

DIRECTED BY T. HAYES HUNTER

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

Jack Pickford is more than an actor to the millions who adore him--he is the living symbol of Youth! The lure of his wistful personality is not to be denied. As "Chad," a lad of the mountains, he is presented in the most sympathetic role of his career.

SAMUEL GOLDWYN PRESENTS

JACK PICKFORD

IN

THE LITTLE SHEPHERD OF KINGDOM COME

BY JOHN FOX, JR.

DIRECTED BY WALLACE WORSLEY

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

Jack Pickford is a lovable figure as "Chad," an untutored boy of the Blue Ridge Mountains. Through the tempestuous tale of hot blooded feud, there runs the golden thread of a beautiful romance.

SAMUEL GOLDWYN PRESENTS

JACK PICKFORD

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

When John Fox Jr. wrote "The Little Shepherd of Kingdom Come", he wrote a tale that will live forever in the hearts of the American public. The elemental grandeur of its setting, the simple beauty of its love story and the fascination of its rugged characters are re-created on the screen in a picture that is gem-like in its artistic perfection

IN

THE LITTLE SHEPHERD OF KINGDOM COME

BY JOHN FOX, JR.

DIRECTED BY WALLACE WORSLEY

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

The JACK PICKFORD PICTURES

"The Little Shepherd of Kingdom Come" is the first of a series of Goldwyn Pictures starring Jack Pickford.

Jack Pickford's name is a buy-word with every exhibitor who keeps a finger on the critical pulse of his patrons.

We predict that his record as a Goldwyn star will be studded with successes---and it is less a prediction than a statement of logic.

How could it be otherwise---with the swing and throb of Goldwyn stories, the artistry of Goldwyn settings, the keen intelligence of Goldwyn direction to enhance his rich romantic presence?

SAMUEL GOLDWYN PRESENTS

JACK PICKFORD

IN

THE LITTLE SHEPHERD OF KINGDOM COME

BY JOHN FOX, JR.

DIRECTED BY WALLACE WORSLEY

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

YOU NEVER THINK OF THE OTHER FELLOW'S SISTER!

It is Pauline Frederick speaking - speaking across the swift currents of temptation in London - speaking on the threshold of luxury and sin – speaking to her million sisters the world over, who hold their honor higher than the luxury of shame - captivating you one minute with the matchless quality of her beauty - wringing your heart the next with the utter hopelessness and helplessness of her struggle - but re-affirming at last your belief in the nobility of womanhood, as she cries out in a voice that seems to break the silence of the screen –

I'm going - going back where I belong

SAMUEL GOLDWYN PRESENTS

PAULINE FREDERICK

IN

THE LOVES OF LETTY

BY SIR ARTHUR WING PINERO

DIRECTED BY FRANK LLOYD

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

Mabel Normand in the most hilarious mirth-mixture that ever galloped across the screen -- can you trump that for a water-tight, copper-riveted, steel-bound guarantee of box-office success? Of course you can't!

SAMUEL GOLDWYN PRESENTS

MABEL NORMAND

IN

JINX

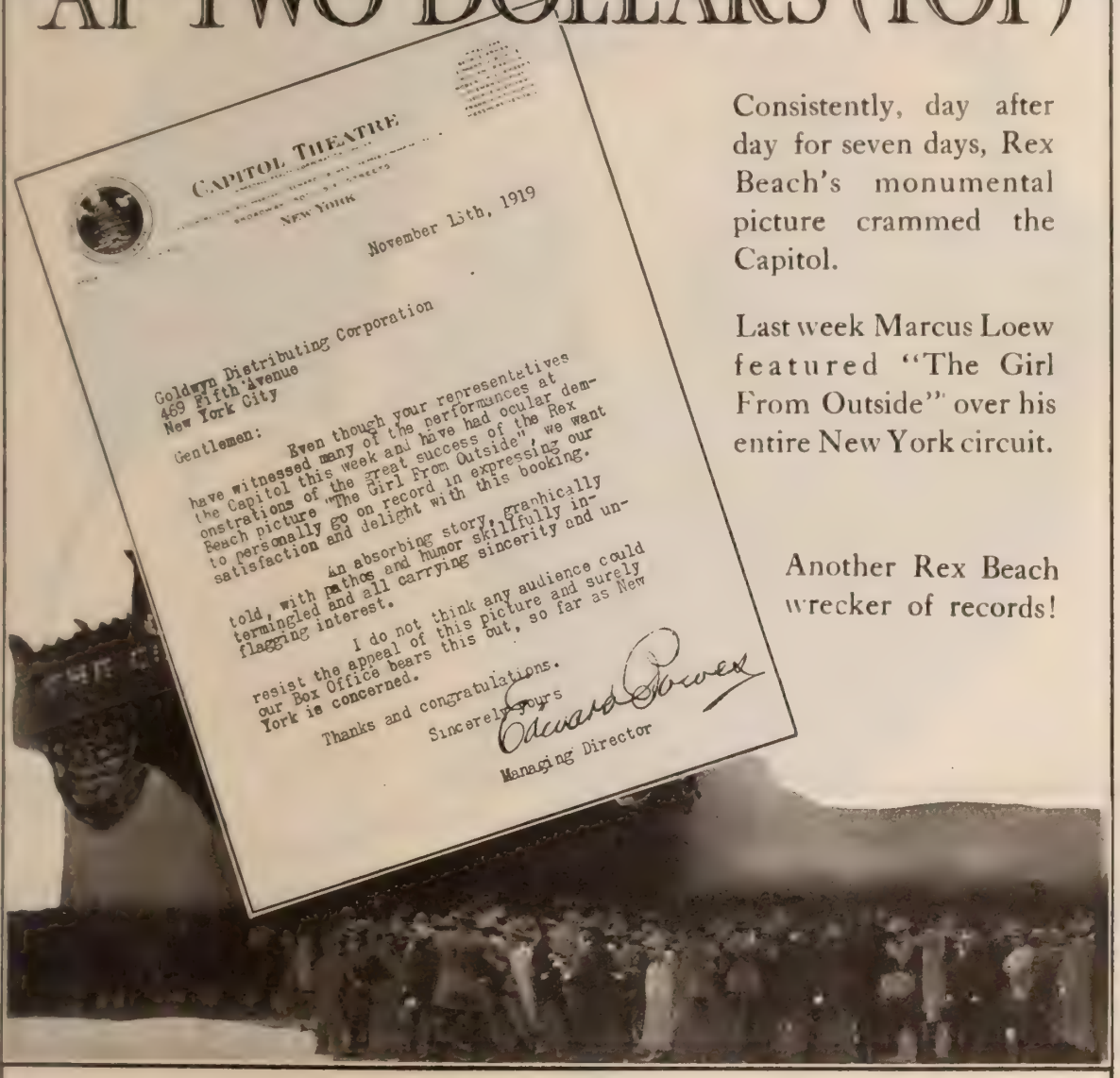
BY SHANNON FIFE

DIRECTED BY VICTOR SCHERTZINGER

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

AT TWO DOLLARS (TOP)


CAPITOL THEATRE
New York
November 15th, 1919
Goldwyn Distributing Corporation
469 Fifth Avenue
New York City
Gentlemen:
Even though your representatives have witnessed many of the performances at the Capitol this week and have had ocular demonstrations of the great success of the Rex Beach picture "The Girl From Outside", we want to personally go on record in expressing our satisfaction and delight with this booking.
An absorbing story, graphically told, with pathos and humor skillfully intermingled and all carrying sincerity and unflagging interest.
I do not think any audience could resist the appeal of this picture and surely our Box Office bears this out, so far as New York is concerned.
Thanks and congratulations.
Sincerely yours
Managing Director

Consistently, day after day for seven days, Rex Beach's monumental picture crammed the Capitol.

Last week Marcus Loew featured "The Girl From Outside" over his entire New York circuit.

Another Rex Beach wrecker of records!

SAMUEL GOLDWYN AND REX BEACH PRESENT

REX BEACH'S

FAMOUS STORY OF THE NORTH

THE GIRL FROM OUTSIDE

A REGINALD BARKER PRODUCTION

GOLDWYN PICTVRES CORPORATION

SAMUEL GOLDWYN, Pres.

SCREENICS

HATTIE'S HOODOO

First a wild life of freedom and succulent tree tops in the African jungle; then a tame life of slavery and peanuts in the Zoo. Is it strange that Hattie's moral fibre deteriorated?

IS PROHIBITION A DRY SUBJECT?

Don Marquis, famous wit, takes up this burning issue in a passionate way. After his eulogy of the Demon Rum you'll become a soda soak for life!

C. L. CHESTER PRODUCTIONS

Broadway Vamped by
CONSTANCE TALMADGE
In "A Virtuous Vamp"

CROWNED BY NEW YORK CRITICS

"'A Virtuous Vamp' is a delightful comedy, with the beautiful, fascinating Constance Talmadge in the title role."—*New York Tribune.*

"An entertaining photoplay feature, amusing, pleasing. Constance Talmadge, as the heroine, gives further evidence she is a natural born comedienne."—*New York Evening Sun.*

"Best Constance Talmadge picture. Highly amusing, laughable situations follow one another in rapid succession. It is just spicy enough to be quite audacious, but has just the necessary delicacy to provide exquisite entertainment for all classes. A big puller."—*Motion Picture News.*

"A capital comedy all the way through, full of lively action and amusing situations and without a single trace of dullness to mar its entertaining qualities. Six reels with never a slackening of speed interest. A pretty, versatile star, a sound supporting cast, bright scenario, a director who knows his business—a combination mighty hard to beat."—*Exhibitors Trade Review.*

"An impersonation of great charm by Constance Talmadge. Can well be called an attraction—pleased, crowded houses at The Strand."—*Motion Picture World.*

Adapted by John Emerson and Anita Loos from Clyde Fitch's play, "The Bachelor"

Presented by Joseph M. Schenck

Directed by David Kirkland
Photographed by Oliver Marsh
Tech. Director, Willard Reineck

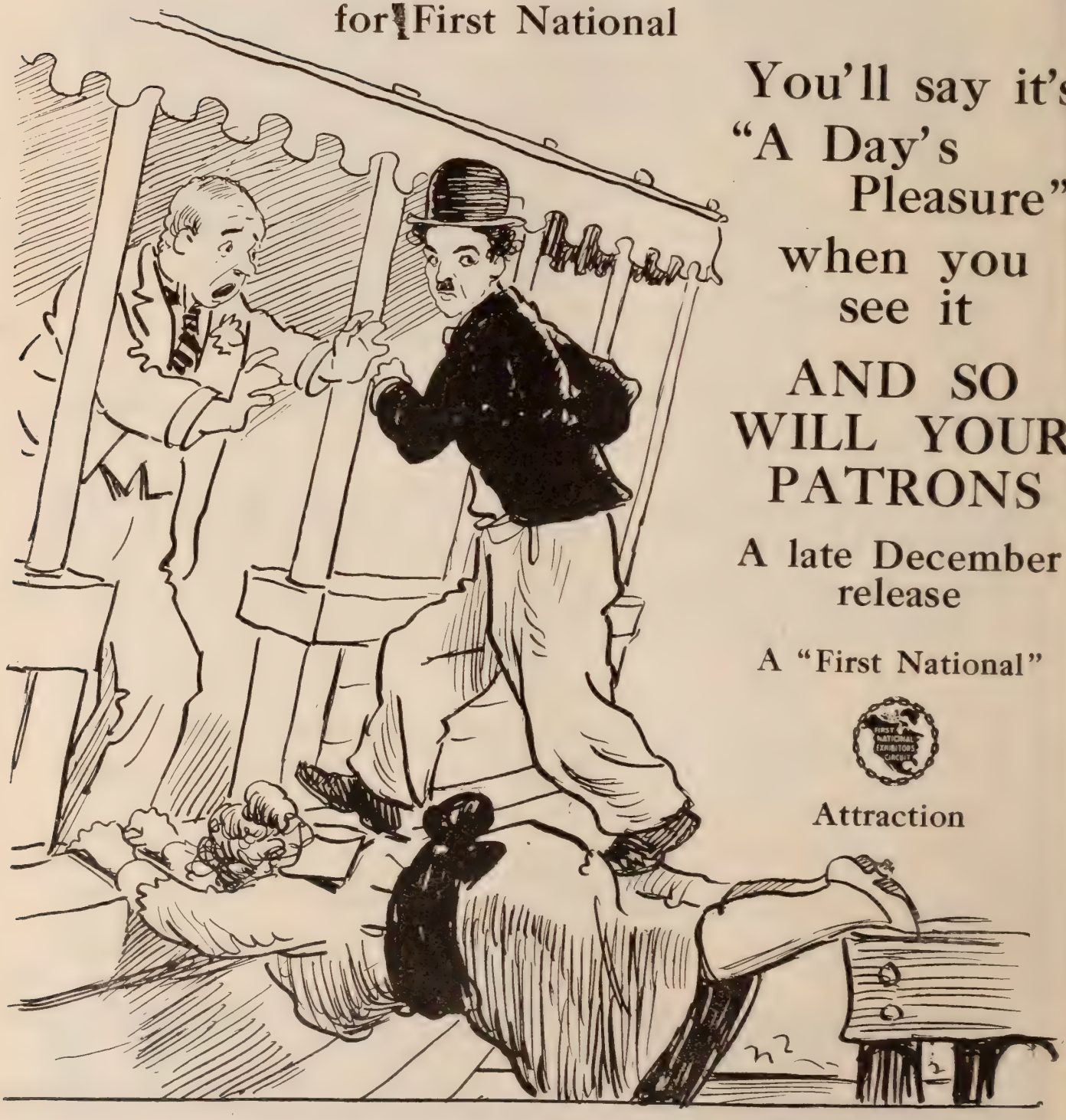
A "First National"

Attraction

You Know It! It's the one and only

Charles Chaplin

In his Fourth
Million Dollar Comedy
for First National



You'll say it's "A Day's Pleasure" when you see it

AND SO WILL YOUR PATRONS

A late December release

A "First National" Attraction

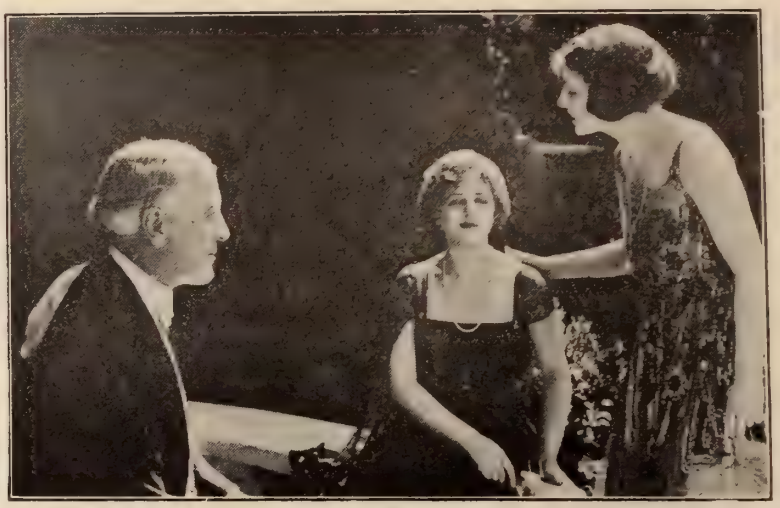
That's what it's called! That's what it is!

"A DAY'S PLEASURE"

The ubiquitous Charlie escapes from the cop and a sea of tar, flees over a handy gang plank and embarks on a sea of mirth. Just one of the screamingly funny incidents in his NEWEST comedy, which is a continuous laugh

Katherine MacDonald

The American Beauty



The Beauty Market, where th women of her fashionable set er wont to display their wares o beauty and charm, to win th highest bid in wealth and posi on as the price of marriage, and wh they matched wits to capture he coveted prices.

Social customs had so wrap ed their tentacles about her heart t at when she met a man really wo h while she could not forego the accustomed wiles, and kept h n dangling with her string of suito s, not knowing whether she was a mere butterfly or a woman capal e of real love.

Then came the chilling repressi to her budding dreams, when, b cause of the extravagances force upon her by birth and positio she is suddenly cut off from h only source of income, and ordere by her nearest kin to wed fo wealth.

A "First National" Attractio

n "The Beauty Market"

A Drama of Society for People Who Think

present and future position in
e doubt, she accepts the prize
which she has been angling —
with love for another dawning,
touch of the jewels burned like
e-hot iron, and the pledge for
h they were a token seared
very soul.

n — too late — the man she has
e to love, lays at her feet the
eless gift for which she has
yearning — after the barriers
idding its acceptance had been
ed by her own hands in accord-
with the laws of her world.

the recriminating hours — alone
the knowledge of her soul
n to one and her heart pledged
nother in a loveless marriage —
AT SHOULD SHE DO? Every
an will want to know how
herine MacDonald solves this
rt-rending problem.

n the story "The Bleeders", by
gery Land May. Produced by the
erine MacDonald Pictures Corp'n.
arrangement with Attractions Dis-
ting Corp'n, B. P. Fineman, Presi-
. Directed by Colin Campbell.

R SECOND PICTURE FOR
FIRST NATIONAL

Watch

next week's trade papers for
next advertising announcement of

EXHIBITORS DEFENSE COMMITTEE

Composed of members of

First National Exhibitors Circuit, Inc.

Sensational!

Address inquiries to
Exhibitors Defense Committee
care
The First National Exhibitors Circuit, Inc.
6 W. 48th Street, New York City

ANNOUNCING

FROM THE STUDIO OF—
THE NATIONAL FILM CORRORATION OF AMERICA
HAROLD McGRATH'S

HEARTS AND MASKS

AN ALL STAR CAST
INCLUDING
ELINOR FIELD
FRANCIS McDONALD
LLOYD BACON

ELINOR FIELD

FRANCIS McDONALD

SCREEN ADAPTATION BY
MILDRED CONSIDINE
DIRECTED BY
WILLIAM SEITER

WATCH FOR
KENTUCKY
COLONEL

READ —

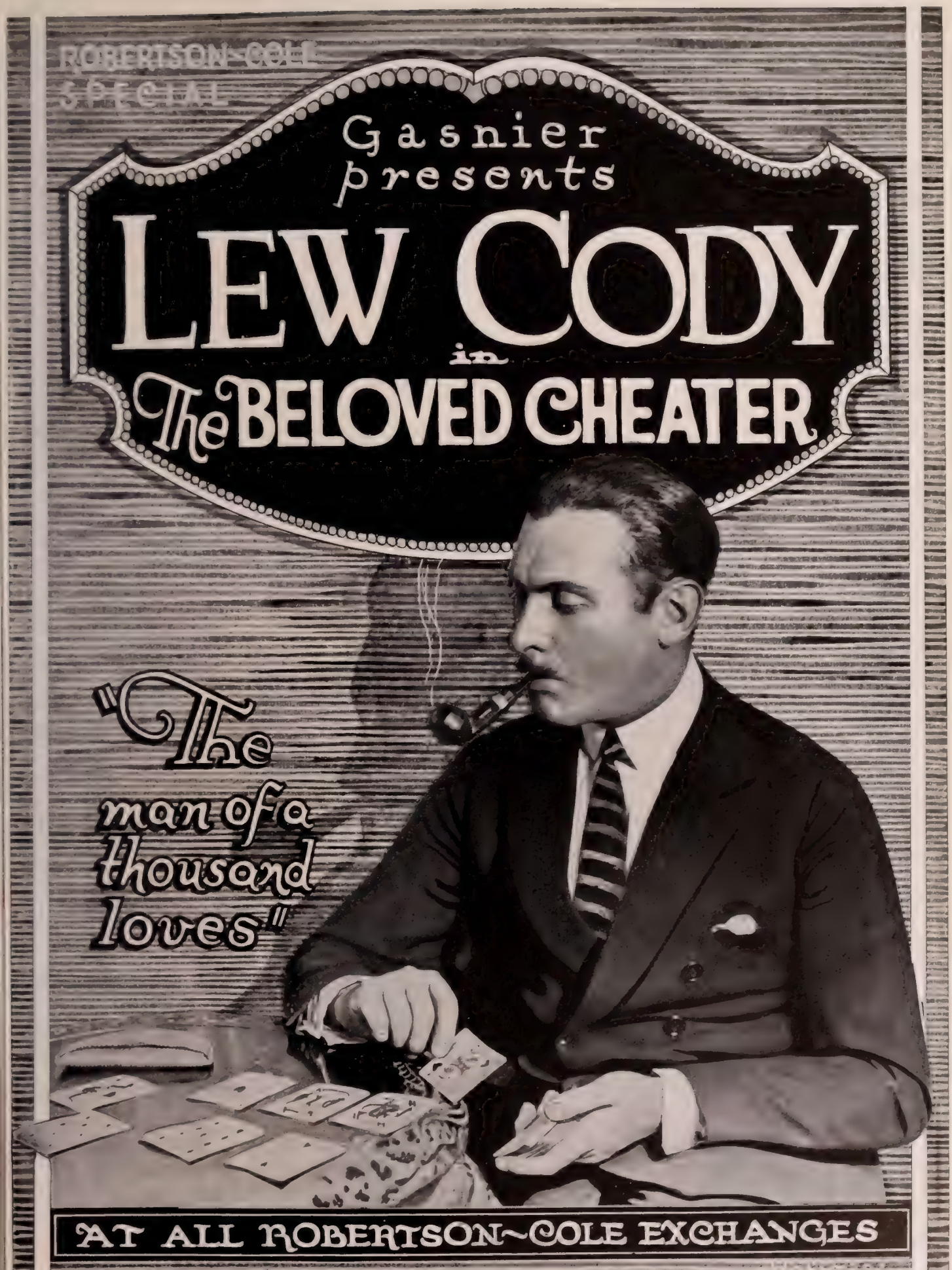
"MARY MINDS HER BUSINESS"

IN THE
LADIES HOME JOURNAL
FROM NOW TO FEBRUARY

THEN WATCH FOR ITS PRODUCTION
BY
THE NATIONAL FILM CORPORATION OF AMERICA

HARRY M. RUBY *Pres.*
I. BERNSTEIN *Production Mgr.*
JOE BRANDT *Gen'l Rept.*
1600 BROADWAY, N.Y.C.

PRODUCERS OF —
TARZAN OF THE APES
ROMANCE OF TARZAN
BLUE BONNET
LONG ARM OF MANNISTER
THE BOOMERANG
THE CONFESSION
CAPITOL COMEDIES
LIGHTNING BRYCE


ROBERTSON-COLE
SPECIAL
Gasnier presents
LEW CODY
in
The BELOVED CHEATER
"The man of a thousand loves"
AT ALL ROBERTSON~COLE EXCHANGES

Sessue Hayakawa
in The TONGMAN
Produced by HAWORTH
Directed by William Worthington
Hoffman
Available at all ROBERTSON-COLE EXCHANGES.

MAURICE TOURNEUR

presents

The Broken Butterfly

What Does It Mean?

When exhibitors throughout the country run to the telegraph offices with messages of congratulation on a motion picture it must be a real success.

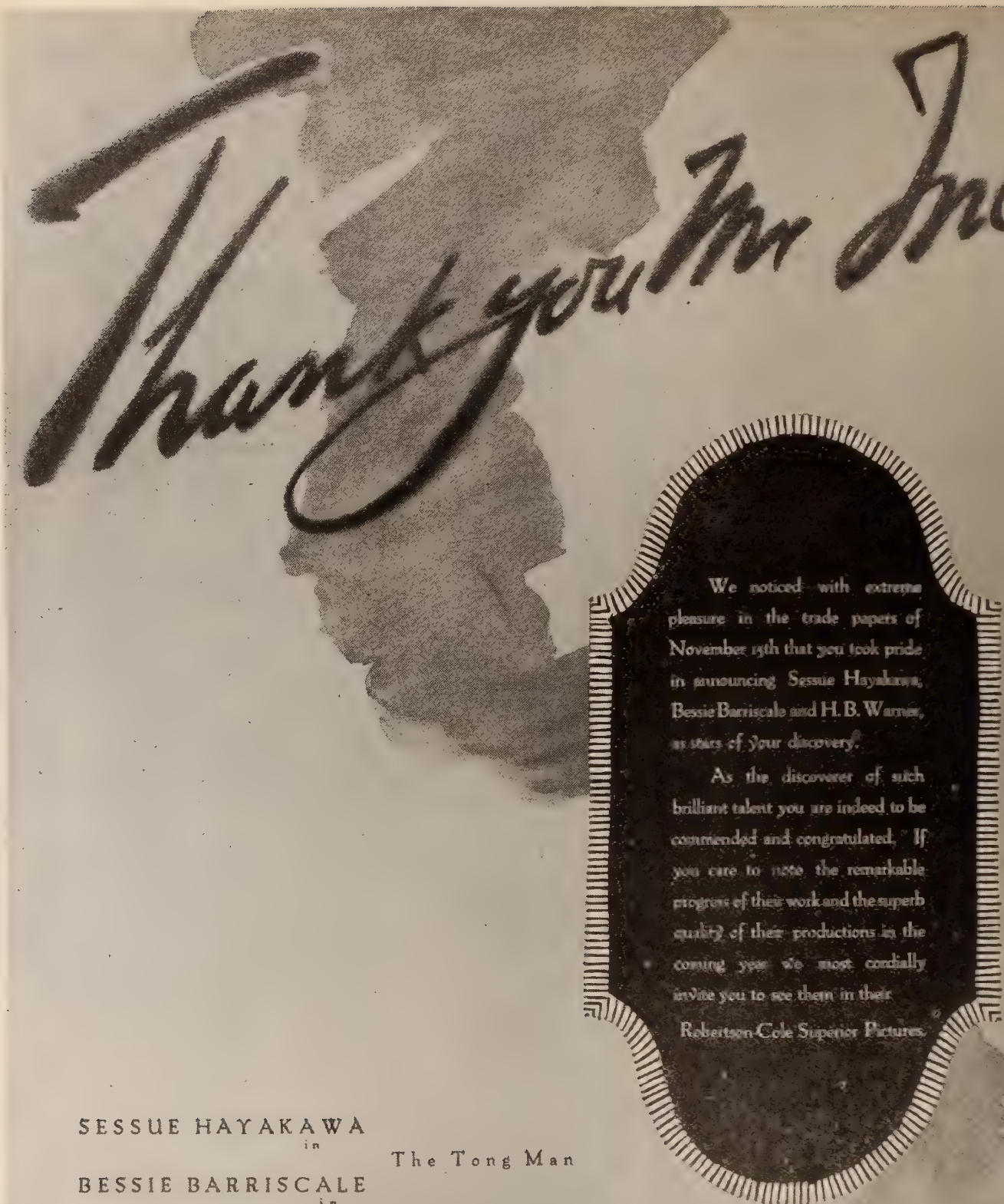
Here is one of many received by Robertson-Cole:

"Opened today with Broken Butterfly. All comments indicate it to be incomparable picture.

—Wendland, Strand, Fresno, Cal."

It is incomparable in quality and in box office value.

Available at all ROBERTSON-COLE EXCHANGES


Thank you Mr Ince
We noticed with extreme pleasure in the trade papers of November 15th that you took pride in announcing Sessue Hayakawa, Bessie Barriscale and H. B. Warner, as stars of your discovery.
As the discoverer of such brilliant talent you are indeed to be commended and congratulated. If you care to note the remarkable progress of their work and the superb quality of their productions in the coming year we most cordially invite you to see them in their
Robertson-Cole Superior Pictures.

SESSUE HAYAKAWA
in
The Tong Man

BESSIE BARRISCALE
in
Beckoning Roads

H. B. WARNER
in
A Fugitive From Matrimony

ROBERTSON-COLE
DIVISION OF FILMS

Beatriz Michelena

AND HER OWN COMPANY

HEART of JUANITA

Directed by George E Middleton
Story by Capt. Leslie T. Peacocke and Earle Snell

Available at all ROBERTSON-COLE EXCHANGES

Press, Critics, and Publi

CLARA KIMBALL YOUNG

Directed B

CHICAGO SAID:

"'Eyes Of Youth' in Chicago is a near stampede. Clara Kimball Young's Opening at Playhou astonishes the City . . . Broke all records at first presentation, first time in history, theatre was comple to close its doors to patrons at 2 P. M. in spite of 50% advance in prices over any previous motion pi r- presentation. Crowds massed for one solid block from theatre."

CLEVELAND SAID:

"'Eyes Of Youth" marks distinct advance movie development. 'Eyes Of Youth' with Clara Kim Young is the unusual film visible at the Strand and Orpheum theatres this week. At a private sho g my first impression was that everybody connected with the making of this production not only knew his busi s but intelligently profited by the experience of all that has preceded it in motion picture production."

NEW YORK SAID:

"Clara Kimball Young in 'Eyes Of Youth,' which has been lavishly produced, provided a cynosure a The Rivoli, last evening." N. Y. World.

"'Eyes Of Youth' is the kind of a photo-play that is dear to the hearts of many. It offers suc a variety and intensity of histrionic moments to its actress and is so steeped in 'heart interest' sweetened b a happy ending, that it is simply irresistible. Miss Young has been missed and if her next picture s as far away from the present picture as her last, she will be missed more because of her performance i 'Eyes Of Youth.' When she undertook 'Eyes of Youth' she promised to do something better than e had ever done for a long time and she has fulfilled her promise. One is bound to feel the force of performance in her multiple role." N. Y. Times.

"'Eyes Of Youth,' screen version of the play by Max Marcin and Charles Guernon, leading attract at the Rivoli this week. Miss Young called upon to play gamut of human emotions that are theatrica rich. Her work, notably the dope fiend in third episode, lighted with histrionic glow, proving plainly that future screen impersonations should be constantly tinged with character, for which she possesses that scre finesse and technique to give cinema life to type characterizations." N. Y. American.

"Clara Kimball Young Scores in New Vehicle. This photo play, 'Eyes Of Youth,' with Clara Kimb Young as its star will precipitate a run on any box office and satisfy those exacting film fans whose mone worth is not obtained unless thrills are supplemented with pulchritude. . . . Miss Young me every requirement with impressive results. . . . Her acting in a scene of a woman of the streets was reward with applause that could not be mistaken for anything else than a spontaneous tribute to a portrayal that w highly artistic. The company of supporting players merit individual praise." N. Y. Evening Mail.

Acclaim the Brilliant Triumph of

"EYES OF YOUTH"

Albert Parker

SAN FRANCISCO SAID:——

"'Clara Kimball Young' in 'Eyes Of Youth' enthralling. . . . Second week of engagement opens with pacity houses. . . . Clara Kimball Young astonishing her most ardent admirers . . . cannot be too highly aised for her wonderful portrayal of difficult multiple role. . . ."

LOS ANGELES SAID:——

"The interesting announcement by T. L. Tally states that at his Kinema Theatre, Clara Kimball Young 'Eyes Of Youth' has chalked up the highest daily attendance and receipts record since that theatre has en projecting features."

CANTON, OHIO, SAID:——

"Clara Kimball Young is an emotional success in 'Eyes Of Youth.' . . . She attains new heights in amatic masterpiece at Grand Opera House this week. . . . Sacrificing beauty for emotional effect makes is production one teeming with interest. . . . More elaborate production than usual. . . ."

MUSKOGEE, OKLA., SAID:——

"'Clara Kimball Young' in 'Eyes Of Youth' is a powerful dramatic story bulwarked with a worth while oral. The star rises to great heights in her interpretation of five widely different roles. . . . For real tertainment, 'Eyes Of Youth' takes first rank. . . ."

ELGIN, ILL., SAID:——

"'Eyes Of Youth' is a wonderful production for all classes, and is Clara Kimball Young's first photo ay for Equity Pictures Corporation. Gives Miss Young the greatest role or series of roles of her entire screen reer. Remarkable photo play."

WAIT AND SEE WHAT THE ENTIRE COUNTRY SAYS

EQUITY PICTURES

CORPORATION

H. K. Somborn, President — J. I. Schnitzer, Treasurer

EOLIAN HALL NEW YORK

WARNER BROS.
Presents
SELIG'S SENSATIONAL ANIMAL SERIAL
"THE LOST CITY"
of the
AFRICAN JUNGLES
with
JUANITA HANSEN
Directed by
E.A.MARTIN
TERRITORY
ALREADY SOLD
NEW ENGLAND STATES
ARROW FILM CORP.
OHIO-KENTUCKY-MICHIGAN
STANDARD FILM SERVICE
GEORGIA-ALABAMA-FLORIDA
NORTH AND SOUTH CAROLINA
VIRGINIA-TENNESEE
FIRST NAT. EXHIBITORS CIRCUIT
ATLANTA GA.
Morgan Bryan

15 BREATH TAKING EPISODES
A Genuine Thriller, crammed full of action and excitement.
Ferocious Lions, Tigers, Elephants, Gorillas and Alligators, all playing their part in this Gigantic Serial.
THE SUREST BET EVER OFFERED
YOU CAN'T GO WRONG.
AMERICAN AND CANADIAN
STATE RIGHTS FOR SALE
DONT WRITE --- WIRE
WARNER BROS.
220 W. 42ND ST., NEW YORK CITY

A DECLARATION OF INDEPENDENCE

FOR ALL MOTION PICTURE EXHIBITORS EVERYWHERE

Hold your patronage, Mr. Exhibitor!

The use of your screen without your consent for the showing of objectionable industrial and advertising films is hurting that patronage!

To protect you and to keep intact your greatest asset—your patronage—the committee on organization has developed a practical plan for the showing of de luxe educational and industrial films whereby the exhibitor will derive direct benefit from their projection on his screen.

You do not show any pictures that have not been passed by the supervising committee representing the Motion Picture Theatre Owners of America.

DON'T sign any contracts that will permit ANY advertising film or inserts on your screen until you have communicated with

THIS COMMITTEE!

The response to this movement has been large. Exhibitors everywhere grasp its vital importance. You can protect your screen and reap the benefits of the plan by getting in touch with the undersigned.

The committee is not controlled or influenced by any motion picture manufacturing or distributing organization. It is being operated for the sole benefit of the motion picture theatre owners of America.

Committee on Organization for Protection of the Screen

SYDNEY S. COHEN, New York, *Temporary Chairman* SAM BULLOCK, Cleveland, *Temporary Secretary*

Temporary Headquarters of the Committee

Room 708, Times Bldg., New York City

Not a propaganda picture but a great big human document, timely to the day, full of humor and pathos, blazing the trail to a better understanding between employer and employee-

FRANK KEENAN PRODUCTIONS Inc. presents

FRANK KEENAN

IN BROTHERS DIVIDED

Written by Gertrude Andrews, Directed by Mr. Keenan,
Produced at Robert Brunton Studios.

Pathé
Distributors

Pathé
Distributors

Ruth Roland

in her new serial

The Adventures of Ruth"

I have starred in a number of Pathe serials.

You remember "Who Pays?", "The Red Circle," "The Neglected Wife," "Hands Up" and "The Tiger's Trail."

They were *all* successful!

Having been identified with so many serials I feel that I know what the public wants in a serial; and that I know how to give it to them.

So I have formed my own company, have written my own serial and am producing it.

I have made it for the public,—the way they want it.

It's a good serial I'm convinced.

I'm proud to announce "The Adventures of Ruth."

Ruth Roland.

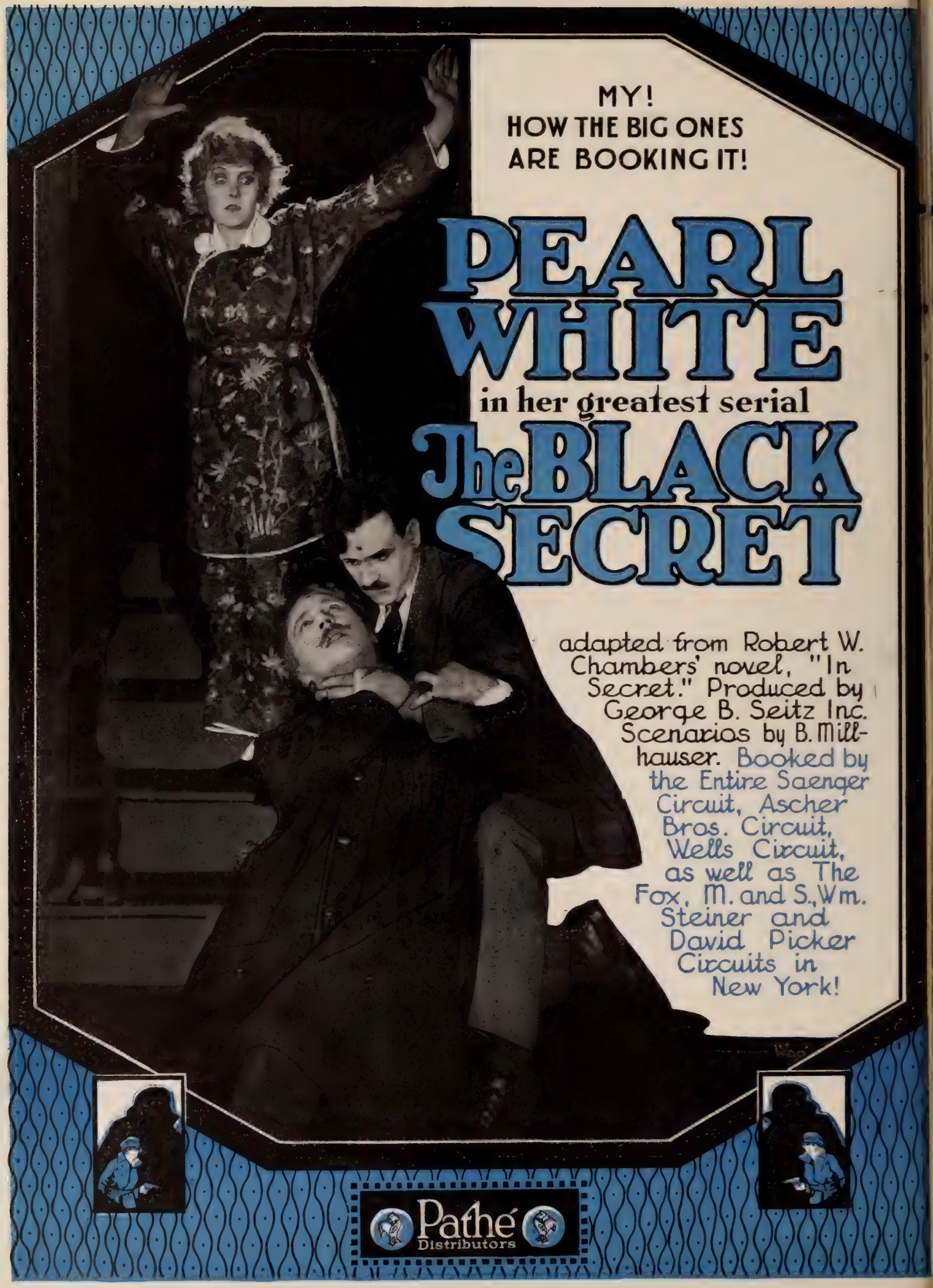
Scenarios by Gilson Willets

Produced by Ruth Roland Serials, Inc.

Pathé Distributors

Would you give up a throne simply because the one and onl
Would you court a revolution just because the girl didnt li
was the way your subjects wanted them? Would you, a
Men, it's a good one!
"WILLIAM"
in THE PRINCE
WITH MARY
Written b
Pathé
Distributors

girl, being a Yankee, didn't give a hoot for it?
he way you ran things, though the way you ran them
merican, take a throne if it was offered to you?
Jesse D. Hampton, presents
DESMOND
AND BETTY"
THURMAN
P. G. Wodehouse
Pathé
Distributors


MY!
HOW THE BIG ONES
ARE BOOKING IT!
PEARL WHITE
in her greatest serial
The BLACK SECRET
adapted from Robert W. Chambers' novel, "In Secret." Produced by George B. Seitz Inc. Scenarios by B. Millhauser. Booked by the Entire Saenger Circuit, Ascher Bros. Circuit, Wells Circuit, as well as The Fox, M. and S., Wm. Steiner and David Picker Circuits in New York!
Pathé
Distributors

Pathé Review

Shown every week by the best houses in the country—a film magazine of class and distinction.

Pathecolor, Science, Nature Studies, Novagraph Slow Motion Photography, etc.—not too much of any one, but enough and of a kind to decidedly entertain YOUR audiences.

EACH SUBJECT OF MATCHLESS QUALITY.

ONE REEL—ONE EVERY WEEK

IMPORTANT TO EXHIBITORS

The Rumor

A combination of directors and producers quite as impressive as that of D. W. Griffith, Charlie Chaplin, Douglas Fairbanks and Mary Pickford is reported from Los Angeles. The principals are Thomas H. Ince. Maurice Tourneur, Marshall Neilan, Allan Dwan, Mack Sennett and George Loane Tucker. These directors are about as well known as any six screen stars, which, incidentally, is evidence of the happily increasing tendency of the public to recognize the work of the man behind the camera as well as that of the player in front.

Ince pictures, of course, as associated with the names of William S. Hart, Charles Ray, Enid Bennett, Dorothy Dalton, and now, Douglas MacLean and Doris May, are among the most popular in the country. Mack Sennett's comedy productions are known wherever there are screens. Among the super productions produced by Mr. Sennett, are "Tillie's Punctured Romance" and "Mickey." Maurice Tourneur is widely known through "The Whip," "Sporting Life," "Woman," "The White Heather," and "The Life Line." Among Mr. Neilan's recent works are "Three Men and a Girl," with Marguerite Clark; "The Unpardonable Sin," with Blanche Sweet, and "Daddy Long Legs," with Mary Pickford, Allan Dwan was Douglas Fairbanks' director for "Mr. Fix-It," "He Comes Up Smiling," and he was also responsible for "Cheating Cheaters," with Clara Kimball Young, and "Sahara" with Louise Glaum.

Like the United Artists, the new combination will begin production immediately on the expiration of the present contracts.

A supplementary report is that a certain big distributing organization is backing the combination financially. Each of the directors will produce independently, but their pictures will be distributed through their own central organization.

The ASSOCIATED

Los Angeles

ANNOUNCEMENT
THE OF AMERICA

The Facts

Like all rumors part of this one is TRUE and part of it is NOT.

THE ASSOCIATED PRODUCERS are not backed, financially or otherwise, by any other producer or distributor, or by any individual. Their product will be available to *all* Exhibitors.

One of the purposes of The Associated Producers is to endeavor to stabilize conditions so that the exhibitor's investment in his theatre be made permanent, and safe for the future.

At an early date a definite statement of business policy will be made direct to the exhibitors. In the meantime The Associated Producers wish to assure Exhibitors that no outside influences, financial or otherwise, can or will affect their method of distribution or the artistic side of their production.

PRODUCERS

California

ALBERT E. SMITH
presents

HARRY T. MOREY

in

"The Darkest Hour"

A burglar—a blackjack blow in the dark, and Peter Schuyler, wealthy social scion and clubman, wandered forth from his palatial home, with brain clouded and identity lost.

A new world claimed him. Prankish Fate played with him. The soft, well groomed hands became calloused; the broadcloth and patent leather of the gentleman was replaced by the corduroy and cowhide of the lumberjack.

Romance came to soften Fate's follies and the new world was bright until another dastard's blow sent him back in mind and body to the world he had left behind.

Instead of ending here, this delightful and unusual photoplay story really just begins. Surprise follows surprise and the interest mounts higher every minute until there comes a crashing, satisfying climax that passes the picture into memory as a great achievement for its star and another prideful accomplishment for the producer, Vitagraph.

They Draw!

Margarita Fisher Successes

"THE TIGER LILY"
"TRIXIE FROM BROADWAY"
"CHARGE IT TO ME"
"PUT UP YOUR HANDS"
"THE MANTLE OF CHARITY"
"MOLLY OF THE FOLLIES"
"FAIR ENOUGH"
"MONEY ISN'T EVERYTHING"

William Russell Successes

"THIS HERO STUFF"
"A SPORTING CHANCE"
"SOME LIAR"
"BRASS BUTTONS"
"WHERE THE WEST BEGINS"
"WHEN A MAN RIDES ALONE"
"ALL THE WORLD TO NOTHING"
"HOBBS IN A HURRY"

Mary Miles Minter Successes

"YVONNE FROM PARIS"
"THE AMAZING IMPOSTOR"
"A BACHELOR'S WIFE"
"WIVES AND OTHER WIVES"
"THE INTRUSION OF ISABEL"
"ROSEMARY CLIMBS THE HEIGHTS"
"THE EYES OF JULIA DEEP"

The attactions listed above are proven drawing cards—pictures that have actually proven their worth on the screen—you can book them with the positive assurance that they will make good for *you*. Several hundreds of exhibitors will bear testimony as to their quality—that they satisfy patrons.

Ask the American Film Company representative at any Pathe Exchange for our NEW SPECIAL PROPOSITION! Do it today!

Produced by
AMERICAN FILM CO., Inc.
Samuel S. Hutchinson, Pres.

AMERICAN FLYING "A" PICTURES

Distributed by
PATHÉ

H. H. VAN LOAN
Announces some of his stories
for the seasons
1918 - 1919
"VIVE LA FRANCE!" with Dorothy Dalton
"THE HIGHEST TRUMP" with Earl Williams
"THE NEW MOON" with Norma Talmadge
"A ROGUES ROMANCE" with Earl Williams
"THE THIRD EYE" with
(Pathe Serial) Warner Oland & Eileen Percy
"THE SPEED MANIAC" with Tom Mix
"THE VIRGIN of STAMBOUL"
with Priscilla Dean
"DANGER" Louis Mayer Special
"THE LAST NIGHT" with Gladys Brockwell
Mr. Exhibitor: If it's a Van Loan story it must be good.

"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 20. No. 25 December 13, 1919

An Industrial Crisis

THE extreme low levels reached last week in foreign exchange give sharp emphasis to a situation which, for this business at least, has arrived at a crisis.

The pound sterling declined below four dollars; francs were down to a trifle over half value.

At this exorbitant exchange rate Europe, with its credit sadly limited, will pay only for the dire necessities of life or for the raw materials with which to make these necessities. Amusements are out of the question.

As a consequence the exportation of American film to Europe is practically at a standstill. Italy and the Central powers have declared an outright embargo on American shipments; valuable contracts are held up.

There are two horns to this very serious dilemma; one is the immediate loss of the important European market; the other is the future loss.

During the war the loss of the continental market was a heavy blow to the American producers. Today the decline in English exchange and the possible closing of that one remaining open market make the situation decidedly worse.

* * *

BUT the future gives a still darker outlook. Today it is cheaper to make films at home than to buy the American product. European production needs just this practical spur and wants it. So a protraction of this present situation will find pictures under way in Great Britain, France, Italy, Germany, Scandinavia, on a scale sufficient to compete seriously with the American picture, if not to all but exclude it.

Can the American producer afford this heavy loss, heavy anyway it is regarded?

We assume he is seriously studying this stiff problem and yet it is characteristic of the business here to disregard or underrate or shy at the really big matters.

There is much that may be done, even if it is far from the power of one American business to regulate a big international difficulty.

And it would seem that immediate and joint action is called for through the National Association of the Industry.

The situation is simply this:

Europe will not import films until Europe has sufficient credit and American banks will not make sufficient loans to Europe until the grave unrest and uncertainty there are corrected by a Treaty of Peace.

* * *

THIS matter is not a question of the welfare of either political party or its leaders. It is not a matter of political belief upon the part of the individual American business man. It is a matter of this American business man's own business, its salvation, and collectively the business salvation and security of America. That is what is hanging in the balance.

Speaking as one American business man, we feel that the time has fully come when the business interests of this country, harried as they are on all hands, have a supreme right to demand in their own and the interest of the American public, instant, decisive and full security.

We want a Treaty of Peace. Apparently we can have one that need not go back to Versailles for a protracted discussion by all the signature nations.

Let's have it!

Let this one American business raise its voice and demand from Congress action where action is possible, and where it is obviously imperative.

This is, at least, a straight business matter, at least a film business matter, and surely no other matter more

(Continued on next page)

WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec. and Treas*
ROBERT E. WELSH, *Managing Editor.* FRED. J. BEECROFT, *Adv. Manager.*

Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant Chicago Representative, L. H. Mason, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, 618 Wright and Collander Building (Hill at Fourth St.); 'Phone Pico 780. Subscriptions $2 a year, postpaid, in United States. Canada, $4 Foreign, $7. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book. Western Union registered cable address is "Picknews," New York

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Speaking Editorially:

An Industrial Crisis

(*Continued from preceding page*)

important is facing right now the joint interests of this industry.

Summing It Up

WE want to say a final word about the producer-owned theatre and its relation to this industry.

The producer-owned theatre is only potentially a menace — and then only to the producer who owns it.

It is a menace if the producer who owns it runs exclusively in it his own make of pictures — a menace to him.

If he runs it as any independent theatre is run, booking freely those pictures best suited to its clientele then the matter of ownership is an entirely different matter.

We do not for one moment believe that any producer will ever hitch up a fleet of theatres to his studios exclusively and thereby force this very large and settled investment to share the risks from which production is inseparable.

And believing that no business man in his right mind would ever make such a move we can only regard the producer-owned theatre as a bugaboo and nothing more.

It will have an effect upon the exhibitor.

It will have no effect upon the independent producer.

It is, of course, a fact that several big producers are buying theatres in key cities.

And it is probably a fact that one big reason they have made this move is because some exhibitors have "closed" up some cities and forced the producer to this move by forcing down rental prices below the point of producer profit.

But what does this mean?

Will this ownership of key theatres keep other producers out of these cities.

Not at all. Possibly for the immediate present but if continued it will simply result in other theatres being built.

We are in, in fact, for probably the biggest and best theatre building era this business has ever seen.

So we repeat:

There is nothing for the independent exhibitor to fear: there is nothing for the independent producer to fear.

And we also repeat, from a previous editorial what is an eternal truth in this business:

"Good pictures will always get good theatres; and good theatres will always get good pictures."

Wm. A. Johnston

Steady Growth!

¶ We dropped into the Circulation Manager's office the other day and saw some interesting figures. The summary for September and October was on his desk, together with the circulation reports for the first three weeks in November.

We learned that for the month of September the total of subscription renewals and new subscriptions to Motion Picture News reached six hundred. The week of September 1st showed one hundred and one subscriptions and renewals; September 9th, eighty-one; September 15th, one hundred and twenty-two; September 22nd, one hundred and eighty-two; September 29th, one hundred and fourteen.

We learned that during the month of October the renewals and subscriptions totalled three hundred and seventy-nine. We learned that the first three weeks of November have shown totals of seventy-two, seventy-five, and forty-seven.

And we wondered —

Why don't some of you advertising managers drop in on the Circulation Manager some day just as we did?

The door is always open. The books are not a mystery. The correspondence is yours for the asking. We'll turn you loose and let you dig away to your heart's content.

Come on! The Circulation Manager invites you. *We urge you!* Call around and see for yourself that —

You Can Cover the Field With "The News"

Fuel Pinch Faces Picture Theatres

Closing Ordered in Kansas City, Omaha and Small Towns; Optimism Felt Generally However, and Every Effort is Being Made to Keep Amusement Houses Open

THE full seriousness of the coal shortage now being felt throughout the county has made itself evident in the past few days, without however making it apparent that amusements in general or motion picture theatres in particular will suffer to the wide extent that prevailed during the war time stringency.

Last minute reports from our correspondents indicated that only in a few scattered cities where conditions were unusually severe, had theatres been ordered shut down. Kansas City, Mo., Omaha, Neb. and Vincennes, Ind. were the only centers where a complete closing had taken place.

Indications are that so far as possible officials in every section will lend their efforts toward keeping open theatres and motion picture houses. In Chicago and throughout Illinois this has been officially done by classifying such buildings as public institutions which are given preferential supplies of light and heat.

Electric Displays Curtailed

Broadway's Great White Way has not been darkened, nor is it believed, a pall of gloom will be cast over it. The coal saving effected by shutting off the electric signs is said to be negligible. Theatre magnates on the other hand urge that such a move with its consequent drop in business, would be an expensive project to the Government in the light of the loss that would be experienced in war taxes.

In Chicago and Indianapolis, however, the Regional Coal Committees have ordered the shutting off of electric signs, though the theatres are permitted to operate. Denver is also lightless. Our Indianapolis correspondent wires:

"Only effect of coal shortage is shutting off of all electric signs. Managers planning to heat with oil stoves and produce own electricity with gasoline-propelled dynamo manufactured by local concern in event heat and light utilities run out of fuel. Only city in state where theatres closed so far is Vincennes in heart of coal region.

"Officials at Columbus, Indiana, urge citizens to attend movies evenings to save fuel in homes."

In Chicago an order was about to be issued to close theatres the night of December 2d. This was forestalled by a committee of amusement men. L. H. Mason, Chicago representative of the NEWS telegraphed December 2d:

"Theatres, schools, churches classed temporarily as public institutions by Chicago Regional Coal Committee. Will be supplied with light, heat despite coal famine. Other interests not listed in Garfield priority groupings get only enough fuel to keep plants from freezing. Will cease operation immediately all electric signs and display lighting. Allied Amusement Association, Maurice A. Choynski, president, met and named committee Aaron Jones, Nathan Ascher, Harry Kidding, Harry Powers, to protect interests and engaged Levy Mayer as counsel. Succeeded in preventing order to close theatres tonight or without 24 hours' notice."

To date theatres in the northwest have not had any intimation that they would be forced to close, though our correspondent advises that some in the more outlying sections may face difficulty in remaining open, not because of a closing order, but through inability to obtain coal. He wires:

"There is no immediate prospects of Minneapolis movie theatres being forced to close their doors because of fuel shortage. In some outlaying parts of northwest this may be necessary but not in larger cities, is belief of coal men. W. H. Groverman, Regional representative of Fuel Administration, is releasing coal to non-essential industries but declares that observance of strictest conservation of available fuel will probably obviate necessity of closing schools, libraries, churches and so on. Policy of economy aided by normal winter, it is hoped, will take Minneapolis through without loss of theatres."

Eastern Situation

Theatre and picture men of New York have already taken steps to prevent closing of theatres along the Eastern seaboard.

Following the receipt of advices from Kansas City and Omaha indicating that the motion picture theatres and legitimate theatres had been closed owing to the fuel shortage, President William A. Brady of the National Association of the Motion-Picture Industry designated the following committee to handle the situation:

Marcus Loew (Loew Enterprises), chairman; B. S. Moss (Moss Theatres); Gabriel L. Hess (Goldwyn Pictures Corporation); Walter Hayes of Buffalo (Strand Theatre interests); Sydney S. Cohen (president New York State Exhibitors' League); Oscar A. Price (President United Artists); William Brandt (President Brooklyn Exhibitors' League); Ralph Kohn (Famous Players-Lasky Corporation); Albert Lowe (Paragon Laboratories); Frederick H. Elliott, Executive Secretary of the N. A. M. P. I.

A committee consisting of Oscar A. Price, Felix Feist and Frederick H. Elliott, left December 2d for Washington to confer with Bryce Clagett, Secretary of the Railroad Administration and with the other officials of that department.

The closing in Kansas City was most unfortunate, inasmuch as theatres had been doing a record-breaking business. Our correspondent advised as following on the shut-down:

"All theatres closed midnight Sunday night until further notice by local fuel administration acting under National organization, very little coal coming in city after arrival of two days' supply on way, two days' supply here now, Kansas City theatres also closed big run Sunday night."

How Other Cities Fare

Cleveland houses are unaffected, and throughout Ohio the fuel shortage has not been felt, according to advices from the NEWS' correspondent. Cincinnati branches report no trouble. In St. Louis, however, the situation is more serious, though it has not reached an alarming stage. "Theatres have been taken off the essential list" wires our correspondent. "Majority of houses have three or four weeks' coal supply on hand, however, and will be permitted to remain open as long as they can. Will be no interference by Fuel Administration."

"Coke is plentiful and theatres may use that as substitute until situation is relieved, so it is unlikely St. Louis houses will be closed" he concludes.

Approximately one-third of the smaller theatres in Iowa and Nebraska are closed now, according to A. H. Blank, owner of the First National franchise in that district. He further reports that unless the situation improves within a few days theatres in his entire territory will be compelled to close.

Omaha theatres have been operating intermittently since November 26th without heat supply. A number of neighborhood and downtown theatres have closed until the situation is relieved.

Des Moines, last Sunday, was entirely without heat in the business districts with the single exception of drug stores, which were permitted to remain open for prescription purposes. Mr. Blank states that the Des Moines theatres reopened on Monday, but that they were likely to close again at any moment.

DEATH STALKS PARTY

Two of Universal-Smithsonian Expedition Killed

TRAGEDY overtook the Universal Film-Smithsonian Institute expedition in Engo Forest, Belgian Congo, when a railroad wreck killed two.

According to cable dispatches, the dead are William Stowell, Los Angeles, a Universal director, and Dr. Joseph R. Armstrong, medical director and business manager of the expedition.

Pliny Horne, photographer; Henry M. Kohler, photographer, and Edward M. Thierry, newspaper correspondent, were injured.

Percentage? Varying Angles on the Question Raised By William A. Johnston's Editorial

First the Producer's Angle:

Dear Mr. Johnston:

WHEN a man makes a point as strong and important as you made in your editorial on "percentage" I feel impelled to congratulate him.

Time will prove the wisdom of your logic and the inevitable will come to pass—pictures will be booked exclusively on sharing terms exactly as theatrical attractions are now played.

The success of the theatrical business has always depended upon the producer, who is imaginative, creative and progressive. Whereas, in the great generality of cases, theatres are owned, controlled or managed by realty corporations, holding companies, estates or wealthy people and seldom lend a helping hand in the production of dramas, operas, comedies or other attractions intended to keep their establishments open to the public. Nor could they create anything even if they were so inclined. Because the system employed in piling up fortunes and the art of creating something for the theatre are as different as wine and water.

They may be kindred but both require different means, methods, systems, arts, sciences or formulaes to bring into being.

To continue profitable the motion picture inductry must follow the theatrical business and give the producers and authors a just share of the earnings of their productions.

Sharing contracts (percentage) will do this, but nothing short of actual participation in the exploitation and box office receipts will do it.

If you can bring producers to understand that it is actually more profitable to them to make one exceptionally good photoplay in future where they have been making six in the past, and then spend some of their wasted energy exploiting that exceptional photoplay, sending it out with advance agents, treasurers and musical scores to play on sharing terms only, you will not only render an invaluable service to the industry but remove the cause of an evil that is consuming a wonderfully lucrative business—over production of mediocre subjects that should have no place in a program.

More power to the Waterman or the Underwood that answers the lash of your dictation.

Sincerely yours,
ROBT. W. PRIEST,
President.

The Film Market, Inc.

Then a Scorcher from Siefert:

Dayton, Ohio, Nov. 24, 1919.

Dear Mr. Johnston:

I AM greatly surprised at the editorial published in your paper November 15th, "Precentage Bookings Coming." The exhibitors have just gone the period of high film rentals imposed by the producers. In many cases rentals have been raised as high as one thousand per cent and for the year just passed the financial reports of the big producers showed a tremendous profit. In one instance when I was in New York, one producer told me practically that his company netted over one million dollars for the past year and the producers were financed by the exhibitors' deposits. In other words this producer earned one million dollars on the exhibitor's money. Look back through the financial reports of all the big producers and show me one that has not made a tremendous profit on the year's output, say nothing about the year just started with doubled film rentals and in many a case tripled.

The cost of producing has not increased as great as the film rentals. Now has this big trust the nerve to come out and tell the exhibitors that they must share receipts of the house? Has the day arrived when the exhibitor's investment will be turned over to the producer without any consideration? It is not a fact that the producer is now possessed of millions of dollars of the exhibitor's money used for producing which is never returned only in pictures and for which the exhibitor receives not even a receipt much less interest? Besides financing the producer through this method, the exhibitors take all the risk such as existing weather conditions and other unforeseen local conditions. The producer is almost in every instance gauranteed his profit, while the exhibitor is left to take the chance. It is my opinion that the distributors and producers have gone far enough with dictating policy to the exhibitors, because the exhibitors in the past have stood for almost anything, does not signify that he will continue to be the goat.

Yours very truly,
JOHN F. SIEFERT.

The Miami Valley Exhibitors' League.

From Tom Saxe, of Milwaukee, Comes the Following Interview:

"THE percentage basis of doing business is coming on as an inevitable era in the motion picture field—and I am sorry."

Tom Saxe, Milwaukee and Wisconsin showman who is both a distributor of First National attractions and a pioneer exhibitor, thus meets the situation prophesized in percentage discussions.

"I am opposed to the percentage plan because primarily I believe it will be the very axe that is going to kill the goose that's laying the golden egg of the picture business. In the first place it will give the producer a right to have some say in if not to dictate the prices of admission. Just as the great theatrical producers set the price of admission for their attraction, so the creators of pictures would feel they could exercise some authority in naming the prices for their attractions.

"Any far sighted showman will see that this will drive away the very people that after all make the motion picture. The masses are the foundation upon which the business has been built, but the masses will not remain true if pictures are put upon a scale of higher admission. It might succeed in a few houses catering to high class audiences but the average theatre is built upon mass patronage, and few houses in the country could withstand the shock of an advanced scale.

"Although I earnestly believe this is coming to pass and expect some day to probably sell First National Pictures on that basis, still I regret it. I would personally much rather buy a picture outright, and do the gambling on it myself than have a string of theatres to share the risks and profits.

"If a producer is given a good fair price for his picture he should be satisfied to let the theatre earn what money it can on the attraction. I do not believe that it would ever be possible to equalize the burdens of the different theatres, for overhead expense would naturally play a large part. There are some theatres which have an enormous overhead—my Alhambra is one—and another theatre less pretentious is spared this expense. How would the producer equalize that in setting his percentage basis?

"It's certainly an unfair proposition for the first run exhibitor. The producer may make a seemingly desirable offer but the first run manager is always going to get the short end of it. Putting over the initial run the exhibitor, dictated to by the producer, will spend a great deal of money in advertising which will do him no particular good but which will be materially helpful in aiding the producer to sell to smaller exhibitors in the neighboring theatres.

"With the new regime will come the day of the specialized attration house I am convinced. By this I mean that just as theatrical magnates have a string of theaters throughout the country, so large distributors will have theatres and instead of each booking at random, there will be individual theatres.

"Although I see the percentage day coming, I cannot bring myself to welcome it as the best development for the business."

And Then Another Letter:

Dear Mr. Johnston:

MY steam valve is again ready to pop so here goes: I read your editorial in the issue of November 15th, about the producer and distributor only getting ten per cent of the gross receipts with interest. For the Lord's sake tell me who is getting service for ten per cent of their gross?

My service costs me thirty per cent of my gross receipts and in

W. A. Johnston Editorial Brings Straight Talk From Many Quarters

many instances fifty per cent and if I would listen to a lot of four flushers who come along and tell me what to do and what I can make by running their pictures, it would cost me a hundred and fifty per cent.

One of these fellows came in to see me the other day and had the brazen nerve to tell me that if I booked a two reeler he had, it would bring me in a $100.00 a day. If he had such a production and could prove it, I would give him $50.00 for it and that would leave me fifty profit which is more than I ever made in one day —yet.

Now Mr. Johnston if you really think there is anyone getting service for ten per cent tell me where these guys are located for I want to move to that part of the country.

If the producers and distributors are only getting what you say they are, then somebody is getting service terribly cheap to make up for those of us who are paying thirty per cent and more.

Everybody is howling about higher rentals. If they expect by so doing to get everybody to raise their price, that is just where they are fooled. The Exchanges say that people expect to pay more for their shows; that everything else is up, etc. That is just where the producers are wrong. Because everything else is up is one big reason why the pictures should stay right where they are.

Is there not such a thing as admission prices going too high and diverting the minds of the public to other amusements such as dancing, skating, etc.?

You know a wise man once said: "There is a time when patience ceases to be a virtue."

Now then if the producers want to raise their prices fifty or a hundred per cent, the thing for the exhibitor to do is to let them keep their pictures, and buy of a firm who doesn't think his stuff is worth so much.

No one concern can do all the business and there are producers who believe in the motto of "live and let live." I have never purchased service of a firm yet that I couldn't get along without. No one ought to get it into his head that he has to have a certain brand of pictures or a certain service.

The small town guy pays more in proportion for his service than the man in the city. I know of houses in Akron, Canton, Youngstown that pay $15.00 or $20.00 for films that we pay $5.00 for. They have twenty or thirty times as many people to draw from and two or three times as many seats. The city houses get the films when they are new and we get them six or eight months later when they are all scratched with two or three hundred feet gone from each reel. Who is paying the most in proportion?

Of course I know who sets the prices. The chairwarmers and mahogony desk fellows right there in your big city. They think all towns are as big as New York is. What do they know about conditions here in Ohio or in Palestine? Why don't they leave the matter of making prices up to their local men in the territory who know the conditions?

I claim that $300.00 is cheaper for a picture in the large city than $10.00 is to me for the reason that the big city house can run it all the week, save six days express, six days paper, get in a Sunday showing and run the film over about five times each day. We are not allowed to run on Sunday, and Sunday is equal to about three days, so I'm told. Doesn't all this make a big difference?

Another thing I want to mention. You are always howling longer runs. I can't run a picture more than one day for about eight out of every ten of my patrons come every night and they certainly aren't going to see the same picture twice.

If I was to try running a picture more than one day, next year at this time I wouldn't have enough to buy a sapsucker lunch, much less a dinner.

"Fewer and better pictures." They may be fewer but are they going to be any better? And they say bigger. They are big enough now. Let them stay as they are and keep the price where it is and we will all be gainers. People as a rule do not want too much. I have found the hour and half show suits the majority. People are satisfied with a five reel feature, a two or one reel comedy and a News reel.

For illustration. On Monday I run a two reel comedy, a two reel Western and a news weekly and that is my biggest day outside of Saturday.

I reading the McVoy letter, I agree with him in keeping a standard price. I have never changed my price but once and was sorry for it before I had run the picture half through. It was about the punkest thing I had seen for a long time, and right there I said: "No more of that for me." So far I have kept my word.

I find fault with McVoy when he says he has booked pictures for more than he could afford to pay. No man can do that and stay in business long.

And speaking of the way some exchanges do business, as McVoy did, I want to say that I have had my experience too. The way to do with a firm which won't treat you white is to let it alone.

I am doing business with some firms who I think are the finest people in the business, and I do not hesitate to mention them. They are Triangle, Metro, Select, Vitagraph. I have never had any trouble with any of these firms. Their film is always in good condition and arrives in plenty of time.

I claim that when an exhibitor is treated badly by an exchange, the thing to do is to write the trade paper and expose them and then they will mend their ways. The exchanges need the exhibitors just as badly as the exhibitors need the exchanges.

When a firm does not give good service, quit them. They often violate their contracts.

When the exhibitor signs a contract, the exchange has his money and is not supposed to send out junk—stuff that will not run through a machine, that pulls apart, making it necessary to stop and re-thread. People get disgusted when that happens and go out swearing that they never will come back again, all on account of an exchange sending out rotten shows. And yet in spite of these conditions the producers want to boost the prices. It might be all right to raise the price in the big city where they are open at eight or nine o'clock in the morning and run twelve or fourteen hours a day but not where it is only possible to get in three or four hours as we do here.

In closing let me say that I hope some good fore sighted man gets at the bottom of the waste of this business and thereby saves the thousands of dollars we all might get some benefit from.

Yours for the better,

C. E. LEININGER.

Grand Theatre, East Palestine, Ohio.

WIRE BRIEFS FROM THE COAST

IT is rumored Walter Greene and Frederick Gage have purchased the serial "Son of Tarzan," production of which has just been begun by National Film Corporation, and in addition "The Kentucky Colonel," the Hall Room Boys Comedies. No confirmation of these deals could be obtained at the New York offices of the films involved.

Harry Schwalbe, Bruce Johnson of Turner and Dahnken, San Francisco, and Dave Howells are in Los Angeles on First National business.

Options are held by Eastern capitalists for the site for a third big theatre in San Francisco. Definite plans will be announced next week.

Edgar Lewis has arrived to film "Sherry" and "Lahoma," for distribution through Pathe. He brought his staff but will engage players on the Coast.

Pictures *vs.* Theatres

Eugene Roth, of San Francisco, and Charles Williams, of Providence, Comment on Editorial By William J. Johnston

EUGENE ROTH, the prominent San Francisco exhibitor, has come to bat with a letter on William A. Johnston's recent editorial, "Pictures and Profits" that is well worth reading by every film man. Mr. Roth discusses present conditions with cool impartiality and presents a warning that many — both exhibitors and producers — can heed.

Charles Williams, manager of the Strand, Providence, R. I., is another interesting contributor to the discussion started by this editorial.

The communication from Mr. Roth follows:

Dear Mr. Johnston:

YOUR timely article appearing in the last issue of the "Motion Picture News," entitled "Pictures and Theatres"— should and must be carefully and intelligently read and analyzed by every exhibitor in the industry and should have the serious consideration of the producer and the distributor as well.

We cannot get away from the fact that pictures are nothing without theatres, and theatres are nothing without pictures. With this absolute knowledge we must face all problems during the evolution of our industry.

The application of strict commercial lines is imminent. After all, it may be well for the present perplexing problems to confront us now. Perhaps all elements of the industry have been gliding along too smoothly on the wave of prosperity, and not enough consideration or attention have been given to our destinies.

The time has come, however, for the true awakening. All factions must be determined to meet the situation squarely and fairly, and the opportunity you, Mr. Johnston, have given to the trade to openly discuss same through the medium of the "Motion Picture News" is indeed very commendable. Personally, I have watched carefully the progress of the industry, and have been aware for sometime of the trend we are drifting to, and frankly admit its seriousness. But I do not consider it alarming to a degree of calamity. I think that the producer and the exhibitor have the mental capacity and the sound business judgment to steer the ship to a safe anchorage.

In the meantime, several groups are forming combinations in one form or another, which is all right providing that they do not exceed the limit, and by this I mean to the point of freezing out one or the other. If exhibitors form chains, or collective groups, for booking purposes to protect their interests in securing the quality of pictures demanded for their respective theatres well and good, but if on the other hand, these combinations are conceived for the sole purpose of buying a dollar product for fifty cents, then I say it is all wrong. For in that event the producer instead of progressing and making fewer and better pictures, will be compelled to meet the prices they are forced to sell their pictures for, and consequently will make a cheaper product, and a cheaper product will have a tendency to cheapen, and of course, weaken our industry. We, the exhibitors, must remember that hundreds of millions of dollars are being invested by the producers, and they, too, have their internal problems that are serious and costly. Heavy demands made upon them by stars on the one hand, the directors on the other hand, plus the almost exorbitant prices demanded by playwrights, and as such are entitled to a consistent profit on their product, but in this, as in all big industries, we have a class that are always just riding along — at times lucky and again out of luck — and this element is the "Little Disturber," who spends his time retarding and upsetting honest methods.

* * *

THE exhibitor must use his best judgment and select the "*wheat* from the *chaff*," and if combinations *must* be formed, it is up to the exhibitor to choose wisely, and therein lies his danger. If, on the other hand, the *producers* succeed in forming powerful combinations and *attempt to dictate* and make such demands on the exhibitors that the said exhibitors find it impossible to meet, then the *real power* of the exhibitors will exert itself in a most surprising manner, because we know that the production of pictures *can never be controlled*, and as you, Mr. Johnston, have stated, and very wisely so, "*YOU CANNOT CONTROL BRAINS.*"

Personally, I see no danger in the producer entering the exhibition field. I rather welcome same, and in some instances there are reasons why he should. First of all, he is entitled to have proper representation in every district, and if for one reason or another he finds himself shut out of any territory — whether it be for a combination formed against him (which I admit is bad), or because the exhibitor in that territory hasn't faith in his product — he has a just right to enter the field and place his efforts before that community, and thereby it will give him an interesting angle that perhaps he has never fully understood, or appreciated.

* * *

WE must admit that pleasing an exhibitor in selling pictures is one thing, and pleasing the public is quite another. The only difference is the exhibitor can sometimes be sold, but not so with the public. They not alone insist upon a good picture, but demand all that goes with same in the treatment and the environment of the theatre, and theatres are not made in a night. Owners and Managers of theatres have overcome many local problems in the management of their theatres, and have found the necessity of giving the public what it wants, as well as catering to those wants most delicately.

Therefore, I fully concur that the good theatres have nothing to fear.

The exhibitors problem, *is consistency* — cater, *cleanly to the public*, be fair with them, keep the motion picture industry in its own class, forget the two and three dollar top prices, and above all, give the public a good round entertainment for the masses and the classes alike, and we must not lose sight of the fact that there is a limit to the admission price. Let the other fellow plunge and trifle with the public, and it is only a question of a short time that the sane businesslike exhibitor will come into his own.

I don't believe that we will be able at this time to stop, or curb the ambitions of those desiring to form a com-

Sees No Danger From Producer As Exhibitor

bination, or to enter into pools or profit-sharing arrangements, because of the determination of those already starting same, is launched, and for those involved, it is hoped that they will be benefited financially as well as having solved their immediate problems, but there need be no FEAR on the part of any of the elements of the industry as long as honest principal and sincere purpose is adhered to.

EUGENE H. ROTH.
Mgr. Dir., California Theatre,
San Francisco, Calif.

Mr Williams' letter follows:

Dear Mr. Johnston:

COMMENTING on your editorial "Pictures and Theatres," the writer does not like to act as though he was a pessimist, but there are a few things that must be considered and eliminated before the moving picture industry can reach a basis of safety, fair dealing and profit. The principal thing, of course, is to bring about a better method of equitable dealings, between exhibitors, exchange managers and producers. To do this, it seems to the writer, is almost an impossible step, for the main reason, that the majority or at least a great many of the predominating factors, in each of the three branches, lack the principle of fair dealing. It was stated to the writer a short time ago, by a man well known in the theatrical business, that he knows for a fact, at a convention of exchange managers they were told by their "big chief" that in the foundation of all their dealings with exhibitors they must bear in mind that exhibitors were liars and crooks. This sounds like a drastic statement for exchange managers to build their sales arguments from, but nevertheless there is a great deal of truth in this tho' camoflaged by the word "politics," the phrase that they use in "slipping over a deal" as they call it on the exhibitor. This of course, applies to the little independents with one or two houses. The exchange and producing heads say they are compelled to do this as it is the treatment they receive from the syndicates controlling numbers of houses. But the writer makes the prediction that if within the next two years this terrific evil is not stopped, that you will find the business going "sky-larking" for all three factions. The entire foundation of our industry is threatened by this type of men that do not know the principle of fair dealing.

It seems almost an impossible idea to organize exhibitors into an efficient body, for the reason that producers and exchange men, themselves, are interested in so many of the houses in large cities, that any move made by exhibitors is known and forestalled in any manner that may present itself.

* * *

REFERRING to producers seeking an outlet through their own houses, this is entirely wrong, for no big business can reap the benefits from any interlocking chain, unless the links are free, or, in other words, the managers in different localities are allowed to run the houses according to their own judgment, and, of course, the producers will not do this. Again the argument for this is unfair dealing — claiming the syndicate owners drive them to this method. It does seem to the writer that all three factors are getting away from the great fundamental basis of success — namely the buying public or patron, and you know the results and don't forget that the public to-day knows perhaps more than a great many of the so-called "shining lights" of the three factions. There are something like seventy-five periodicals in which the public or a movie patron can get about every angle of the game, and believe me, they follow it.

Getting back to one of my above first statements. Equity and fair dealing must be eventually the basis in which to put this business on a legitimate plan, and the writer believes now there are but two ways to accomplish this, first, by a general commission of picked men from the three factions, and then in each locality of say five or ten towns, with a grievance committee consisting of five men, the chairman to be an exhibitor, the other four to consist equally of exhibitors and exchangemen. Of course, this is just a skeleton outline, but the writer does honestly believe that with these two referred-to committees and combinations, property selected a great deal of the evil could be eliminated and at least from this we could perhaps advance or improve the idea.

Why not get some ideas from each of the factions and see what they think of something along this line, because the writer believes you have started something and for heavens sake let's keep driving until we have reached some saner method of conducting this business.

More power to you,
Strand Theatre,
CHAS. H. WILLIAMS.

The Large Size Page of . . .

MOTION PICTURE NEWS

. . Will be Published . .

Beginning With the Issue of

DECEMBER 27

THE FILM SALESMAN'S EASY LIFE

"WHAT does a motion picture salesman have to do except go to town, see the proprietors of the picture houses, sell them his pictures and go gleefully on his way?

That is the style of question that may suggest itself to the uninitiated.

A profiteer worrying about his income tax, a working man trying to estimate his next demands, haven't any more on their minds than the motion picture salesman who is really alert to his work.

If you don't believe it read this genuine letter of an actual experience that was sent in by a First National salesman in Kentucky and Tennessee territory to Lee L. Goldberg, manager of the Louisville exchange. The salesman was writing from the heart:

"Enclosed find blanket contract for ten features and a deposit check.

"I trust you will be able to approve this as it represents as hard a day's work as I have ever experienced since I began selling films. It was literally sold on the jump. I was with him from 8.30 A. M. until 6 P. M. without stopping for dinner. I followed him on foot from the store to his office; in his auto all over town. Made the trip to the top of the mountain at the reservoir three times. Stood in mud ankle deep and roasted by the furnaces in the pumping station on the river. Helped install dough troughs in his new bakery and finally wrote some notices for the newspapers. This is no exaggeration. I never tried to talk to so busy a man, and yet some fellow wrote in one of our trade journals 'not to try to interview an exhibitor when his mind is occupied.' Some sarcasm."

Dupont Interests Band With Goldwyn

Enormous Financial Power of Famous Powder Family Will Further Great Goldwyn Plans; Announcement Follows Many Rumors of Duponts Entering the Industry

Culmination of the long seeries of rumors connecting the DuPont interests with varying interests in the motion picture industry, came December 2 with an announcement that the big powder people are now associated with the Goldwyn Pictures Corporations. The negotiations completed, will, it is said, give Goldwyn the most extensive resources of any picture producing and distributing company in the world.

The Associated Interests

The new interests now associated with the Goldwyn organization are represented by H. F. Dupont, Vice-president of the Dupont Powder Company; Eugene E. Dupont; W. W. Laird, of Laird & Company of Wilmington; R. R. M. Carpenter, Vice-president of the Dupont Powder Company; C. C. Kurtz, Vice-president of the Wilmington Trust Company; E. V. R. Thayer, President of the Chase National Bank of New York; Duncan A. Holmes, Vice-president of the Chase Securities Corporation; William Topkis, George T. Bissel, G. W. Davison, Vice-president of the Central Union Trust Company of New York; Macmillan Hoopes and Abbot M. Wittenberg, a member of H. Content & Company. These men will be actively identified with the business of the Goldwyn Corporation and will act on the directorate in addition to the present Board of Directors.

This identification of large financial and industrial interests with a motion picture organization is a recognition of this important industry as a stable development of modern business life, and is looked on by observers as one of the most far-reaching industrial developments of recent years. Besides enlarging the scope of the Goldwyn organization, it takes the entire film-producing industry from the realm of mere amusement and places it among the solid industries of the day.

The new development in the Goldwyn company is marked by an increase of capital stock to an authorized amount of 1,000,000 shares, of which 450,000 will be outstanding. This enlargement of resources is looked upon as a prelude to a period of expansion and development unprecedented in the history of the industry. Goldwyn will have virtually no limitations placed upon its plans for a more intensive development of the photoplay itself in its various elements and for a cultivation of a more extensive system of distribution.

During the summer, the Goldwyn company announced a reorganization which included among the directors Lee and J. J. Shubert, the Woods and Selwyn theatrical interests, controlling more than half of the stage productions made in the United States. These interests are now reserving for Goldwyn pictures the production rights on all the plays which they have produced or intend to produce in the future.

With greatly multiplied facilities for production and distribution, the plans of the Goldwyn organization to place its product in every quarter of the globe assume wider scope. A national advertising campaign in newspapers, magazines and on billboards is now in full swing. It is distinguished from other campaigns by the fact that over 80 per cent of the advertising is tied up with a definite exhibitor.

When the Goldwyn company was formed in 1916 by Samuel Goldwyn, the corporation contracted for the exclusive service of several stars of world renown. Others have been added since then, and the roster now includes Geraldine Farrar, Pauline Frederick, Mabel Normand, Madge Kennedy, Tom Moore, Will Rogers and Jack Pickford. It is understood that other stars of the first magnitude are shortly to be featured under the Goldwyn banner.

Among the authors who are now writing exclusively for Goldwyn are Booth Tarkington who has created especially for Goldwyn screen productions a new boy character, Edgar, who will soon be seen in a series of 12 comedies; Octavus Roy Cohen whose first two stories for Goldwyn are now ready for picturization; Rex Beach and the authors who have combined under the leadership of Mr. Beach to form Eminent Authors, Inc., an organization of famous American authors, affiliated with Goldwyn. They are Gertrude Atherton, Mary Roberts Rinehart, Rupert Hughes, Basil King, Leroy Scott and Gouverneur Morris.

The first few Eminent Authors pictures have been made and will soon be distributed. The first of these is the famous "The Cup of Fury," by Rupert Hughes. In process of production are "Dangerous Days," by Mary Roberts Rinehart; "Tower of Ivory," by Gertrude Atherton; "Partners of the Night," by Leroy Scott; and a powerful Basil King picture, ultra-modern in subject. The Leroy Scott picture is the first Eminent Authors production to be made in the east.

The new eastern Goldwyn studio is expected to be ready in six months to take care of the large number of productions which are to be added. Since the purchase of the studios at Culver City, the property there has been enlarged and the equipment increased. Last week, additional ground was purchased so that the Goldwyn gates now enclose 50 acres of studio property. The grouping is recognized as the largest of its kind in the world.

Well known directors who are working with Goldwyn are Reginald Barker, Victor L. Schertzinger, Frank Lloyd, Harry Beaumont and Clarence G. Badger.

RUMOR DENIED

Hayakawa Will Continue in Robertson-Cole Releases

WHILE Robertson-Cole Company is not in the habit of denying rumors one in particular has been so persistently circulated of late that an emphatic denial seems essential. In many quarters representatives of the company have heard unfounded statements to the effect that Sessue Hayakawa was no longer producing pictures for release by Robertson-Cole.

"I am very glad to be able to deny that rumor in the most emphatic terms," stated William J. Connery, Vice-President and General Manager of Haworth Pictures Corporation, who is in New York this week on a business trip. "The Haworth contract with Robertson-Cole has a long time to run. The relations of Sessue Hayakawa, the Haworth Company, and Robertson-Cole have always been most cordial and pleasant and Hayakawa will continue making pictures for release by Robertson-Cole."

Favorable Action on Mail Matter Bill Affecting Pictures

The National Association of the Motion Picture Industry is in receipt of advices from its Washington representative to the effect that the Senate Post Office Committee has acted favorably upon the Steenerson Bill, known as H. R. 6951, which authorizes the return to the sender, or the forwarding of undeliverable second, third and fourth class mail matter.

Congressman Halvor Steenerson of Minnesota, who originally introduced the bill in the house, explained the bill in debate as follows:

"There are two kinds of mail matter contemplated in the bill. The first is fourth-class matter of a perishable nature and of obvious value. It may be forwarded to another Post Office or, if undeliverable, returned to the sender, charged with the forwarding or return postage.

It is obvious that under its first provision this bill will be of great benefit to motion picture companies. It is thought that its eventual enactment into law is assured by the action of the Committee on Post Offices.

Costly Improvements in Miller's Los Angeles Theatre

Roy Miller, manager of Miller's Theatre, Ninth and Main streets, Los Angeles, has made $15,000 improvements in this house, and will re-open it November 29th. New equipment includes pipe organ, redecoration of the theatre, rearrangement of seating, and a decided improvement in lobby effect.

The reopening bill's feature will be the initial Realart release, Mary Miles Minter, in "Anne of Green Gables." Mr. Miller has arranged with Miss Minter to make personal appearances on the opening day.

"English Dalliance Keeps Door Shut"

FROM Lewis Roach, President of the Transatlantic Film Company of America, comes further commendation of the points made by William A. Johnston in his reply to an article by G. A. Atkinson, associate editor of the Kinematograph and Lantern Weekly, the English Publication. Both the reply and the article instigating it appeared in the November 1 issue of MOTION PICTURE NEWS. Mr. Atkinson challenged the open mindedness of American producers as regarded a foreign product, while Mr. Johnston strongly arrayed himself on the other side of the fence.

Mr. Roach's letter follows:

I have read with great interest the article headed "The American Picture Door is Open — Walk in," in the Motion Picture News and perhaps you will allow me to express my entire agreement with the views which Mr. Johnston expresses.

I may say that when I left England I had a definite mission to ascertain for one of the leading English trade papers whether there was any truth in the prevailing report that the American market had decided to boycott all foreign films. It was never my opinion that this was the case and I am pleased to say that the observations I have made over here confirm my opinion absolutely. Before I left London I interviewed the heads of the principal British producing houses and in most cases I was told that it was no use to bother about selling British films in America as this was quite impossible. In other cases the terms which I was offered were such as to make business quite impossible and I must say that the British producer is himself responsible to a very large extent for the fact that his productions are not sold to any extent in America and other countries.

I will give you the instance of one producing house in England which is making pictures of a very high level of merit, one of which would undoubtedly make a great success in America. This firm has appointed as export agent a concern of which none of the members understand any language but their own. This, of course, does not affect the American sales, but it accounts for the lack of sales in other countries. This firm of export agents asked me when I interviewed them whether I could buy a film after reading the synopsis and they said this was the only way they could do business with America. They could not consider sending a show copy, and when I asked them how they proposed to dispose of their American rights they said they would either sell on synopsis or wait until an American buyer came along. American buyers are not very plentiful in London, and it is therefore probable that none of this firm's productions will ever be seen in the United States, but this will not hinder the firm in question from complaining bitterly in the press that America does not give the British producer a fair chance.

During the whole time I have been in the moving picture business in Europe (about ten years) I have considered that the British methods of foreign exploitation of pictures have been very bad. There has been no attempt to secure regular sales of British productions in this country, and when this is contrasted with the efficient and aggressive methods adopted by American producers in the early days it is not difficult to see why the American product has the biggest sale and why consequently the American standard of production is the highest in the world. I remember that even in the early days American producers shipped show copies and negatives to their agents in Europe regularly every week. When the agent found it impossible to make big sales the producer did not wrangle, but invited the co-operation of the agent in assisting him to make pictures that were more suitable for the European market. I do not think there is one British producing concern that has made a systematic effort to secure regular sales in this manner in America. There have been sporadic attempts to sell British pictures, but the methods employed have been the wrong ones, and there has been no continuity of purpose. I know I am going to be told by other Britishers that Mr. Northam came here to New York and spent several months trying to sell British pictures without much result, and Mr. Northam himself has done little since his return to England but complain bitterly of the lack of attention which he got over here.

When I asked a prominent American film man why it was that Mr. Northam was so unsuccessful he replied somewhat as follows: "This gentleman came over and settled down quietly in a hotel and sent out nice gilt-edged invitation cards to American buyers to attend trade shows at a theatre which he leased for that purpose. These trade shows were not for the most part timed to suit the convenience of the majority of buyers and there was no individual appeal and none of the vigorous exploitation methods to which we are accustomed in this country." I do not know, of course, if this correctly represents what happened, but I can quite well believe that British films are not sold over here because they have not been properly advertised by the sellers.

Since my arrival here I have written to all the British producing concerns renewing my offer to endeavor to prove to them by results that the American market is not closed to foreign productions. Up to the present moment of writing I have not received any replies, and to sum up I would like to say that I believe that the reasons for the non-success of British productions over here are:

1. That the producers generally are so distrustful as to be unwilling to send a show copy, let alone a negative out of their country.

2. That there has never been any serious attempt to advertise British pictures in accordance with American methods.

FIGHTING H. C. of L.

First National Man Named to Commission in the South

COL. FRED LEVY, president of the First National Exhibitors' Exchange of Kentucky and Tennessee, has been appointed Chairman of the Kentucky Commission on the Cost of Living by Gov. Black. The Commission was created by Gov. Black to make a study of the conditions that are of such keen importance to every citizen. Col. Levy succeeds former Mayor Head, of Louisville, who found he could not give proper attention to his duties. Col. Levy has served as Colonel on the staffs of three Governors of Kentucky.

A POINTED REPLY

(A copy of Mr. Roach's reply directed to Mr. Atkinson, which does not mince words, and which presents questions, the answers to which cannot but place direct responsibility where it belongs, for whatever dalliance may be attributed to the American film industry in its treatment of the British product is presented.)

Mr. Atkinson's article in the Kinematograph and Lantern Weekly of September 25th is very interesting and I quite agree with him that there must be reciprocity. Mr. Atkinson asks how far the question of reciprocity has advanced in the last three years and rightly says that it has not advaced one inch, but I cannot help thinking that in the matter of apportioning the blame for this, Mr. Atkinson is putting the boot on the wrong leg. Will Mr. Atkinson furnish an answer to the following questions:

1 — How many British manufacturers have appointed selling agents in the United States?

2 — How many British manufacturers have regularly sent show copies to be viewed by American buyers?

3 — How many British manufacturers have absolutely and resolutely declined ever to send a negative out of their own country?

4 — How many British manufacturers have said that if American buyers desire their films they must either buy them in London or buy on synopsis?

5 — Whether Mr. Atkinson or any British buyer would like to buy his American films on synopsis?

6 — How many British manufacturers have said that they can only grant their American agency on the condition that the agent guarantees to take the whole of their output for twelve months paying cash in advance in London?

7 — Whether British manufacturers have ever considered the possibilities of the States Right market in America?

8 — Whether Mr. Northam tried to sell films on this plan when he was in this country?

If Mr. Atkinson can furnish truthful answers to these questions and still say with his hand on his heart that the American buyer is to blame for the lack of opportunity for British productions in the United States I shall have nothing more to say.

I am trembling in anticipation of Mr. Northam's forthcoming page or half page of wrath as the result of my temerity in questioning his repeated assertion that British films will not sell over here because they are British, but having gone so far I might as well be killed for a sheep as for a lamb, and will tell Mr. Northam "right here" (as they

(Continued on next page)

Tax Relief Soon for Canadians

Reel Tax Will be Abolished in 1920 Theatre Men are Told; Censor Scandals are Brought up

THEATRE Association officials of Canada held an important interview with Sir Henry Drayton, Federal Minister of Finance, at Ottawa, the Canadian capital, on November 21st, to ask for the abolishment of the Canadian reel tax and to discuss the possibility of Federal censorship as a successor to individual censorship in the various provinces as at present. The representatives of the exhibitors gained a promise that reel tax, which has been particularly cruel to the many small exhibitors, would be abolished in 1920 and there were some interesting disclosures in connection with censor matters.

The charge was made before Sir Henry Drayton by a representative of the largest exhibitor organization in Canada that the censors for the Province of Quebec were guilty of condemning pictures so that they would be appealed, in which case they would be reconsidered by the same board and passed in consideration of a certain fee. It was also charged by a Montreal official that delivery of films from the censor's office had been hastened as a result of special consideration on the part of the man desiring immediate use of the pictures in question. The men making these statements were urged to lay their information before Sir Lomer Gouin, the Premier of the Province of Quebec. It was asserted that three out of every 10 pictures are condemned by the Quebec censors and the loss through the rejection of these films is passed along to the exhibitors in the shape of increased film rentals.

Reference was made to the possibility of Dominion censorship, but it was pointed out by Sir Henry Drayton that this matter was outside of the control of the Federal authorities but he considered that it would be proper for the various Provincial censor boards to arrange to approve or reject a picture following the decision of one of the boards. In other words, approval of a feature by one of the boards should mean its acceptance by all others. He had had no idea of the extensive manner in which pictures were being rejected by the censors.

Representing the Canadian Motion-Picture Exhibitors' Association were Mr. A. Rosenbloom of Lachine, Quebec, and Mr. Legrove, secretary, of Montreal. Messrs. Brady and Scott, Toronto, represented the Motion-Picture Exhibitors' Protective Association of Ontario, while Mr. George Graham represented the Manitoba Exhibitors' Association. Mr. Robert Breadner represented the Inland Revenue Department.

Authors Discuss Censorship Evil

At Meeting of the Authors League of America Various Phases of Question Receive Attention

ACCORDING to a report recently received from the Goldwyn Pictures, 125 members of the Authors League of America assembled in a private motion picture theatre at Wurlitzer Hall last Tuesday to discuss motion picture censorship and determine whether the freedom of the press and of the writer is involved in State legislation for State censorship. Bills have been introduced in 28 states, and censorship is in evidence in cities like Chicago and Kansas City. The most severe censorship of pictures is in the State of Pennsylvania.

Rex Beach, as president of the Authors League, was chairman of the meeting. Mr. Beach appealed to the authors' sense of humor. The deeper he delved into the mysteries of State censorship, the more absurd he had found it. He asked the audience to judge for themselves from typical reels which were exhibited and the sections indicated that had been deleted by censors of Pennsylvania.

Gabriel Hess, chairman of the censorship committee of the motion-picture industry, pointed out among other things that the State of New York had recently decided that the motion picture in its new reels was a publicity medium. It must, therefore, be classed with newspapers and the freedom of the press and freedom of speech is involved with the freedom of the motion pictures.

Miss Mary Gray Peck, during the course of her remarks, cited the instances of several films to prove that a bad film could not be made good by cutting out the scenes depicting evil. Such censorship only made a bad picture worse, as well as leaving a great deal to the imagination. Evil is shown in the films as a contrast to good just as it always has been in melodrama. Without that contrast the triumph of virtue has no significance.

Edward D. Martin of the National Board of Review, spoke of the freedom of the motion picture in its relation to the foreign-born elements in America. According to the Goldwyn report, Mr. Martin declared "that these people were beginning to feel that the freedom they came to America for could not be found and that if the freedom of the motion picture is destroyed that would be conclusive proof that freedom of speech and freedom of thought is ended in America."

Mother of Manager of Universal Office in Minneapolis Dies

Word has been received from the offices of the Universal Film Exchanges that Mrs. Helen Bryson, mother of James V. Bryson, executive manager of the Minneapolis office of Universal Film Exchanges, Inc., died Friday, November 21, 1919, age 70 years. Interment was made in Lakewood Cemetery. The deceased was formerly of Warrensburg, Mo., and came to Minneapolis in the spring of the present year.

"English and Dalliance Keeps Door Shut"

(Continued from preceding page)

say in this country) that he is talking a lot of arrant piffle. Nobody is more sorry than I am that Mr. Northam did not have a more successful time over here, as I think that Mr. Northam is a very agreeable and pleasant gentleman, but I am told that his methods were not sufficiently aggressive for this country and that his activities stopped short at giving trade shows at times which were inconvenient to the majority of buyers. This may not be true. I was not here so I cannot say, but I do not think Mr. Northam ever thought about the states right market and I do not think he went in for that extensive advertising which is undoubtedly necessary to secure sales for pictures. I must tell you that I have approached the leading British producers offering to try to sell their pictures over here on a basis by which they risk nothing. I have asked them to send show copies against cash guarantees. I have offered to protect their interests in every imaginable way. I have offered to cooperate with them if they will come just half way and scrap some of the stupid business conditions which appear to be their fetish. Up to the moment of writing I have received no replies. May be some are on the way. Anyway I have not yet given up hope and if necessary will write again until such time as I get a reply of some kind.

Mr. Atkinson says that the present attitude of the American buyer is equivalent to a declaration of war. Let me say that the distrustful attitude of the British producer to the American agent is equivalent to an open insult. British manufacturers generally would employ their time much more profitably in taking some real steps to have their films properly marketed in the United States than by holding themselves up for the sympathy of the misinformed readers of the lay press. In other words they would be well advised to cut the cattle and come to the horses. Personally, if I were a British manufacturer I would prefer to get well earned money for my films than unearned sympathy for misfortunes of my own creation. Has it dawned on the British manufacturer who has now another grievance, namely that he has to wait about eighteen months before he can release his productions, that it is possible to release a film in the United States in two months after the showing? Does he realize that he can get some money almost immediately from this country for his films and if he does realize it will he still refuse to release his films in a foreign country before he releases them in his own in case any of the copies find their way back to England before his release date? You see I anticipate the objections because I am so painfully familiar with them.

I should like to assure readers of the Kinematograph and Lantern Weekly that there are some honest firms in this country just as there are some honest ones in London and it does not require a magnifying glass to find them.

I bow my head in anticipation of the torrent of abuse that is going to fall upon me and whilst making deep apologies to anyone whose feelings I may have hurt I will repeat that it is possible to sell British films in America and half the battle will be won when the producers stop talking and start doing something.

When will they start? I should like to see it happen in my lifetime.

Theatre Owners of West Picture Center Hold Annual Dinner

An annual dinner dance of members of the Theatre Owners' Association of Los Angeles was held at a local cafe on November 26th, which was attended by about 200 theatre owners, exchange men and friends. A program composed of a vaudeville act by Flanagan and Edwards, of the Hallroom Comedies, Will Rogers, Goldwyn star, and Arthur Brick, salesman of Triangle exchange added to the pleasures of the evening. S. L. Rothapfel made a short talk on the future of theatre mens' business and a handsome silver automobile luncheon set was presented to the retiring president, Frank A. McDonald, by the members as an appreciation of his services during his tenure of office.

Herman Bosley, manager of the Alhambra Theatre, presided at the dinner dance party. Following the program, a jazz band furnished music for dancing

Selznick Wins Point in Equity Tilt

Judge Hand Orders Either Injunctjon Against Equity for Pendency of Fight Over Clara K. Young or Bond For $25,000 on Each Picture; Equity Supplies Surety

JUDGE Learned Hand, District Court of the Southern District of New York, on December 1 handed down a decision ordering the Equity Pictures Corporation to file bond of $25,000 for "Eyes of Youth" and a similar amount for each picture made by Clara Kimball Young for distribution by Equity, together with interest from the date of completion of the negative or negatives until decision on the pending suit was handed down. The alternative was issuance of an order restraining Equity from release of such pictures until settlement of the controversy in the courts.

Equity furnished the bond in required amount. The C. K. Y. Corporation on the other hand filed surety to the amount of $1,000, the sum to cover the nominal court costs in event of an adverse decision.

Substance of Decision

The extract from the court order ot particular moment follows:

Ordered, That unless the plaintiff (Equity) within two days after the entry and service of this order and of the undertaking of the defendants hereinafter provided for, file herein an undertaking with a surety company as surety, conditioned for the payment to defendant C. K. Y. Film Corporation of the sum of $25,000, with interest, from the date of completion of the negative or negatives and sample positive print of the motion picture, entitled "Eyes of Youth," if it shall be finally determined herein that plaintiff is not entitled to release, distribute, exhibit or exploit said motion picture until payment of said sum to said defendant, the plaintiff, its officers, agents, servants and employees and each of them, be and they hereby thereupon are enjoined and restrained during the pendency of this suit, from distributing, exhibiting or otherwise exploiting said motion picture entitled "Eyes of Youth."

When Clara Kimball Young made her contract of settlement with Selznick and the C. K. Y. Film Corporation in June of this year, published statements declared that she agreed as a term of that contract and a condition of her release from her previous contract of employment with the C. K. Y. Film Corporation, that she would pay C. K. Y. Film Corporation $25,000 upon the completion and before delivery and release of each of the next 10 motion pictures in which she should appear. She further agreed in order to secure the payment of these sums to the C. K. Y. Film Corporation that no such picture would be released or exhibited until the money due thereon had been paid and that C. K. Y. Film Corporation should have a lien on each picture made by her on her own account for the sum of $25,000 with the right upon default to sell same at public sale.

Later events are described as follows:

"Clara Kimball Young made a contract with Fine Arts Film Corporation which had just been incorporated, a capitalization of one thousand dollars ($1,000) by a former associate of her attorney, under which she agreed to make ten pictures for that corporation at a compensation to equal two-thirds of the net profits of the corporation, such compensation to be payable after the completion of the third, sixth and tenth pictures; the corporation meanwhile in its discretion to loan to her moneys for her living expenses which it could deduct from her compensation. Fine Arts Film Corporation then made a contract with Equity Pictures Corporation whereby it agreed to sell to the latter ten Clara Kimball Young pictures at $150,000 per picture. One-half of the stock of the Equity Company was issued in the name of Harry Garson, who was Miss Young's personal representative."

Lewis J. Selznick and C. K. Y. Film Corporation have repeatedly announced to the trade their rights under that contract.

About a month ago Equity Pictures Corporation started suit against Mr. Selznick, C. K. Y. Film Corporation and Select Pictures Corporation, seeking to restrain them from issuing such advertisements and announcements. The Equity company's motion for a preliminary injunction was denied by Judge Knox. The C. K. Y. Film Corporation, Select and Mr. Selznick had meanwhile filed a counter suit alleging a conspiracy between Miss Young, the Fine Arts and the Equity Pictures Corporation to deprive Mr. Selznick and the C. K. Y. Film Corporation of the fruits of their settlement contract with Miss Young, among other things setting forth the facts above stated. Upon these facts Mr. Selznick and the associated companies made a motion for an injunction to restrain Equity Pictures Corporation from releasing, distributing, delivering or exploiting Miss Young's pictures until the sum of $25,000 due on each of such pictures had been paid. This motion was argued two weeks ago before Judge Hand and decision rendered as above stated. This decision means that the Equity Pictures Corporation must put up a satisfactory surety company bond for $25,000 on account of "The Eyes of Youth," and must put up a similar bond upon the release of every subsequent Clara Kimball Young pictures which it seeks to distribute during the pendency of the suit. It is expected that the case will be heard in January.

AN OPEN MARKET!

Such is Aim of Producers Ass'n.; Executives Named

PERSISTENT rumors are abroad on the Coast that the recently organized Producers Association, comprised of prominent directors, will distribute their product through United Artists exchanges.

It is definitely known the producers and artists will work co-operatively for the upbuilding of an open market direct to the exhibitor, starting on the basis of the individual picture plan.

The policy adopted provides for future expansion to add additional producers to the association. Feeling is strong against chain theatres projects, and every endeavor will be made to stimulate individual theatre ownership, with the promise to the houses of an open market policy.

It is definitely stated that Ben Schulberg and Walter Greene are not allied with the producers, though the story has been heard that Sol Lessor is.

Last advices state the official name of the body will be Associated Producers. Thomas H. Ince has been elected General Manager and Mack Sennett, Treasurer.

International Trade Conference Attend Capitol Performance

On Saturday evening, November 22d, there assembled at the Capitol Theatre members of the International Trade Conference, representing France, Great Britain, Italy, Belgium and the United States. The delegates, said to number about 200 in all, included some of the most prominent men in the world of labor, finance and manufacture, according to reports.

The special program arranged for the distinguished audience included a concert of an international character by Pryor's band; a picture, entitled "Industrial Democracy in America—Partners in Prosperity and Dividends of Contentment," which is a product of the Universal Film Manufacturing Company; "The Undercurrent," said to be the most striking anti-Bolshevik photoplay of the year; and a screen presentation of some of the delegates' activities during their American visit.

Permanent Headquarters Found for Select's London Office

The first big step in the establishment of Select Pictures, Ltd., of England, was taken last week when the London office acquired a long term lease on the three top floors of Lloyd's Bank Building in the heart of the London business district.

A brief outline of the transaction was reported to the Home Office by cable from Maxwell Milder, vice-president of Select Pictures, Ltd., of London. Architects are now busy on plans which will transform the space in Lloyd's Bank Building into the most spacious and elaborate motion-picture offices in Great Britain.

The new offices will be used as the Home Office of Select Pictures, Ltd., for England, Scotland, Ireland and Wales.

New England Uplifters Debate

State Committee on Pictures and Film Men of Boston Discuss State Censorship

MEMBERS of the Massachusetts State Committee on motion pictures and representatives of the motion-picture industry in Greater Boston engaged in a spirited discussion on the subject of uplifting the standard of the type pictures shown in the State of Massachusetts, in Boston last week.

The main disagreement is over the drawing up of a bill by the State Committee — it is charged, unknown to the members of the motion-picture industry—providing for the examination and licensing of motion-picture films by the State Board of Labor Industries. Declaring their opposition to State censorship the members of the committee of representatives of the motion-picture industry, contend that the bill in effect provided for the State censorship that they have been combating. Local option on this subject, however, is and will be heartily welcomed by the members of the industry.

Edward A. Golden, who controls a major portion of the distribution of the films exhibited in New England, declared that the men are unalterably opposed to the State censorship, and he felt constrained to withdraw his name from the committee.

There has been considerable comment as to the make-up of the State Committee of Massachusetts on motion pictures. It seems, this committee is composed principally of social workers bent on correcting evils, which they say everybody recognizes as existing in the showing of motion pictures in the Bay State. Endeavoring to be successful in their work, they called members of the film industry in Boston to join their number. These men, strictly business men of the motion-picture industry, ever looking forward to the interests of the public of Boston, affirming that they, too, wished to do everything possible to uplift the standard of the motion-picture industry in this State, accepted membership on the State committee.

Film Men's Grievances Probed

Los Angeles Film Exchange Men's Board of Trade Elects Officers and will Take up Complaints

THE annual election of officers of the Los Angeles Film Exchange Men's Board of Trade was held Tuesday, November 25th, when Maurice Wolf was named President; Joe Goldberg, Vice-President, and A. P. Michael Narlian was elected to succeed himself as Secretary and Treasurer.

The new president has been manager of the Los Angeles Golden Exchange for the past five years, coming to Los Angeles from Denver, where he served as manager for World, following an important position in Salt Lake. Previous, Wolf was identified with the Chicago World Exchange after conducting theatres in Texas and was special representative for two years of Metro franchise holders in Canada.

Joe Goldberg is manager of the Los Angeles Consolidated Film Corporation Exchange and has been identified with Los Angeles and San Francisco exchanges for the past five years, where he has risen from the rank of shipping clerk to his present position.

The re-election of Mr. Narlian as secretary and treasurer bespeaks the appreciation of the Board of Trade of his past years service.

In formulating plans for the coming year's activities, the Board of Trade decided to expand its usefulness by the addition of a Grievance Committee, which will take up complaints of both the exhibitors and exchange men and work out a method of disposal that will be satisfactory and beneficial to all parties concerned. In view of the fact that every exchange of Los Angeles is a member of the Board of Trade, and working in co-operation with each other, it is believed this new feature will prove more effectively advantages of the organization.

Boston Playhouses Shift Owners

Three Large Theatres in Vicinity of New England City Recently Have Changed Hands

THREE theatres in the immediate vicinity of Greater Boston, two exclusive motion-pictures houses, and one formerly a strictly stock playhouse, have changed hands during the past week.

A. H. Mailey, owner of the Brighton Theatre, Brighton, has sold his playhouse to Scott & Harding, theatrical men of Boston. The Brighton Theatre has a seating capacity of more than 500 persons, and it will be the policy of the new managers to show strictly high-class productions.

The Fellsway Theatre, situated on the Fellsway, Medford, Mass., was purchased from Lane & Plumber former owners and managers, by E. J. Kellar of Gardiner, Me. Kellar has had considerable experience in the managing of theatres in Maine, and he intends to run strictly Paramount-Artcraft pictures in his new house which seats 600.

Perhaps the most interesting transaction of the three taking place during the past week in the Hub is the purchase of the Central Square Theatre, Lynn, Mass. The Central Square was formerly an exclusive stock company house, showing the highest class of stock that could be booked in the East.

Frankel & Rothberg, the new owners will inaugurate a new policy of continuous performances from forenoon to evening.

THIS AND THAT

Herman Stern has been kept so busy the past few months as manager of the Pittsburg office of Universal that it was impossible for him to find time to pay a visit to New York for even a day's duration. At last he made the "riffle," so to speak, and is now in New York for a week's stay. He did not go there on "pleasure bent," however, but to take up some very important matters with Mr. Laemmle and Mr. Berman.

Ray R. Kelsall, manager for the Johnson Company, has devised a new way of advertising and attracting attention on Film Row. He places a Powers Excelite, with Mazda equipment in the back of the store and when it begins to get dark, he turns on the works. Those who pass by on foot or in a machine, look at the place to see where the extra light comes from. He sold one Excelite, so far on this account.

Manager C. A. Taylor of the Pathe exchange in Buffalo is one of those men in the industry who believes in doing things different all the time. The result is that Taylor is constantly adding to his office force in an effort to keep up with his record business. The latest "stunt" which "Buck" has introduced is an attractive "Holiday Greeting" card which he will mail out during the Yuletide season to exhibitors in his territory and which sales representatives in their various districts will personally sign.

The Priscilla Theatre, Cleveland, a prominent downtown vaudeville house which has always featured big photoplay productions in connection with the vaudeville program, has discontinued its feature policy, and instead is showing five short reels of film. The picture program consists of two reels of comedy, one of news events, one of pictograph and one of travelogue. Manager Mack Carrig says that people who come to see a vaudeville show do not want to sit through a long feature.

The Pawtucket Amusement Company has been formed at Providence, R. I., with a capital of $100,000 for the purpose of conducting a moving picture playhouse. The incorporators are Ira Marcus, Archie O. Joslin and James Harris.

Harold B. Crow, a former Toronto newspaperman and a Y. M. C. A. official for several years, has become associated with Pathescope of Canada, Limited, at Toronto. Crow recently returned from France where he served as a Y. M. C. A. officer.

Ace Barry, who until recently was exploit manager for the Select Pictures agency in Cleveland, Ohio, is now on the staff personnel of the Famous Players-Lasky Films of Boston.

Looping the Loop in the Windy City

A. G. Spencer of Metro Picture Service, Chicago, and director of Michigan Avenue's popular pre-release theatre, the Playhouse, has sold the lease of the World Theatre to the Henrici Restaurant Company, and the latter company is already at work changing the theatre into a restaurant. While operating the World Theatre, Mr. Spencer had the unique distinction of running the lowest price downtown house, the World, and the highest price downtown picture theatre, the Playhouse, at the same time.

D. Padoor, manager of the Merit Film Exchange, is a happy man—business great, and reports that all their pictures, which include the Lone Star Series, featuring Harry Meyers, and two-reel westerns, and Slippery Slim Comedies and Broncho Billy westerns, are all going over big.

Miss Mirriam Sawyer, widely known as one of Chicago's livest newspaper women, has joined the publicity staff of the American Film Company and it is understood will specialize on newspaper and trade press publicity for the "Flying A" features. Miss Sawyer recently resigned as publicity and advertising "man" for the Ascher Brothers Circuit of Theatres, after making an enviable reputation for herself in this work.

B. W. Beadell, Chicago manager for Select, wore a broad smile on Thanksgiving Day, for he had something to be proud of as well as thankful for, in the fact that all rental and collection records in this district have been broken in the last few weeks. Mr. Beadell modestly gives the credit for this showing to his aggressive and hard-working staff, but is, nevertheless, wearing the smile that won't come off.

Here's one that dynamic director of publicity Smith, for the Select in the Chicago district, vouches for. He informs all comers that one of the eight-inch toy balloons used in the exploitation of Elsie Janis in "A Regular Girl" traveled from the roof of the Consumer's building, Chicago, clear across Lake Michigan to Hammond, Indiana, and was there picked up by Miss Edna Borchardt. Some traveling, even for a publicity balloon.

Excavation work for the $1,100,000 theatre which Balaban & Katz are constructing on Cottage Grove Avenue, near 63d street, Chicago, is practically completed and by holiday time the walls are expected to be rising above the ground. The Tivoli has been selected as the name of this new house.

Harry Corbett, for several years manager of the Harper Theatre, widely known to the trade as an able salesman and executive, has joined the staff of the Universal Film Corporation, and will direct his attention to selling the Stage Woman's War Relief Series.

Max Levy who is Chicago manager for Robertson-Cole.

Carl Laemmle and his brother-in-law, Abe Stern, stopped over in Chicago on their way to New York from French Lick Springs, where they have been vacationing. Mr. Laemmle is enthusiastic over the results the Chicago office is getting as well as over the future prospects in this district.

Al Brand, who is engaged in the exploitation of the Universal six-reel educational picture, "Heads Win," and Harry Levy, manager of the industrial department, were also visiting the Chicago office of Universal this week.

Carl Harthill, the well-known manager of the Beehive Chicago Exchange, reports that their bookings on the "Red Viper" are phenomenal, passing his fondest expectations. The picture continues its run at the Star Theatre, in Chicago's loop, to packed houses at every performance.

W. H. Hill, the Chicago territory exploitation man for the Famous Players-Lasky Corporation, is full of brand new ideas for their forthcoming releases and is firing broadsides of ammunition into the hands of the exhibitors in this section.

Joseph Roderick, district manager for the Universal in the Middle West, arrived in Chicago from Des Moines last week, enthused over the records "Blind Husbands" and "The Right to Happiness" are making in his territory. The former is making a record at the Rialto, Des Moines, and the latter played to capacity houses at the Orpheum, Rockford. At the Alhambra, Milwaukee, the nine-reel program of "Blind Husbands" came within $69 of breaking Chaplin's record in "Shoulder Arms," although the latter program was only four reels. Manager Fisher of the Milwaukee house has written to the Chicago office of Universal urging exhibitors to book "Blind Husbands" and asking them to write to him and he will tell them how he put over a $9,000 week with this production.

Sprague Green, the genial rapid-fire old-time salesman covering Indiana for the Beehive Exchange, landed in Chicago last week.

S. L. Barnhard, president of the Capital Film Company, arrived in Chicago from the coast for a one day's conference with C. Eddy Eckels, the general manager of the organization, leaving to spend Thanksgiving with his family in Indiana. Mr. Barnhard reports that his three weeks' sojourn at the studios in California, watching the making of some new productions, convinced him that their forthcoming releases featuring Neal Hart, Al Jennings and Helen Gibson would prove to be the best pictures from all standpoints that his company has placed on the market to date.

The firm of Willis Eckels & Mack have again found it necessary to enlarge not only their quarters but their scope, and have taken over the business of the Theatre Supply Company, and are now equipped to render a 100 per cent service to the exhibitor that covers every known need of the business.

The Linick-Jacoby Enterprises, the firm which has made the Ziegfeld Theatre one of the best known first-run houses in Chicago, opened their new State-Congress vaudeville and picture theatre to crowds which give promise of a great future for this house, more than 5,600 people having passed through the flower-decked lobby before the door closed on the first day.

The policy of the house will be eight acts of vaudeville and a big feature picture each week, the show changing on Mondays. The performances will be continuous from eleven to eleven. "The Illustrious Prince," featuring Sessue Hayakawa, was the opening picture. "The Heart of a Gypsy" is the feature picture for the week of November 24.

"Publicity has its perils no less than war," says Paul Gerard Smith, publicity man for the Select in Chicago territory, who has been putting on a big exploitation campaign for Elsie Janis in "A Regular Girl" at the Randolph of Chicago. He was arrested on the roof of the Consumer building while sending off balloons carrying tags entitling the finder to a photograph of Elsie Janis. Frank Cook of the Strand, Milwaukee, beat Mr. Smith's record, however, as he was "pinched" four times while exploiting bombs and sending off balloons to exploit the Janis picture in Milwaukee. They both claimed to have avoided landing behind the bars, however.

Foreign Capital Enters Locally

Arthur Beck Announces Affiliation With London Capitalists; Will be Expansion of Activities

ARTHUR F. BECK announces the affiliation of a group of London capitalists with him in his various motion picture interests. Under new financial and operating plans of which detailed information will shortly be available, there will be a wide extension of the Beck producing activities.

Coincident with the new management it is announced also that Sidney Garrett, president of J. Frank Brockliss, Inc., has entered into an active alliance with Mr. Beck covering all producing units now in operation and in process of organization.

These announcements concerning the Beck organization are significant because it is claimed they mark the first direct participation of British capital in the production of purely American films and a reversal of the plan so far followed of taking American directors, scenario writers and technical staff men to England for the production of American pictures there.

The Beck units already operating have released plays by Augustus Thomas, Louis Joseph Vance and Charles T. Dazey. All units so far are releasing through the W. W. Hodkinson Corporation and the Pathe Exchange, Inc. It is understood that practically the same financial interests involved with the Jack London series of stories controlled by C. E. Shurtleff and J. Frank Brockliss are behind the Beck organization.

The new Beck administrative offices are rapidly nearing completion. These occupy one-half the building at 135 West 44th street, directly opposite the Lamb's Club. These offices will house the executive staffs of the various producing units now in operation and to be organized. Those already working are Artco Productions, Inc., Deitrich-Beck, Inc., Arthur F. Beck Serial Productions, Inc. The New York offices of the Leah Baird studios will also be included.

Mid-West Independents Meet

Film Exchange Men of St. Louis and Nearby Territories Discuss Betterment Ideas

THE managers of Independent Film Exchanges in St. Louis and territory adjacent to St. Louis, including Southern Illinois, Eastern Missouri and Kansas, held a little get-together meeting there for sociable purposes and to promote, in a way, better understanding and feeling among the State-right buyers.

Various subjects were discussed in the industry, the principal topic developing around the present boundary line for State-right buyers in Southern Illinois, over which there seems to be a great deal of confusion. Springfield, Quincy, Decatur, Paris and all territory south thereof in Southern Illinois are distributed through St. Louis by nearly all the larger exchanges, and it is pretty well conceded that this territory belongs to St. Louis. However, it was conceded by the Independents attending the get-together meeting that the producer in the East, to further the best interests of the Independents in the future in selling Southern Illinois, will include Quincy, Springfield, Decatur, Paris and that territory south, because by so doing they will give the exchange a chance to operate.

It is understood that as a result of the meeting circulars will be mailed by all the independents here to the producers, outlining in detail the advantages of establishing a policy of including the above-mentioned territory in all future film buys.

Meetings will be held from time to time and any subjects tending toward the betterment of the Independent State-right buyers will be given a ready hearing.

Among those present were Frank J. Warren, representing Standard Film Corporation, Kansas City, Mo.; Barney Fagan, Standard Film Corp., St. Louis, Mo.; Sam Werner of the United Film Service, St. Louis, Mo.; S. J. Hanken and R. Blomberg, of the Central Film Co., St. Louis Mo.; Floyd Lewis of the Arrow Film Co, St. Louis, Mo., and Sam Sherman of the Metropole Film Co., St. Louis, Mo.

Gratifying Reports on Progress of Associated Exhibitors, Inc

The formation of the Associated Exhibitors, Inc., the organization backed financially by the millions of Pathe, is moving along smoothly and meeting every expectation, said Paul Brunet, vice-president and general manager of Pathe, in a statement just issued. This is significant in the light of the return to New York of Elmer R. Pearson, who has spent five weeks on the road in the interests of the Associated Exhibitors.

"Mr Pearson's report has been highly gratifying," said Mr. Brunet. "He accomplished everything he set out to do." The most prominent exhibitors in the south and southwest were most enthusiastic over the proposition; they readily realized its possibilities and were signed to Associated Exhibitors contracts.

"I have also received most satisfying reports from Mr. Fred C. Quimby, our director of exchanges, who is touring the central and far west in the interests of the Associated Exhibitors. Mr. Quimby, too, has met with general success.

New England Conditions Good

Director of Sales Charles R. Rogers of Select Pictures Corporation has returned to the Home Office in New York after a brief business trip to Select's Boston branch. Mr. Rogers reports that conditions in New England are better than at any previous time.

ABOUT M. P. D. A. MEMBERS

John S. Robertson, popular Famous Players director, is keeping everybody at the 56th Street studio stepping lively these days. Mr. Robertson spends his recesses hunting "types." Last week he was on the still hunt for the most beautiful woman in the world, not over seventeen, who could act to put Sarah Bernhardt to shame. Last report Mr. Robertson was still looking.

At a Brooklyn picture house recently a popular leading man well known to picture fans appeared at his best, so it would seem, since a feminine patron stepped up to the box office on her way out and said: "I'd give any amount to a man who could make my husband look like that hero." The play was "Sacred Silence"—the lead was William Russell. Somebody page Harry Millarde!

Lawrence Weber had his eye on George Irving some time before Mr. Irving signed to direct "The Girl in Waiting." It was easier to keep his eye on George Irving while he was working for another producer, Mr. Weber is finding out, for Mr. Irving moves fast when he is making preparations to "shoot" on a new photo-play.

A few days ago M. P. D. A. headquarters were requested to furnish information regarding the return of Jay Hunt to California. If Mr. Jay's rumored engagement on the coast is authentic, he has not yet announced it on the screen bulletin gracing the wall of M. P. D. A. lodge rooms.

Kenneth Webb, who is obliged to go to Boston to finish the making of his picture starring Alice Brady, made it necessary to stick around New York until after Thanksgiving Day. Mr. Webb recently finished his commission which resulted in a successful photo-play, "The Fear Market."

C. Jay Williams has been suffering the past several weeks with mastoiditis, narrowly escaping a serious operation.

Perry Vekroff a few days ago completed "The Isle of Jewels," serial production, Artco. He has been assigned a feature, on which operations are already under way, directing a Leah Baird photo-drama. Hugh Thompson is to appear in the leading masculine role.

Correction on Releasing Unit for Rivoli Pictorial Scene

In our issue of November 29th, under the caption of "With First-Run Theatres," the punctuating of the listing of the strips making up the Rivoli Pictorial gave Gaumont credit for releasing the special current events number of the authentic German pictures showing the sinking of allied ships by U-boats instead of International.

News of the Country Via Correspondence

SEATTLE

Because of the fact that the film houses in Seattle have been continually packed, so that people were forced to stand in the hallways, the city council has passed a law, which is being enforced, that no one will be allowed to enter the house unless there is a seat for him. The law also states no one can stand on the stairways leading to the balcony. The picture men are enforcing the law, which was made on account of fire risks. Because of the law, two rows of people can be seen at each front; one that is buying tickets and the other that has bought them and waiting to enter the picture house.

To Mike Weinkirk manager of the Strand, and Mrs. Weinkirk, many congratulations are coming as a daughter, christened Marian, has been born to them.

Manager Wyndham of the Robertson-Cole's Northwest office announces that his office is booking "On the Border Land of Civilization" and "Adventure Scenics," originated by Jack Rantz, formerly of Bremerton, Wash., far in advance.

Mr. V. N. Schubach, manager for Universal in the Northwest, has recently returned from a trip to Spokane where he booked first and second run contracts on all Universal programs.

L. J. Schlaifer, formerly owner of "L. J. Schlaifer Attractions," is now in the employment of John Danz, manager of the Colonial. Mr. Danz is figuring on building a motion picture house on property near the 42-story Smith building, Seattle.

A. Fischer of St. Anthony, Idaho, has taken over the "Auditorium," Spokane, Wash., where for five days of the week he will show motion pictures and the other two days will be diverted to road shows.

Adams and Flavell of Arlington, Wash., have sold their Ivan Theatre to a Mr. Smith.

E. L. Smith of Edmonds, Wash., has sold the Acme Theatre to John D. Lewis.

CLEVELAND

Word that "The Right to Happiness" has again been passed hy the Ohio Censor board, was enthusiastically received by local exhibitors here last week, and bookings all through the territory have been resumed where they were so abruptly interrupted the Friday previous by the Censor Board.

The Cleveland Film Club is fast taking shape. Sixty employees of various local exchanges have signed application blanks, and the first meeting will be called some time this week, when definite steps will be taken for permanent organization.

Max Marcus, manager of the U. S. Theatre, Woodland avenue and East 38th street, has once again endeared himself to his patrons by installing a five-piece orchestra in his house. The U. S. Theatre is located right in the center of a foreign settlement. It caters to the working class.

The Victoria Theatre, Steubenville, Ohio, is reported to have entirely discontinued its legitimate theatrical policy, and to have installed a straight picture policy for the rest of the season.

M. A. Levy, who came to Cleveland several weeks ago from the New York Robertson-Cole office to have a look at local conditions, will remain here permanently as manager of the Cleveland exchange, following the resignation of W. W. Kulp, the former manager.

INDIANAPOLIS

George Spurr, treasurer of the Mutual Theatre Company, operating the Indiana, Royal Grand and Lyric theatres at Marion, Ind., was robbed of $500 when he was felled with a rock by a highwayman in the heart of the business district. The money represented the entire receipts for the day of the three theatres.

The Majestic in Indianapolis has turned back to pictures after an unsuccessful three weeks' stay of the Jack Bessey Stock Company.

Without opposition from the police the motion picture theatres of Connersville, Ind., opened last Sunday. Patronage was not extraordinary.

CINCINNATI

Al W. Walle has been appointed manager of the New Palace Theatre on Sixth street, between Vine and Walnut streets.

Members of the Associated Film Exchanges of the Cincinnati Chamber of Commerce gathered in force at the local Triangle office last week to say good-bye to Jack Stewart, president of the organization, who is leaving for New Orleans to accept the position of manager of the New Orleans Goldwyn office. On behalf of the organization, First Vice-President Rowland presented Mr. Stewart with a beautifully engraved gold and silver cigarette case, and thanked him for his energy and activity in directing the affairs of the organization.

Harris P. Wolfberg has been elected president of the Association, succeeding Mr. Stewart.

CANADA

A protest against the attitude of United States Immigration officers against Canadian citizens who accompany road shows to the United States from the Dominion was framed at the fifth annual general meeting of the Theatrical Stage Employees and Moving Picture Operators of Montreal on November 22.

It was pointed out that when a road attraction comes to Canada from the States, those connected with the show are admitted with the usual formalities, but when a Canadian operator or mechanic attempts to travel to the States with one of these organizations he is invariably turned back.

A great demand has been experienced by the Motion Picture Bureau of the Ontario Government for the loan of its many film subjects, according to a statement recently issued. To date, 82 of the reels owned by the bureau had been projected 1,938 times.

Another new moving picture theatre has been opened in Toronto, Ont., the new house being the Christie Theatre on St. Clair avenue, near Christie street. The Christie is handsome in every detail and possesses all of the latest appointments. The theatre has a seating capacity of 900 and all chairs are on the one floor. One of the features is an eight-piece orchestra under the direction of Paul H. Pillinger, a local artist. The policy of the theatre, although it is a suburban house, is to hold matinees daily and matinee prices are 10 cents and 15 cents.

DETROIT

At a meeting of exhibitor stockholders of the United Picture Theatres of America of Detroit and Michigan, James C. Ritter, of the Rialto Theatre, was elected Michigan director to serve. Mr. Ritter is president of the Michigan Exhibitors' League. A board of trade was then formed with Charles Garfield, Flint, chairman; J. F. Wuerth, Ann Arbor; Steve Springett, Jackson; Sam Ackerman and Harry Oppenheim, Detroit.

Allen Brothers announce that their new theatre here will have 4,200 seats.

"Broken Blossoms" was given its Detroit premiere in a five-day engagement at Orchestra Hall. It will go into the Adams Theatre, downtown for a run.

John H. Kunsky has issued a formal denial of the rumor that he has become affiliated with Marcus Loew in Detroit theatres.

Contracts for the construction of the Riveria Theatre have been let. The house is located on Grand River avenue in a new

Exhibitor Service Bureau

"Last But Not Least" In Our Admission Series

Four exhibitor written letters short in length but long in facts

THE four letters which follow, each captioned and properly signed, conclude our series of exhibitor written articles on admissions. These articles have proved to be of great interest to all exhibitors and of untold value in shaping their own policies to many. The News wishes to express it's thanks to those who have contributed and to announce that another special series on a subject of interest is being planned for the near future.

For this page next week we will publish a compilation of the important data contained in the series just closing, such as the average price of admission, the percentage of increase, etc. In other words we will boil down for you the facts as they appeared from week to week.

Reports Big Advance

IN your letter you ask if films have advanced. To this question I will state that during the past six months film rental has advanced 50 per cent and in many cases 100 per cent.

Regarding admission prices will state that now we are getting 30 cents for evening and 20 cents for matinee, tax included. Reserved loges for evening at 50 cents. We are not at this time planning on an increase of admission, as we believed our price in accordance with rental at the opening of the Des Moines only several months ago.

Trusting that I have given you the information desired and with best personal wishes,

Yours truly,
A. G. STOLTE,
Manager Des Moines Theatre, Des Moines, Iowa.

Lick Is Standing Pat

WE have yours of recent date, and regarding the advance in prices beg to advise that we have put same off just as long as we think we possibly can. Undoubtedly the price of films has already materially increased and with the general increase in the price of everything else we presume they are entitled to more money, consequently the increased admission is necessary.

At the present time our prices are 10c., 15c. and 20c., as we have a three-floor house. If we advance our prices we will only advance the price of the lower floor, making it 25c.

Yours very truly,
C. A. LICK,
Manager New Theatre, Fort Smith, Ark.

"Classified Pictures"

I WILL endeavor to give you an idea of the reasons that prevail here to warrant the increase. Our regular admission in the Rialto is 25c., including the tax; this was an increase of two cents over and above the old price, and was put into effect to cover a standard price for all pictures shown in this house — in other words we do not raise admissions in the Rialto.

E. J. Myrick

On account of high rentals we are forced to put all of the big pictures in the page at a price of 33c., including tax; this nets us a fair profit on some pictures and on others it does not, therefore this angle is still a gamble, although the public will turn out in greater numbers to see a picture at 33c. than it will to see the same picture at 25c., so there you are. I say let's have "Classified Pictures" and if the public is educated to them it will help to solve the price problem.

H. L. PERCY,
Manager Rialto and Page Theatres, Medford, Oreg.

How Butte Sees It

REPLYING to your kind favor under date of September 13th, relative to advance in admission prices, beg to advise that I, for one am not in favor of advance prices and am endeavoring to hold our prices where they will be in reach of every person in our city.

The film question is one which I feel is bound to be a serious drawback in the coming twelve months, inasmuch as most of the producers have gone out with the intention of getting more for productions which have not maintained the same standard as they have the past season. This, of course, does not include every producer, but the majority of same.

The standard of pictures must eventually be of a higher type, that is of a better educational and amusement value. However, it has been the policy of the distributing organizations to get them out regardless to quality.

I will admit this picture has a wonderful title, and if properly exploited will do a tremendous business on account of its advertising possibilities.

Any good showman knows that this line of conversation is plain, unadulterated bunk. When we step out and say to our people we have a real show, we must back it up, otherwise the box office will suffer considerably.

The picture business, like everything else in this country, is on a side track and steaming ahead sixty miles per hour. If we are not careful we are going to have a wreck, consequently sound business judgment and quality pictures are the ultimate salvation of our game, and theatres must become standardized if they are looking to the future.

With best wishes to you and the NEWS, believe me to be

Sincerely yours,
RIALTO THEATRE,
By E. J. Myrick, *Butte, Mont.*

Washington Manager Has Good Exploitation Idea for Serial

M. J. CLINE, one of the largest theatre owners in Aberdeen, Washington, is the author of a new idea for the exploitation of the serial feature, "The Trail of the Octopus."

Mr. Cline states that he interested the various commercial men in his town to the extent of donating various articles to be given in connection with the showing of the serial in exchange for advertising their wares would receive on the screen.

Mr. Cline states that among the articles donated by the merchants of Aberdeen are a victrola, wrist watch, bicycle and rocker.

Your Idea and Ours

TODAY
WHEN BEARCAT WENT DRY
When BEARCAT went DRY
IT'S A BEAR
ADDED ATTRACTIONS—A News Weekly
MUSIC PROGRAM
Rendered on the new Wurlitzer Unit Orchestra.
1. Overture "Il Trovatore" 2. Instrumental Song "The Vamp"
Ernest Hunt at the organ from 2.30 to 4.30 and 7 to closing.
Arthur Clinton at the organ from 1 to 2.30 and 4:30 to 7.
Shows Start, 1—3—5—7—9
Prices Matinees 15c, 25c. Evenings 25c, 35c, Plus Tax.
SUPERBA

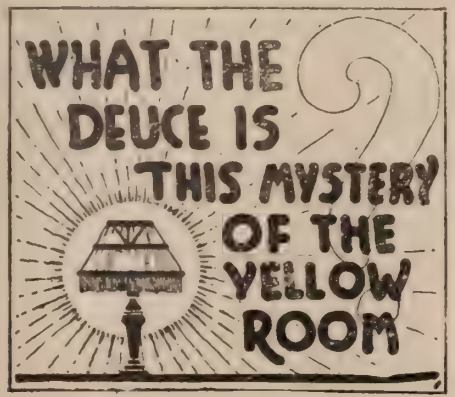
WE call this small, two columns by six inch display on "When Bearcat Went Dry" rather clever. The Superba (San Diego, Cal.), does some very good advertising but rarely have we seen anything which in the space purchased that rated better than this.

There is only one suggestion, we might make about this display and that is that the style of advertising would suggest a humorous subject and we don't think this subject is comedy. However, that in itself isn't such an advertising sin, since this is a case of selling a production on it's title alone no star being featured.

This isn't a hard ad. for even the amateur artist to attempt. If you have been going to see what you could do with the hand drawn idea, this is a good model for your first trial.

Be good but don't be too easy.

THE TOM MOORE exploitation of "The Mystery of the Yellow Room" at his Washington Rialto theatre was fully explained in a story on these pages some two weeks ago. Here is one of the teaser advertisements used by Moore prior to the opening and which aroused a lot of curiosity in the Capital city.

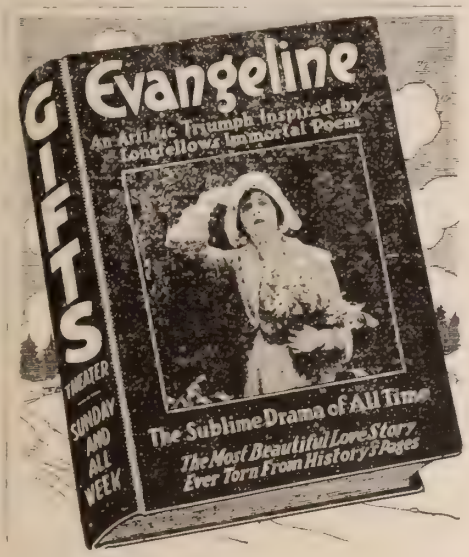


If we had been called upon to pass judgment on this display prior to the opening date of the Chautard feature at the Rialto, we would not have enthused over much about it but since it has been proven that this and other displays like it, were effective we must give the sample shown full credit for being good advertising.

So much for foresight compared to "hind sight." In size this was only two columns by three inches. A number like it were used in the same paper.

Don't do things just because other people do them.

FOR all that the picture version of "Evangeline" was such a noteworthy production, one must recognize that writing a display to advertise it, one which isn't the formula stuff of "adapted from


GIFTS THEATER
SUNDAY AND ALL WEEK
Evangeline
An Artistic Triumph Inspired by Longfellow's Immortal Poem
The Sublime Drama of All Time
The Most Beautiful Love Story Ever Torn From History's Pages

the famous Longfellow poem of the same name," is a pretty hard job. Everyone knows the story and there was nothing to be told.

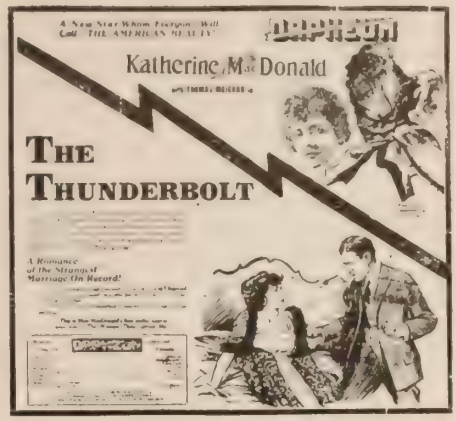
Gift's theatre of Cincinnati has gotten around this exploitation difficulty by having it's artist draw the picture of a book and on the covers of that bill the attraction. The result is an attractive display which is to be highly complimented.

In size this was three columns by seven inches.

What man has done woman thinks she is qualified to improve upon.

THE Orpheum has adopted the correct angle for advertising Katherine McDonald in "The Thunderbolt" and in addition has secured some mighty good two-color printing. The jagged line across the display, suggestive of the lightning flash, was in red and the rosebud in red shaded with black, the result being a most attractive display, quite above what it would be if only the one color had been used.

In the style it is also quite as commendable. Starting out by calling the star "The



American Beauty" the Orpheum has given its claim foundation by the use of a very good face cut of Miss McDonald. The title line is excellent as is the selling talk following. This is quite the best "The Thunderbolt" display we have seen. In size it was five columns by twelve inches.

What has become of the wise guy who predicted the decline of the motion picture?

THIS one by the Rivoli, Denver, on "The Isle of Conquest" is mighty artistic but we doubt if we would have made the display quite so much Norma Talmadge, for all that she is a very popular star. Here are seven different poses of Miss Talmadge and a couple of them don't look so much like her.

We do think that Hyman is correct in billing the star above the title but he should

Comment and Criticism

have said something about the fact that this is an adaptation of a rather popular novel. That's what the producers paid a good round sum for the picture rights for, since they didn't get anything so original when it came to actual plot.

If the Rivoli had taken the prominent members of the rather large cast and used their faces in six of the spaces which it has accorded Miss Talmadge it would have been better according to our idea. This display has cost a lot of time in framing and possesses a lot of originality. In design it is more than noteworthy. In selling value we don't think so well of it. The display in it's original was three columns by ten inches including the "sign board" part at the bottom announcing the Isis bills.

Some men's wives are like their sins—sure to find them out.

WE were of the opinion that McCormick had a monopoly on all the good motion picture advertising in Indianapolis, which, however, is herewith proven to be fallacy by this four column twelve-inch display on "A Damsel in Distress," the product of the Ohio Theatre.

From cuts to selling talk this impresses us as very good work. Giving Creighton Hale and Wm. H. Thompson head lines

along with June Caprice is good judgment. Both players have a following, especially Hale, who has been signed by D. W. Griffith and can be expected to blossom forth in another "Broken Blossoms" or something equally as artistic.

We have only one suggestion to make and that is that the Ohio didn't boost this story to any great extent, which it could have done. According to all the "hard boils" it was a most entertaining picture, a sure fire audience success that deserves boosting.

M. L. Cash and Joe Reidy are rival press agents. They'd make a great partnership team — Ready Cash.

THIS full page display on "Male and Female" by the Parkway and New Wizard of Baltimore looks suspiciously like as it might be a big producer's cut. Anyway this is the way to advertise this picture so far as space is concerned. However we believe that the theatres might have got more for their money, both in artistry and in selling arguments in the full page.

It is certain that Meighan should be mentioned as the "Admirable Crichton" for his wonderful work in "The Miracle Man" has brought him into unusual prominence. Also Gloria Swanson should be

given some billing. More extensive exploitation of the spectacle value of the offering is also advisable and then too Barrie's fame is a big selling angle. Don't forget these points when you play this feature but above all things advertise it in big space.

First run houses report that the feature is breaking all records even those of "The Miracle Man."

The best sermon is the one which goes over our heads and hits the other fellow.

IT is getting to be quite the fashion to bill the better two-reel comedies, especially the Mack Sennett specials which have come through in the past month or so, above the five-reel production.

Sid Grauman started this for "Salome vs. Shenandoah" and he has been quite widely followed by many theatres, among which is the Palace of Wichita, Kansas sponsor for this three-column fifteen inch display.

In fact, if we remember correctly, this is almost a replica of the Grauman ad so far as the cut used illustrating the comedy title is concerned. Anyway it is good and gets instant attention. For selling talk the Palace has used a personal letter idea, the writer purporting to be Ben Turpin. We

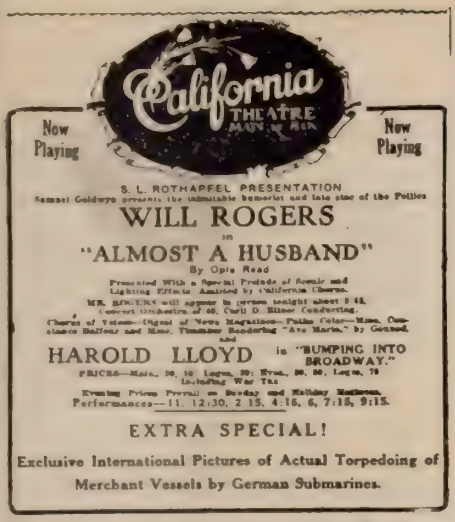
sort of doubt if the name Turpin means so much to the fans but the Palace has identified him by reference to his eyes and therefore this may be considered good stuff. A bit long and with no particular selling argument for the two pictures advanced, but at least interesting.

We sort of think that if we had been going to frame this one that we would have used some selling talk which would emphasize the fact that this is an all comedy bill, with laughs galore, with some mention on the Bryant Washburn offering of the author and the fact that it is an adaptation of a well-known play. Bradhurst's name means quite a lot. However, you can gamble that this ad sold "Salome vs. Shenandoah" and perhaps that was enough.

Being contented with what we have isn't so hard — It's what we haven't which worries.

HERE is a S. L. Rathapfel display on his first bill as managing director of the California theatre, Los Angeles, a mid week ad on "Almost a Husband." It is interesting to note that it is a modest little two-column, five-inch display, with a quite New York style of advertising pictures tinge about it. Rathapfel is giving the International pictures which show the sinking of ships by German U-boats, a special boost which well he may. We were surprised to see these strips a part of the cur-

How Exhibitors Advertise



rent events numbers at the Broadway houses with no special mention made of them on the program or no special billing in the advertising. To our mind any theatre has a right to call these strips a real feature. We saw a Metropolitan audience at two theatres sit spell bound as the pictures were projected without music. A drop of a pin could have been heard and when one big ship turned over and raised it's prow high out of the water before the final plunge, a shiver and a gasp went over the house that no drama, no matter how gripping, could have secured from so sophisticated an audience.

Another flood of "heart" titles for pictures is with us.

WELL, release dates are getting so they don't mean much. Here is a display, a nice one too, five columns by 12 inches, which was published in the Jacksonville *Times Union* of November 16th and as yet we in New York haven't seen the film.

As for the display itself, this one on "The Invisible Bond" has only our highest praise. The Arcade ad man has played up Miss Castle for the things for which she is famous, said a little about the title of the picture and then jumped to Fatty Arbuckle, ending up with orchestra and small numbers mention.

It is getting so we look over every issue of this same *Times-Union* for specimens of good display's and we usually find them. Some day we are going to take time to write down to Jacksonville and find out what the chap's name is who writes them. Then maybe we'll get acquainted by mail — seeing that there is no possibility of our spending the winter in Florida, at least so long as newspapermen's salaries remain where they are.

A lot of males and females want to see "Male and Female."

PRINTED in yellow, green with blended colorings, this big full-page display in length of the Circle's, Indianapolis, was a handsome thing, possessing almost the qualities of a painting and more than the average photogravure picture. Mr. McCormick chose a scene still from the play

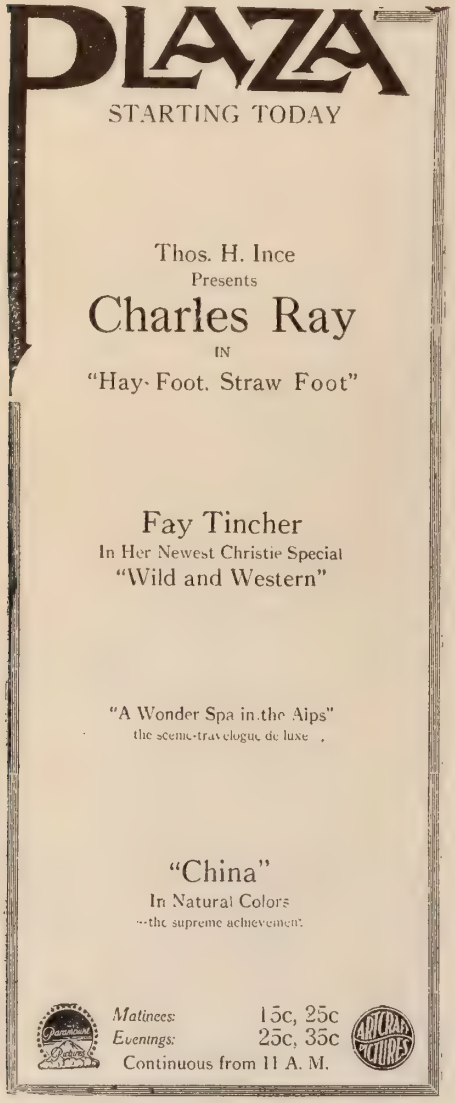
D. W. GRIFFITH'S
SUBLIME CREATION
BROKEN BLOSSOMS
"Mainly David Wark Griffith has held his wand over Thomas Burke's fascinating tragedy from his tales of Limehouse Nights' but into the charnal house of London's Slums and far over the yellow seas where temple bells soften the eastern world and 'The Dawn Comes up Like Thunder' has the masterful Griffith stretched his wizardry. The result is a tumultuous harvest of emotional abandon, a tenderness in poetic beauty, a vision of rampant brutality and ugliness ad thrust in artistic courage one against the other, and eternal truths leap out of the demolishments. Words, could they be made of spun silk and pearl bars, of poison fruit or foul vapors, could never have produced the storm of expression, the electrifying dramatic currents of the Griffith Pantomime."
The Engagement Limited to One Week, Commencing Today
The Circle
SHRINE OF THE SILENT ART

for his cut, that of where the "Chink" carries his goddess back to the loft after her death at the hands of her father. It is a good selection. Nothing could have been more suitable. When it came to selling talk, however, McCormick has chosen to quote Amy Leslie in the *Chicago Daily News,* when he himself is capable of writing better selling arguments, Miss Leslie has used a lot of nice sounding phrases but which do not say very much about the picture considering the number of adjectives she has utilized to tell people that "Broken Blossoms" is good. Frankly we prefer McCormick to Leslie when it comes to saying something Also we think his name would mean more to Indianapolis if he cared to write over his signature. Please, Mr. McCormick, give us what "Mister Smith says:" instead of what Miss Leslie says, in the future.

The only "bird" talked about last week in film circles was the turkey.

THIS half page on "The Girl from Outside" is one we couldn't find room for in R. E. Pritchard's two-page story last week, so we are using it here. You will note that Pritchard says, "six men loved" and then he shows the five "wags." Mistake? No. Six men did love her and she married one of them but not a "wag." There was an object in view in this announcement of the sixth man. Every person read "six" and then saw five face cuts. He thought Pritchard had made a mistake and curiosity was aroused and the person half sold. The captions used are from the epigramic titles of the film. The selling talk is again Pritchard's first class stuff written in a style that should convince anyone that here was a picture worth seeing. Further discussion of this display is unnecessary. It is good. The best we have seen on this picture. You can not do better than to save it as a model for your own display when you play this picture.

Looking Over the Ads



YOU will have to use your own judgment about calling this one by the Plaza good or bad. It certainly looked very nice on the page, showing up splendidly because of its immense white space, but there rises a question of whether or not some of this space wasn't wasted since there is so very little selling argument used.

At any rate it is a novelty, and a good idea to keep about when something happens so you have neither the time or material to frame something more complicated. This ad could be written, set up and printed in fifteen minutes. Keep it for a model to use some day when you get stuck.

Just because business is extra good don't buy a balloon. Keep your profits for the rainy day.

"MIND The Paint Girl" received good newspaper display at the hands of the Alhambra, Milwaukee, as this display testifies, a full page in depth by four columns wide ad in the *Milwaukee Journal*.

The Alhambra ad man has rightly put most of his eggs in one basket, that of the star's name and the title. What selling talk he has used refers principally to the Pinero name and does not dwell on the story value of the offering. A very good head cut of Miss Stewart serves to help dress the display and give it proper balance with the top portion portraying the star in her "mind the paint" role. The use of the bill board with the pot of paint and the brushes before it and the paint

SUNDAY— SUNDAY— SUNDAY SUNDAY SUNDAY
SAXE'S SAXE'S
ALHAMBRA
NOW PLAYING
ANITA STEWART
IN
MIND THE PAINT GIRL
ATTENTION
WILLIAM LINDNER
AT THE PIANO
GEORGE LIPSCHULTZ
VIOLIN SOLOIST
YOU who have always wanted to see stage life as it really is—here's your chance. First National has put into pictures SIR ARTHUR WING PINERO'S famous drama, visualizing what goes on back of the curtain.
She went from behind a counter to the chorus, then to stardom, ending up as a dame of the peerage

dripping letters, for a background for the title lines, is especially good.

The Alhambra lists the cast, something which we think is a useless waste of space in most cases and this is one of them. Mention of Conway Tearle as leading man would be quite sufficient.

Fortune smiles on the purveyor of good pictures?

WILLIAM FOX RIVOLI
BEGINNING TODAY
MAY ALLISON
in AVERY HOPWOOD'S famous
FAIR and WARMER
The Selwyn play that put the cocktail in the hall of fame and millions of theatre-goers into hysterics
Concert Daily at 2:30
SYMPHONY ORCHESTRA
R. CAVALLO DIRECTOR

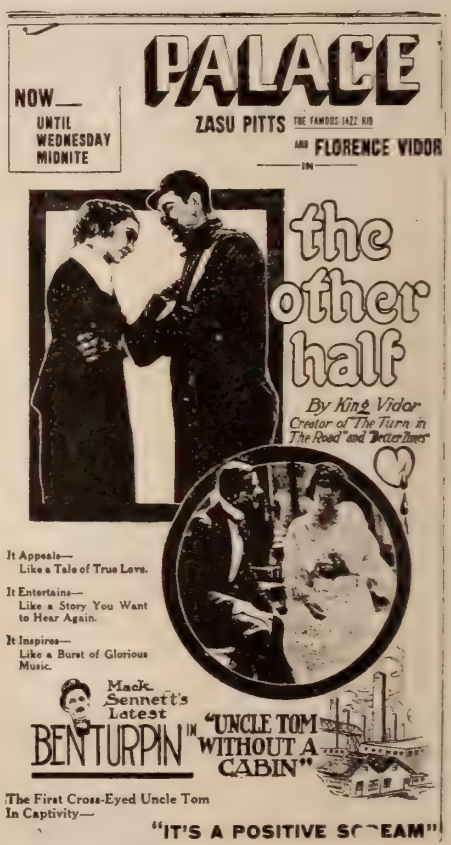
HERE is one of Edward L. Hyman's nice artistic little displays, a two-column by four-inch ad on "Fair and Warmer." The managing director of the Rivoli (Denver) has used a scene still of the big merriment scene in the film for his scene cut, given his figures a background in perspective and said: "Mary Allison in 'Fair and Warmer,'" with some appropriate selling talk. That is about all that can be done in this small space and crowding would be fatal to this hand drawn display.

The man who attends his own affairs rarely has time to laugh at the mistakes of others.

A display on "The Better Half" is a little old so far as selecting it for these pages, considering the release date, is concerned, but this one only goes to prove that release dates don't mean so much nowadays, the Palace of Wachita, Kansas, being a house which usually plays "em off the bat."

We consider this display pretty good stuff. The use of a good cut of Zazu Pitts as has been done here, is especially to be recommended. This actress has an appeal that makes itself felt even through the medium of a printed likeness.

In advertising "Uncle Tom Without a Cabin" we would have given this offering a little more billing. Even might have given it the best of the argument in selling talk.


PALACE
NOW— UNTIL WEDNESDAY MIDNITE
ZASU PITTS THE FAMOUS JAZZ KID
AND FLORENCE VIDOR
IN
the other half
By King Vidor
Creator of "The Turn in The Road" and "Better Times"
It Appeals— Like a Tale of True Love.
It Entertains— Like a Story You Want to Hear Again.
It Inspires— Like a Burst of Glorious Music.
Mack Sennett's Latest
BEN TURPIN IN "UNCLE TOM WITHOUT A CABIN"
The First Cross-Eyed Uncle Tom In Captivity—
"IT'S A POSITIVE SCREAM"

Some people are not content with wasting their own time.

A great command of language enables one to keep still.

Fisher and his Motto Wins Again

"NEVER do a good thing wrong" is the motto of George Fisher manager of Tom Sax's Alhambra Theatre in Milwaukee. And what a chance he had to prove this — a good theatre and a good picture. Fisher put in a high class lobby display that made all others "fade-out" when he played "Blind Husbands" two weeks ago.

He gave his poster artist orders to do his best — get out some real high class one sheet posters of original design. Then he gave instructions to put the title up in lights on the marquee. And last but not least the stage setting. The Alhambra has a good stage for especially designed settings and the wonderful scenes in the production gave Fisher the opportunity to beat his best effort in stage settings. The scene was the top of the high mountain shown in the production and was the spot marked by a post where a man had paid the price for interfering with another man's wife. Fisher had the audience clamoring for the picture soon after this scene was shown.

There is no need to detail further, the accompanying lobby photograph with the lines of people is proof of this effort. Newspaper advertising aided the manager in drawing the crowd and he didn't use it sparingly. "Blind Husbands" is a production according to Fisher that draws with only a little exploitation. "But make your exploitation high-class" he adds.

With First Run Theatres on Pages 4262 and 4263

The way George Fischer, manager of the Alhambra theatre, Milwaukee, advertised "Blind Husbands" and the result of his efforts

Using The Classified Columns To Advertise A Picture

A NEW idea in newspaper advertising for motion pictures has just been tried out by the New Grand Central Theatre in St. Louis, with results which probably will cause it to be added to the regular advertising schedule of the show-house. It is the use of the specialized want columns for short lengths of the "teaser type."

Constance Talmadge in "A Temperamental Wife" is the attraction which suggested this type of advertising to William Sievers of the New Grand Central. Among those which were used extensively in connection with attraction were the following:

"Information Wanted As To What Constitutes Temperament In A Wife," "To Exchange—A Temperamental Wife" "Wanted—A Temperamental Wife." "Personal P. B. P. Is Your Wife Temperamental? N. G. C.," etc.

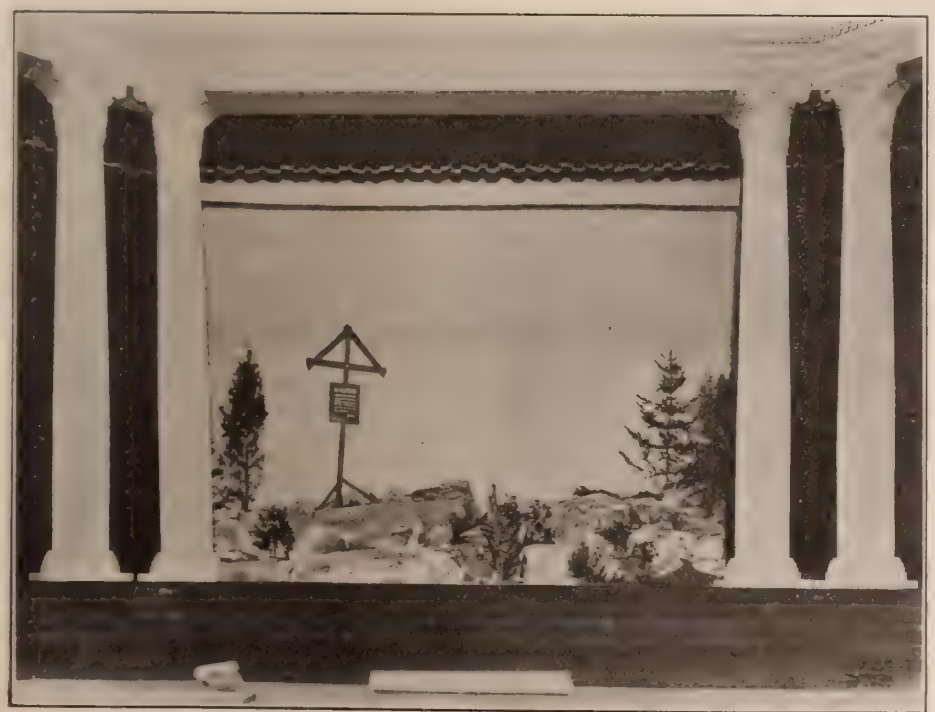
None of the classified columns in any of the newspapers were overlooked, and appropriate lines were written for each. For seven days prior to the opening it was impossible to read the classified sections without encountering one of the "teasers."

Bill boards and straight advertising space were used to back up the "teasers." The newspaper advertisements were unique, most of them being in the form of verse. Among them was the following:

"A peppy play about wives and stenogs.
Teaches girls not to throw their pearls
before hogs,
Proves the way to win a wife is to wait,
And the way to hold hubby — just make a
date
With some other innocuous male."

Each advertisement carried at the bottom a brief synopsis of the story told in the picture, an item which connected it closely with every line of the "teasers" which had been used.

The drawing power of such a campaign got a severe test for "A Temperamental Wife" opened a seven days run at the New Grand Central with weather best described as "pouring rain."



Stage setting used by Manager Fischer of the Alhambra, Milwaukee for the showing of "Blind Husbands"

These are not depositors engaged in a "run" on the bank but patrons of the Superba theatre, Raleigh, N. C., waiting to pass Manager Allen their admission money

Bank in Lobby of the Superba Proves a Boon for Exploitation Purposes

ONE day a chap blew into the office looking for advice on an idea he had in his nut about constructing a theatre. What he wanted to know was what we thought of a theatre built back of a candy store with aisles down each side similar to those which lead you in and out of a cafeteria. He was going to build a house where the street frontage property was pretty expensive and he wanted to divide his investment expense some way. We told him that in the size town in which he proposed building that the idea listened pretty well, never thinking that there existed a theatre similarly constructed. However, this seems to be a fact only the candy store in this instance is a bank.

The Superba Theatre, Raleigh, N. C., is the house to which we refer, having a full-fledged bank located in the lobby.

According to R. G. Allen, owner and proprietor, there was no intention of making it appear that the theatre was so prosperous a bank was needed for its receipts. It happened through circumstances.

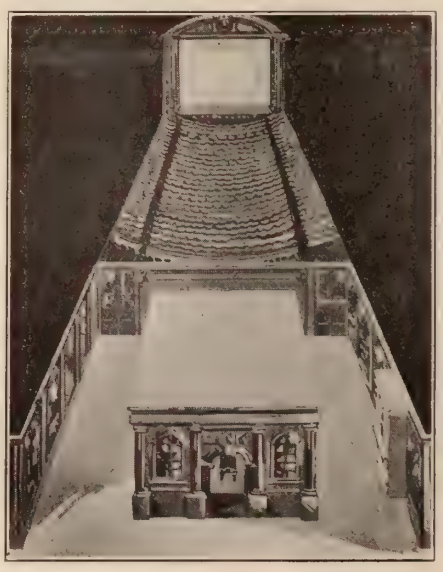
When the theatre was constructed, it was either a case of dismantling the bank or leaving it in the lobby.

"Leave it in the lobby," said Mr. Allen, "some day I'll run across a picture that will call for exploitation with the use of a bank for local color."

The words of the theatre owner proved to be more truth than wit. It wasn't long before "Her Kingdom of Dreams," starring Anita Stewart, was booked at the Superba. Mr. Allen got a glimpse of the picture and noted that most of the action took place in a bank. He gave a whoop of delight and based his exploitation upon this thought.

"This strange combination of circumstances was ideal for me," he states. "The people of Raleigh seemed to get right into the idea and after I counted up the receipts I was really glad the bank was so handy."

As a matter of proof Mr. Allen had a shot of the crowd that showed up early one morning to witness "Her Kingdom of Dreams." The other illustration demonstrates the plan upon which the bank and the theatre cooperate to save store-display space in the growing city of Raleigh.



Ben not Nick Carter Responsible for this Story

WE recently sent out a S. O. S. to small town exhibitors for exploitation ideas to which call E. Ben Carter, manager of the Electric Theatre, Bowning, Missouri, has listened and then hastened to our aid with the following stunt, which we can officially label as O. K. stuff.

When Mr. Carter played "For Husbands Only" featuring Mildred Harris, he mailed a type written letter, suggestive of the feminine sex, to Browning benedicts under a date line from Kansas City, on which the following was inscribed:

Dear Sir:

You will be surprised when you receive this letter, but you'll know the meaning of it in a few days, because I am coming to Browning for your own Special Benefit and believe me, it's going to cost you something too. The last time you saw my husband it cost you something, but you were only too glad to pay it. Now it's my time. I intended to come to Browning about a month ago, but missed my train and had to put it off. Can you arrange to see me about 8 P. M. next Wednesday?

If not, I'll look you up.

Yours truly,

MILDRED.

What happened will be inferred by reading what Mr. Carter said in describing his stunt.

"They were addressed in woman's handwriting, with green ink and stamped with perfectly good two-cent stamps.

"There were some wild women around here for a few days. Some of them were just preparing to start proceedings for a divorce when they got wise to the fact that it was an advertisement from the Electric Theatre. Everyone took the joke in a good humor, as far as I know. Now, they call me Mildred. I have some more Mildred Harris pictures booked and they'll all get a message from Mildred in advance of each showing.

"If this will be of any assistance to other small town exhibitors, in your estimation, all well and good, if not, no harm done."

"Male and Female" Sets New Record at Rivoli

DE MILLE'S "Male and Female" playing week of November 23, at the Rivoli theatre, New York, has broken the record of the house, previously held by "The Miracle Man" by 10,000 admissions and set what can be called the absolute maximum business for the theatre for any week, since at no performance since the opening matinee, Sunday, November 23, has there been a single seat vacant or any standing room available.

This record was hinted at by the writer in last week's issue, in a comment on the unusual matinee business at the show he attended. The record mentioned and those established at all the houses from which we have so far had reports is indicative of what a "clean-up" the feature is to be. Playing at two houses, day and date, in Denver, the Princess and Rialto, the production did capacity for a full week and probably will be brought back.

Judging the Value of Big Exploitation

BOX-OFFICE proof that every cent an exhibitor spends in the cause of exploitation returns to him in proportionately bigger profits has been demonstrated in Boston and vicinity by a number of theatre managers, each of them under a serious exhibitor handicap.

The facts herein told are neither the outcome of a desire on the part of several exhibitors to make history for the motion picture industry nor a sudden outburst of energy on the part of a trade paper scribe. The showmen responsible for this item went about their work in a business-like manner with one objective in view — to make money for themselves. As a guide to other exhibitors their experience should be re-assuring and encouraging. It happens as a coincidence that the three exhibitors were confronted with the same problem, of making a profitable showing on "Auction of Souls," starring Aurora Mardiganian.

The Waldorf Theatre of Boston, located in a mixed district of boarding and rooming houses, manufacturing establishments and sales rooms was under no misapprehension about the location of the theatre. To make good on a big attraction that demands a high rental is the most serious problem of this theatre. Its location demands that the merit of an attraction draw the Boston public away from the line of least resistance and sent them forth on trolley cars and other means of inconvenient conveyance.

L. B. Jones, the manager of the Waldorf, was finally induced to increase his advertising expenditures, being influenced largely by the good results which had attended other theatre's exploitation along similar lines. All the Boston newspapers carried his display advertising and bill boards were widely used. The effect of the exploitation was shown when the theatre was completely sold out on the first Monday despite the fact that the seating capacity is more than 3,500.

Less than fifteen days later "Auction of Souls," played at the Scollay Square Theatre in Boston. Again the question of promotion was discussed. Mr. McGunness, manager of the Scolly Square House, was naturally alarmed at what the cost of the promotion matter would be. Gritting his teeth, he agreed to the expenditure, and in addition arranged an artistic float with cut-outs from a 24-sheet to travel the streets of Boston. The large size o
and the high-coloring of the paper gave a startling life-like affect.

Effective float used for the exploitation of "Auction of Souls" at Scollays Square Olympia theatre, Boston

To keep the float constantly on its mission was far from a cheap enterprise. In addition to a liberal use of newspaper display space, thousands of window cards and heralds, was enough to frighten most any exhibitor. However, when receipts were checked it was found that the Scollay Square Theatre, which has enjoyed some wonderful records, had broken all existing box office and attendance figures, had experienced the best business in the history of the theatre.

In Fall River, not far away, exploitation expense came high for Louis M. Boas, manager of the Empire Theatre. Like in a great many other of the smaller cities newspaper space is at a premium and it takes an unqualified exhibit or courage to bravely risk a heavy promotion expense that in some cases is more than his rental for an attraction. Impressing upon the public of Fall River that he had an unusual picture, Mr. Boas raised prices and filled his theatre at every performance. He declared, following the end of his run, that he had turned away more people on account of lack of seating space than those who had seen the production.

It took a great amount of confidence for the Owl Theatre in Lowell, and for Gordon's Olympia in Boston to stand the cost of a big exploitation expense, especially in view of the fact that other theatres had run the attraction and that a great percentage of the eligibles had seen the picture. Yet the former theatre did a capacity business while the Olympia established records.

This is ample proof and especially desirable at the present time to show that exploitation is a profit-making method and that where an attraction merits it, too much promotion regardless of cost is hard to obtain.

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

Thomas D. Soriero, Strand theatre, Lowell.
Chas. H. Williams, Strand theatre, Providence, R. I.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Jack Kuhn, Loew's Stillman theatre, Cleveland.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
S. Barret McCormick, Circle theatre, Indianapolis
Edward L. Hyman, Rialto and Isis theatres, Denver.
Theo. L. Hays, New Garrick theatre, St. Paul.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Leo A. Landau, Butterfly theatre, Milwaukee.
C. Edgar Momand, Garden theatre, Flint, Mich.
Charles C. Perry, Strand theatre, Minneapolis.
W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta.
Chas. G. Branham, S. A. Lynch Ent., Atlanta.
R. B. Wilby, Strand theatre, Montgomery, Ala.
E. V. Richards, Jr., General Manager, Saenger Amusement Co., New Orleans.
C. A. Lick, New theatre, Fort Smith, Ark.
F. L. Newman, Royal and Regent theatres, Kansas City, Mo.
Herbert J. Thacher, Strand theatre, Salina, Kan.
H. M. Thomas, Strand theatre, Omaha.
Ralph Ruffner, Rialto theatre, Butte.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount Empress theatre, Salt Lake.
Sam W. B. Cohn, Spokane.
E. J. Myrick, Liberty theatre, Portland, Ore.
A. S. Kolstad, Liberty theatre, Hood River, Ore.
Paul Gusdanovic, Cleveland, O.
P. E. Noble, Publicity Manager, Liberty and Columbia theatres, Seattle.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
A. C. H. Chamberlin, Opera House, Madera, Cal

Entrance to the Alhambra, Canton, Ohio, during the "Jinx" showing

A Band and Real Clowns For Exploiting "Jinx"

AMONG the exhibitors who recognized the exploitation possibilities of "Jinx," the Mabel Normand feature in which the effervescent star plays the part of a circus girl, is N. E. Bernower, manager of the Alhambra Theatre, Canton, Ohio.

Mr. Bernower's advertising campaign had all the elements which go for complete success and embraced every angle of the game.

It began with cleverly worded display ads. well in advance of the showing and ended during the run with several unique stunts that mark the Strand manager as a live wire and an expert showman.

The accompanying cuts will illustrate how the lobby of the theatre was dressed up for the circus feature's engagement, and how Bernower went out after Canton's stay-at-homes with a band and a crew of "circus clowns."

The band which Bernower engaged for his "circus" was an organization that is a great pride of a Canton high school. It was somewhat small, eight pieces being pressed into service for the "parade," but what it lacked in size it made up in volume and enthusiasm. The high school boys entered into the spirit of the thing with zest and there was quite an argument as to who was to have the honor of being the "clowns" for the Bernower "circus."

The four selected, as will be shown in the cut, made up as the real thing and worked just as hard and with quite as much effectiveness as if they had been engaged by Ringling's.

Bernower also managed to find four big circus banners which he hung up in his lobby.

The band and clowns mounted the truck shown in the illustration Saturday before the show and spent the best part of the day "clowning" and "tooting their heads off" in the interest of "Jinx."

The Alhambra has recently entered the week-run houses, which is an indication that Bernower's publicity methods did not begin and end with the efforts he put forth on "Jinx."

Here it is, the "circus" which the Alhambra engaged for exploitation of "Jinx"

Wineberg Shows "Upstairs and Down" Full Week

MANAGER E. O. Wineberg of the Strand Theatre, Buffalo, N. Y., put over an excellent exploitation campaign for his week's showing of Olive Thomas in "Upstairs and Down." Two weeks before the opening the local Broadway Auditorium housed a big Hallowe'en dance and Mr. Wineberg arranged with promoters to stage an Olive Thomas fox trot as the feature event of the evening. To the prize winners he awarded a handsome Olive Thomas loving cup. A week later the big Peace ball was held in the same municipal hall and again Mr. Wineberg arranged to stage another event, this time an "Upstairs and Down," dancing contest for which he also awarded an attractive loving cup. Inasmuch as one of the editors of a local newspaper was interested in both of these dancing events, the Strand received much publicity gratis.

There were several window displays with large stairs as the central figure and attractive signs drawing attention to the dancing contests and the fact that "Upstairs and Down," was coming to the Strand. One of the local music stores arranged a big window display and also devoted the space on a large hanging sign in front of the store, advertising the fact that "Upstairs and Down," was at the Strand and that the big song hit of the play was on sale in the store. Leo Considine, one of Buffalo's talented vocalists, through an arrangement with the music store, sang "Upstairs and Down," at each performance and inasmuch as this was the first time that solists ever appeared at the Strand, Mr. Considine almost "stopped the show."

Farnum Picture Holds Up For Week Run

ANOTHER box office record is reported for the largest and most beautiful of Akron, Ohio's playhouses, the Strand, managed by J. P. Dunlevy, in the recent engagement of Zane Gray's romance of the West, "The Last of the Duanes" in which William Farnum is starred.

The engagement was for a week, a new policy for the better pictures at the Strand.

Manager Dunlevy adopted the same type of exploitation with "The Last of the Duanes," as he had used with previous Farnum pictures — a campaign which in each case had borne the stamp of success, distinctive cut-outs, effective banners, striking posters and attractive photos were displayed at points of vantage on the exterior of the theatre and in the lobby. This publicity was supplemented by liberal advertisements in the newspapers and wide announcement through the medium of the billboard.

The accompanying cut will illustrate the business the feature drew at the Strand.

Diebel of the Liberty, Youngstown Gives "Checkers" Extra Exploitation

C. W. DIEBEL, manager of the Liberty Theatre, Youngstown, Ohio, gave "Checkers" his best efforts in the way of exploitation with gratifying results.

Not a stone was left unturned to let Youngstown know that the racing picture was to be played at the Liberty. He decorated both the interior and exterior of his

(*Continued on page* 4259)

Three Views of Screen's Most Beautiful Star— Do You Know Her Double in Western Michigan?

An illustration of how the Herald of Grand Rapids is co-operating with the theatre managers. This was a half-page as explained in the accompanying story

"The Last of the Duanes" proves a record breaking attraction at the Strand theatre, Akron, Ohio

A Publicity Stunt Which Benefits Producer, Star, Newspaper and Exhibitor

A PUBLICITY stunt for exhibitors, stars and distributors which costs nothing for the full page stories and pictorial layouts required to conduct it, and which is so elastic that it can be suited to any theatre or star, has just been launched by Carl M. Saunders, photoplay editor of the Grand Rapids, Mich., Herald to discover what girl in Michigan most closely resembles Katherine MacDonald, termed in the advertising of her first two starring vehicles, "The Thunderbolt" and "The Beauty Market," as the most beautiful woman on the screen.

The prime thought behind the contest is circulation for newspaper. Circulation campaigns depend for success upon the novelty and broadness of appeal in the features used to grip public attention, induce it to read, and then to buy.

The instance of the Grand Rapids Herald is the first of which there is any record wherein a motion picture department has been used as the big factor in a drive for subscriptions and readers.

It gave promise of becoming a big special news feature that would be closely watched throughout the wide territory in which the Herald circulates.

A prize of $25 will be awarded by the Herald to the girl who is chosen as winner of the contest, personal photograph, autographed by Miss MacDonald, will be presented to each of 15 other entrants who rank next in resemblance to the First National star.

For exhibitors who want to use this or a similar idea in behalf of Miss MacDonald or any other feminine star, the chief argument to use with the newspaper selected is the big circulation possibilities to the publication. With the precedent now established by the Herald it is not difficult to prove that there is great circulation value in such a contest.

The rules are simple. All that each entrant has to do is to mail photographs of themselves to the Katherine MacDonald Contest Editor of the paper. There is no entrance fee. There is no pecuniary consideration to run counter to post-office rulings.

The net result of such a contest is a direct benefit to the newspaper, a phenomenal amount of publicity for the star, and a degree of publicity for the exhibitor or theatre that could not be purchased at any price.

The Herald contest will continue for six weeks. The Sunday issue of the Photoplay Department each week will contain a full page layout and story about the competition. A photo of Miss MacDonald will be published in each edition, and surrounding it, for comparative purposes by the readers, will be the photos of the various entrants. It is this publication of the pictures of local girls who feel that they resemble Miss MacDonald that gives the contest a remarkable local news value.

Work on "The Official Chaperon" by Natalie Sumner Lincoln, in which Peggy Hyland will be starred, has been begun at the William Fox studios in Hollywood.

Gladys Leslie, working under the direction of her new director, William J. Humphrey, is making rapid progress on her next Vitagraph feature, "The Midnight Bride."

This shows the crowd which collected to capture "The Perfect Lover" in the contest staged by the News-Bee at the Alhambra (Toledo, Ohio) showing of the film "The Perfect Lover." The arrow shows the location where the impersonator was located when caught

"Perfect Lover" Contest Stirs Toledo, Ohio

OUT at Toledo, Ohio, is a newspaper which is leading all others when it comes to co-operating with the photoplay theatres, with wonderful results accruing both for the paper and the motion picture houses.

The photoplay editor of the News-Bee, the publication to which we refer. is a live wire with a born sense of what is showmanship. The ideas, which are originated to build interest in the feature pictures booked for Toledo and incidentally swell the subscription lists of the News-Bee, are many and varied. Recently the Alhambra Theatre played Eugene O'Brien in "The Perfect Lover," and the co-operation it received from the News-Bee and the stunt devised and engineered by the photoplay editor and the advertising solicitors for the engagement of the film are an epoch in the picture history of the city.

The special event in "The Perfect Lover" exploitation campaign was a $75 prize offer for the person who would identify a man who was impersonating Eugene O'Brien, the star of the picture.

This stunt was spread all over the News-Bee's pages and included a photograph of the full-length figure of the impersonator with his eyes, nose and mouth masked. The paper told where the "perfect lover" would be at certain times, as is usual in pulling this advertising stunt.

One of the places where the impersonator was scheduled to appear was at a letter box in front of the Toledo post office. This announcement was made after four days of publicity, during which time the "perfect lover" had escaped detection.

Very definite identifying information was given for the post office appearance in the announcement that the man would drop a letter in the mail box between 12 noon and 12.15 P. M. The crowd which collected blockaded the street as will be proven by the accompanying photograph.

Some Good Exploitation For "The Brat"

WAUPUN, Wisconsin, is a town up near the city which Schlitz made famous, that has some reasons for being famous or infamous itself, just which way you want to figure it, in that it is the location of one of Wisconsin's state prisons.

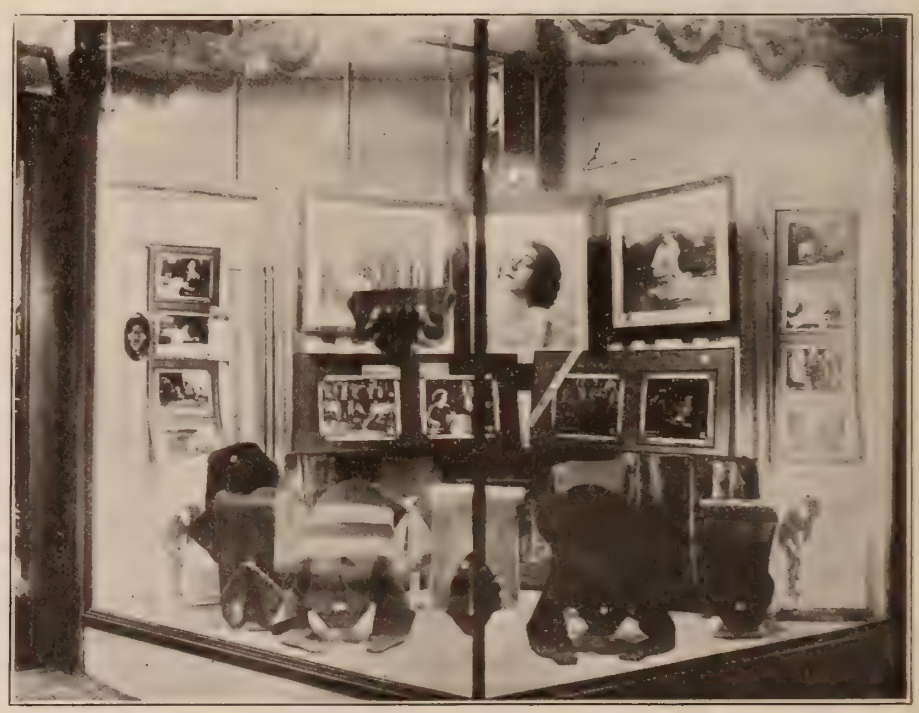
Also because it is the home of the Davison Theatre, a most progressive motion pic ture house which has proven the theory that the small town theatre cannot afford window and lobby displays as unsound.

The accompanying cut will illustrate what the Dawson did for it's engagement of Nazimova, in "The Brat."

As will be remembered "The Brat" wears a tight fitting shabby little sweater in all the scenes up to the time that her benefactor fits her out with new apparel.

Consequently the Davison manager went over to a furnishing goods store and arranged for a combination window display of sweaters and Nazimova in "The Brat" advertising. He secured from the exchange a lot of good scene stills, both the large size and small ones, together with a nice photograph of the star and after mounting each picture in an appropriate manner, used the display for a backing in the store window. The result of his efforts is to be seen in the cut. This is not an expensive stunt and the direct results were extremely beneficial to both the store and the theatre manager.

Every one who passed along the street stopped to inspect the display. The Davison does not neglect a single opportunity to secure extra busIness by unusual exploitation. He believes that it is this sort of publicity which builds patronage for a picture. We do too. If only more small town managers would emulate the Davison, more small town showmen could drive around in buzz buggies if they choose.



Window display which proved an effective advertising medium for the Davison theatre, Waupun, Wis.

Example of the Part Music is Assuming in the Picture Theatre

WITH the development of the motion picture and of motion-picture presentation the industry's affiliation with music seems to be defined clearly as the line of improvement which is to be expected in the progress of the art of presenting programs where the photoplay is a part of the entertainment.

Grand opera selections both vocal and instrumental are established firmly in the larger houses.

Now comes the engagement of recognized musical acts and other musical organizations, a notable example being Pryor's Band at the Capitol Theatre, New York.

However, New York is not alone in developing this end of the motion-picture program. Other cities are keeping pace with the Metropolis and none excel Los Angeles.

A most pretentious musical organization is now in its second weeks' engagement at Tally's Kinema Theatre in the last-named city, where Lardo's Mexican Band of Mexico City, a troupe which ranks with the best of Mexico's musical organizations, has been giving daily concerts that have met with marked approval at the hands of Los Angeles theatregoers.

The Lardo organization is something more than just a band, however. It carries a full company of native dancers and musicians who are familiar with all the Mexican dance steps and Mexican musical instruments. Their program is a varied one and decidedly unique in its character. A complete scenical equipment is carried and the performers appear in stunning native costumes.

After the completion of the Kinema engagement which began on November 10th, the company will move to other cities in its tour of the United States and later will emigrate to Paris for an indefinite engagement. The accompanying photographs will give the reader a small idea of the size and quality of this organization.

The peculiar musical instruments of the Mexicans will be noted in the cuts. The music of Mexico is largely Spanish in character, containing all the fire and rhythm of its mother country. There is also a very good trace of the harmony that characterizes the music of the Latin races.

Diebel of the Liberty

(*Continued from page 4257*)

theatre. On the exterior, banners, cutouts, and other decorative paraphernalia were arranged in most attractive fashion. Above the facade, a fifteen-foot banner, bearing the words "CHECKERS, The Most Famous of Racing Plays," was displayed. Below, Deibel placed a huge cutout of the horse Remorse on the home stretch. On one side of this display a striking cut-cut of the judges' stand was set.

In his lobby display, Diebel used a twenty-four foot banner, numerous smaller ones, posters of all descriptions, and photos of the thrilling scenes in the great drama of the racetrack. The interior of the theatre

(*Continued in third column*)

Lerdo's Mexican band which is filling a two-weeks' engagement at the Kinema theatre, Los Angeles

California Theatre Re-Opening Under Directorship of Rothapfel Auspicious

IN assuming the directorship of the California Theatre, S. L. Rothapfel brought to Los Angeles a number of features he had heretofore used in connection with his programs at the Rivoli, Rialto and Strand Theatres in New York City. Mr. Rothapfel also caused the theatre to be closed a few days prior to the reopening, and during the interval inaugurated a number of changes which add materially to its charm and attractiveness throughout. The reopening was a very auspicious occasion which brought many prominent people of the film industry into the auditorium of the popular film theatre.

It has been Mr. Rothapfel's intention to symbolize California sunshine, warmth and beauty in the California theatre by slight alterations of lighting effects, and slight changes in the decorative scheme. Previously the front of the theatre was lighted with white spotlights, but under the Rothapfel regime this was changed to an amber hue, typifying California golden sunshine. This same color scheme has been carried on into the foyer and auditorium. The great dome over the foyer and mezzanine promenade well, has been changed to amber by the application of gold leaf, and reflects a warmth to the theatre heretofore absent when this dome was of a blue tint to represent the sky. Throughout the auditorium there has been a liberal use of tapestries which harmonize admirably with the colors of the house decoration scheme.

The mammoth proscenium arch has been altered so as to give the effect of three separate stages, similar to the effect secured by Mr. Rothapfel at the Rialto, New York. The false proscenium has been changed to more effectively make it a part of the stage, and these changes have materially added to the use to which the stage may be put in both the showing of films, and the adding of atmosphere creating features. The grand stairway leading from the stage to the orchestra pit has been done away with in order to make room for the enlargement of the orchestra, the number of men being increased to 40, and a chorus of 12 voices being added to augment the orchestra in certain numbers. The entire program of the reopening bill at the California was carried in Motion-Picture News with "First Run Theatres" Department in the issue of November 22d.

In reopening the theatre Mr. Rothapfel has put into effect a new admission price schedule which has not in any way altered the attendance at the theatre. Prices have been increased, and in all instances the admission includes the war tax. Matinee prices, except Saturday and Sunday are: Lower floor, 30 cents; loges, 50 cents; balcony, 20 cents. Evening and Saturdays and Sunday matinees: Lower floor, 50 cents; loges, 75 cents; balcony, 30 cents. The prices were formerly, 15, 25 and 35 for matinees, and 15, 25, 35 and 50 for evening performances.

Diebel of the Liberty

(*Continued from first column*)

reflected the spirit of the play, being attractively dressed with checkered draperies and decorative material tending to create a racetrack atmosphere.

Diebel also utilized all other publicity factors to full advantage, using large space in the newspapers and collaborating with the music stores in a campaign for the sale of the popular song "Checkers" inspired by the spectacular melodrama.

Two views of the William Penn theatre lobby during the "Broken Blossoms" showing

Elaborate Exploitation of "Broken Blossoms" Brings Additional Clientele

THOMAS PROFFITT, manager of the William Penn Theatre, of West Chester, Pa., tells us that he has proven another theory with elaborate exploitation and presentation ideas, with bigger and better pictures, and that is that he can always put over the productions of that calibre under that plan for double his usual run.

It has been the policy of Mr. Proffitt to run two productions a week, and being in the independent field, has been enabled to pick some particularly good ones. Originally his theatre was a three-a-week theatre, and the bigger pictures changed that policy.

When he contracted for Griffith's "Broken Blossoms" he believed that he could extend his usual run of three days to seven, and he determined to try it. He did, and he says he succeeded in doing wonderful business with the production.

Besides giving the production for being one of the most wonderful he has ever had the opportunity of showing to his patrons, he maintains that the extra effort he put into his advertising, his exploitation of the picture, and the presentation he gave the picture in the theatre, was the means of proving his theory that any really big production could play any three or two-a-week theatre for twice the length of their regular runs.

For two weeks prior to the opening of the production he kept plugging at his public, telling them every detail of the production, the cast, and all about the master producer who made it possible. His programs for those weeks always carried display material about the picture, his lobby told of its coming, the newspapers ran extra space in advertising, his bill boards throughout the town and for miles around were utilized in calling to attention "Broken Blossoms."

The presentation of the picture from a standpoint of lobby display and theatre decoration was never before equalled in West Chester, and he created a great deal of comment which brought to his theatre many people who had not been there before. The lobby of the theatre was latticed in the form of a semi-circle and covered with broken blossoms of all colors. The lights of the ceiling were dimmed by the use of Japanese lanterns and through the centre of the lobby he erected a number of artistic valse designed especially for the purpose from which hung flowers galore.

Pictures in black and white cannot in any way give the slightest idea of the beauty the decorations presented. The interior of the theatre was decorated with flowers, palms and blossoms, and incense was burned at different intervals to give the theatre an Oriental atmosphere.

Mr. Proffitt who is conceded to be one of the live-wire exhibitors in Eastern Pennsylvania has now established a policy of increased exploitation and additional decorative presentation for all of his future big pictures.

George W. Lederer with Realart

Realart Picture Corporation announces the addition to its exploitation staff of George W. Lederer, Jr. Mr. Lederer is said to have had long and varied experience in all types of publicity and exploitation work. He was recently with a well-known stage play as advance man and general press agent. Mr. Lederer is at present in the Buffalo territory where he is working in the interests of Realart's initial releases.

Photograph of the William Penn theatre, Chester, Pa., during the "Broken Blossoms" engagement

One of the Diamond theatres "gingham dress" window displays which proved good publicity for the "Daddy Long Legs" showing at this theatre

Theatre War Results In Victory For All Factions

ACCORDING to reports Hazleton, Pa., has been and is the scene of a very merry little theatre war, but which so far has resulted in nothing but gains for all factions concerned.

The rumpus started when the two large houses of the city backed up at the price asked for "Daddy Long Legs" and decided that they could get along without the Pickford picture, which was all right as far as they were concerned, but not just in line with the Exchange man's ideas seeing that he wanted to turn in some money from a Hazleton showing.

The managers of the Campbell and the Feeley house didn't change their minds about prices, and finally the film was placed in the Diamond theatre, seating around 400 and located far out in the residential section.

Then it was that the fun started. A full-page display advertising the Pickford picture was run in all the newspapers and designating the Diamond as the house where the attraction would play.

When a theatre seating one-third of the local maximum capacity pulled a stunt like this the managers of the Campbell and Feeley accepted the challenge. Both booked special attractions for the same dates announced for "Daddy Long Legs" at the Diamond the Campbell booking "The Unpardonable Sin," while Dorothy Phillips in "Heart of Humanity" was the selection of the Feeley management.

The full-page and quarter-page advertisements were used freely by all three of the theatres, and there was not an edition for a week prior to the runs that carried less than a quarter page on each of the attractions. All were clever advertising writers; and the Campbell and Feeley copy made the most of the fact that the Diamond had raised the regular prices to 30 cents for the evening performances and 17 cents for matinees, both including war tax, by emphasizing that both the large theatres would maintain regular prices.

The Diamond got an advantage by obtaining exclusively the card space on the front of all the street cars in town for "Daddy Long Legs." Another innovation started, this one made necessary by the location of the Diamond — was the establishment of a motor bus line from the business section direct to the door of the theatre during the run of the Pickford production. In addition to being an attraction to patrons, it also proved to be the source of much free advertising.

The Diamond then went after the phonograph and music stores for window displays on the records and sheet music copies of "Daddy Long Legs" and "Dear Old Daddy Long Legs." Co-operation of the dealers was obtained but the Campbell coppered this bet by getting "The Unpardonable Sin" music and records featured. They also ran a dead heat on stationery stores in the matter of obtaining displays on the books of each picture, but the Diamond was able to get dry goods stores and grocery markets interested as well as the department stores. One store went so far as to advertise ginghams as fresh as worn by Mary Pickford in "Daddy Long Legs." Prunes and cider became common in store windows, as displays "hooked up" to the Pickford picture.

The biggest thing, however, that was put through was the arrangement of the first Sunday exhibition of a motion picture ever given in Hazleton. The fears of the mayor that the church element would object were overcome and the required official consent obtained. In addition to inviting all the city officials and other dignitaries, every school teacher in the city was included on the invitation list. The invitations were engraved. The Sunday performance was given to an audience that taxed the capacity of the Diamond.

All the city fathers were there, as well as all the school teachers, and a chance remark by one of the latter originated the idea of a matinee every day of the run at 4.15 with a special price of ten cents for school children.

Every theatre in the city felt the increased interest in motion pictures which had been aroused by the extensive warfare advertising of all three of the theatres. On the day the Pickford picture started at the Diamond, S. R. O. signs became as common in the three lobbies as lithographs had been before. At the Diamond the crush almost amounted to a catastrophe. Regular patrons, who had always been able to find a seat whenever they cared to come to the theatre, made strenuous objections to Manager Myers about having to wait in line for two or three hours before they could even get standing room. They acquired some comfort from the extension of the run for a day longer than was originally planned, but more were turned away from the last performance than from the first.

Lynch Enterprises Publish House Organ

THE fourth issue of the very interesting house organ of the S. A. Lynch enterprises, Inc., is just off the press. This publication, which is issued bi-monthly from the Atlanta home office, was started about the middle of September, when L. L. Stewart, formerly of the advertising department of the Triangle Film Corporation in New York, came South to take care of the advertising program of this big theatre-holding organization.

Mr. Stewart is well known as an advertising and publicity man in the film business and the attractiveness of "The Enterprise Square Dealer," which is the name adopted for the organ, is an evidence of his ability to put out successful trade promotion literature. Since its inception there has been a steady and increasing demand for copies of "The Enterprise Square Dealer." The distribution of this organ will be chiefly among the theatre managers and employees of the Southern Enterprises, Inc., but it is being liberally distributed among the officials and employees of the S. A. Lynch Enterprises, Inc., and the Enterprises Distributing Corporation. It carries quite a number of articles that are helpful to the exhibitor, personal notes and photographs about the employees of the various units of these corporations, and at the same time gives them news of the important happenings at headquarters in Atlanta.

With First Run Theatres

Bills for the Week of November 30th

NEW YORK

Rivoli —
Overture — "Hindu Prayer."
A production from the new School of Opera, rendered with a prologue and stage setting for the feature picture. A stage setting representing a street fronting a Hindu temple with two soloists, Betty Anderson, soprano, and Emanuel List, basso profundo, assisted by a chorus, sing throughout the orchestral rendition. The music has distinct church characteristics.
Feature — "The Eyes of Youth" — Clara Kimball Young.
Comedy—"Captain Kidd's Kids"—Lloyd-Pathe.
Organ Solo — "Caprice."

Rialto —
Overture — "Oberon."
Special — "At the Fountain."
Interpretive dance poem with Betty Anderson, soloist, given the same as described last week at the Rivoli.
Feature — "Male and Female" — Cecil B. De Mille production.
Given with prologue as described in the showing of this feature at the Rivoli last week.
Organ Colo—"Daybreak," from Peer Gynt Suite.

Strand —
Overture — "Light Cavalry."
Current Events — Strand Topical Review, compiled from current releases of Pathe News, Kinograms and International weeklies.
Vocal — "Polonaise"—(From Mignon). Soprano solo by Amanda Brown.
Feature — "Heart o' the Hills" — Mary Pickford.
Vocal — "Siciliana" — (From Cavalleria Rusticana). Solo by Redferne Hollinshead, tenor.
Comedy—"Captain Kidd's Kids"—Lloyd-Pathe.
Organ Solo — Selections from "Il Trovatore."

CINCINNATI

Walnut —
Overture — "Beautiful Galathea."
Current Events — Pathe News No. 96.
Scenic — "Last of the Seminoles" — Prizma.
Feature — "Heart o' the Hills" — Mary Pickford.
Next Week — "Hawthorne of the U. S. A."

Strand —
Overture — "Operatic Echoes."
Current Events — Pathe News No. 97.
Special—"A Star Overnight"—Half-Hour Masterpiece — Universal.
Feature — "Luck in Pawn" — Marguerite Clark.
Next Week — "Blind Husbands."

Alhambra —
Comedy — "The Yellow Dog Catcher" — Sunshine-Fox.
Feature — "His Divorced Wife" — Monroe Salisbury.
Next Week — "The Hellion."

Gifts —
"Evangeline" and complete program as given last week continuing.
Next Week — "Gay Lord Quex."

CLEVELAND

Stillman —
Overture — "Carnival" by Dvorak.
Current Events — Kinograms No. 87.
Comedy — "The Hayseed" — Arbuckle-Paramount.
Feature — "Scarlet Days" — D. W. Griffith-Paramount.
Next Week — "Anne of Green Gables."

Metropolitan —
Overture — "Lucia."
Current Events — Cleveland Leader News Weekly.
Cartoon — Bray Pictograph — Goldwyn.
Comedy — "Nearly Newlyweds" — Christie.
Feature — "Jinx" — Mabel Normand.
Next Week — "Back to God's Country."

Alhambra —
Overture — Selections from "The Fortune Teller."
Current Events — Pathe News No. 97 — Pathe Topics of the Day — Pathe Magazine No. 27.
Comedy — "The Hayseed" — Arbuckle-Paramount.
Feature — "Crooked Straight" — Charles Ray.
Next Week — "Counterfeit."

WASHINGTON

Palace —
Overture — "Home Sweet Home Around the World."
Current Events — Pathe News No. 97-98 Topics of the Day — Mutt and Jeff Cartoon.
Comedy — "Nearly Newlyweds" — Christie.
Feature — "Counterfeit" — Elsie Ferguson.

Metropolitan —
Overture — "Angel Face."
Current Events — Fox News No. 15-16 — Pathe Review No. 26 — Topics of the Day.
Comedy — "Struck Out" — Mutual.
Feature — "Isle of Conquest" — Norma Talmadge.

Rialto —
Overture — "A Trip to Coney Island."
Current Events — Pathe News No. 97-98 — Rialto Local Review.
Comedy — "The Eternal Triangle" — Universal Dog Picture.
Feature — "A Day's Pleasure" — Charlie Chaplin.

LOS ANGELES

California —
Overture — "Raymond."
Scenic — "The Petrified Forests of Arizona" — Prizma.
Special — "The Illiterate Digest" — Will Roger's burlesque of Literary Digest, Topics of the Day.
Musical — "A Dawning" — Cadman Indian Song.
Duet by Constance Balfour and Raymond Harmon with a typical American primitive scene stage setting and interpretative dancing during the selection by Martha Graham.
Current Events — California Pictorial — International, Washington, Senate rejects Peace Treaty, San Francisco honors hero dead, Wilkesbarre coal strike, light house scene, Ditmars animal pictures from Pathe Review, Educated Toes from Novograph, Pnoenix, Aeroplane Stunts, New York welcome to Prince of Wales —
Vocal—"Riggoletto"—Sung by the California quartet.
Feature — "Loves of Letty" — Pauline Frederick.
Comedy — "The Headwaiter" — Larry Semon-Vitagraph.
Next Week — "Soldiers of Fortune."

Graumans —
Overture — "Il Trovatore."
Special — Sharpe Minor played "The American Legion," while singer in uniform rendered song. Illustrated song slides were used for the number. Specially made views of the Babylonian setting built by Griffith for filming "Intolerance" and which cost half a million dollars, now being torn down after being sold

Current Week's Bills Throughout Country

for ten thousand dollars, are shown.

Current Events — International and Gaumont, Buenos Aires, views of South American Navy, Berino, New Mexico, Pictures of Wild Geese, Cambridge, Mass., Harvard-Yale Game, Lookout Mountain, Tennessee, New Health Cure, Mount Wilson, Scenes of Nation's Largest Observatory and Telescope, Prince of Wales at West Point and New York, the Musical Mewes, Pat Sullivan Cartoon.

Feature — "Scarlet Days"— Griffith-Paramount.

Kinema —

Overture — Thirty-minute concert by Lerdo's Mexican Band and Orchestra.

Current Events — Pathe News No. 98.

Scenic — "Serial for Breakfast"—Chester.

Feature — "A Gay Old Dog"—John Cumberland and Edna Gerber.

Clunes Auditorium —

Feature — "Woman"—Maurice Tourneur (indefinite engagement).

Special—The presentation is preceded by an unusual prologue requiring twenty-eight players. Auditorium stage is filled by a hanging set of the type used by numerous of the 14th century and a prologue entitled "The Apple" is given. It shows the caprices of woman. A band of mummers enters through the rear of the house and proceeds, chanting to the stage over a special runway at the center parquet. The photoplay colony of Los Angeles attended the premier, with practically all the prominent people connected with the industry at Los Angeles present.

CHICAGO

Pantheon —

Overture—Selections from "Carmen." Stage setting representing a Japanese exterior exposed during the rendition.

Current Events—Pantheon Weekly Topics. Special number.

Comedy — "The Fireman"— Chaplin reissue.

Vocal — "Wings of the Night." — Solo by Miss Norton.

Feature — "What Every Woman Learns" —Enid Bennett.

Playhouse —

"Eyes of Youth" with Clara Kimball Young continues in its second week with special scenic prologue and latest International News.

Ziegfield —

"Blind Husbands," the Universal special continues in its second week to good business.

SAN FRANCISCO

California —

Overture — "Zampa."

Current Events — Pathe and Fox News, latest release— Topics of the Day.

Organ Recital — "Poet and Peasant," by California's famous organist, Eddie Horton.

Feature — "The Miracle of Love"—Lucy Cotton-Paramount.

Next Week — "Counterfeit."

Imperial —

Feature — "Scarlet Days"— D. W. Griffith-Paramount. Prologue and stage setting and special music create atmosphere for the presentation.

Tivoli —

Features — "Anne of Green Gables"— Mary. Miles Minter. "Upstairs"— Mabel Normand.

Next Week — "In Wrong" and "The Thunderbolt."

BALTIMORE

Parkway —

Overture—"Martha."

Current Events — Pathe No. 97 — Topics of the Day.

Comedy — "Moving Day"— De Haven-Goldwyn.

Feature — "Counterfeit"— Elsie Ferguson.

Next Week — "Isle of Conquest."

New —

Current Events — Pathe News No. 97.

Comedy — "The Headwaiter"— Larry Semon-Vitagraph.

Special — "Diving Girls"— Pathe Slow Motion subject.

Vocal—"Ah, So Pure" and "Heart of a Rose"—Solo by Caesar Nesi.

Feature — "A Virtuous Vamp"— Constance Talmadge.

Next Week — "Isle of Conquest."

Wizard —

"Male and Female" continues in its third week to big business.

SEATTLE

Coliseum —

Overture—"Sweet Espagnole"—Berceus.

Current Events — International and Gaumont Weeklies, latest release.

Scenic — "Wonders of the Alps"— Prizma.

Comedy — "The Headwaiter"— Larry Semon-Vitagraph.

Feature — "Twenty-Three and a Half Hours Leave"—Douglas McLean and Doris May.

Clemmer —

Overture — "Filles De Baden."

Special — "O Sole Mio" record by Caruso is rendered on a circuit phonograph accompanied by Guterson's orchestra to many encores.

Scenic — "Last of the Seminoles"— Prizma.

Current Events — Pathe News No. 97 — Topics of the Day.

Feature — "Up Stairs"—Mabel Normand.

Special — "Film Stars as They Are"— Educational.

PHILADELPHIA

Stanley —

Overture — "Lucia."

Feature — "Counterfeit."

Current Events — Compiled from Pathe News No. 97, Fox News No. 15, Current Events No. 50, Gaumont Graphic No. 81, Pathe Review, Literary Digest.

Comedy — "Bumping Into Broadway" — Pathe.

Next Week — "Heart of the Hills."

Arcadia —

Feature — "More Deadly Than the Male."

Educational — Burton Holmes Travelogue.

Current Events — Kinograms No. 87, Pathe News No. 97.

Comedy — Carter de Haven comedy.

Next Week—"An Adventure in Hearts."

Victoria —

Overture — "The Hunt" — Bucalossi.

Feature — "Please Get Married."

Comedy — "Yellow Dog Catcher."

Current Events — Pathe News.

Next Week—"The Lure of Ambition."

Regent —

Feature — "What Every Woman Learns."

Serial — Craig Kennedy.

Current Events — Ford Weekly.

Next Week — "Twenty-three and a Half Hours Leave."

BOSTON

Park —

Overture — "Orpheus."

Scenic — "Our Playground in the Pacific" — Post.

Special Setting — A special setting showing a Babylonian Scene in keeping with the atmosphere of the feature is shown prior to the screening.

Feature — "Male and Female."

Next Week — "Male and Female."

Modern —

Overture — Organ and piano.

Current Events—Pathe Weekly No. 100–101.

Comedy — "The Night of the Dub" — Sennett.

Topics of the Day.

Special Setting—Gold Fibre Screen.

Features — "John Petticoats," "An Adventure in Hearts."

Next Week — "Behind the Door," "More Deadly Than Male."

Live News from the Producers

Robertson-Cole Reviews Year

Since the Initial Release One Year Ago, the Company Has Achieved Big Successes in Stars and Out-Put

ON December 15th the Robertson-Cole Company, Division of Films, celebrates its first birthday in the domestic field of operations in the motion picture industry. It marks the close of a year of great expansion and development and the beginning of a new year with the company recognized among the most important of the industry's factors. Not a month in the year has passed without an announcement indicating the continuous growth of the concern, and in the past three months striking announcements have followed each other with a surprising rapidity.

Although the first actual release of Robertson-Cole occurred just a year ago the firm had long been established among the leading importers and exporters of the United States. As bankers and exporters, Robertson-Cole had achieved an enviable reputation with the powerful commercial interests in every part of the world and in the last few years had played an important part in developing the foreign film market for American products.

The initial release of Robertson-Cole in the domestic field was Martin Johnson's famous film, "Cannibals of the South Seas," and since its release on December 15, 1918, it has been played, it is said, in almost every theatre in this country and in South America, Great Britain and Continental Europe. Fifty-two feature pictures, one every week, have been released during the year and without exception they have met with the approval of exhibitors and the public.

In addition to the feature pictures there were eight big specials, seventeen Strand Comedies issued at the rate of one a week, and a second section of the remarkable Johnson pictures, issued under the title of "Captured by Cannibals." Leading the specials, were the Brentwood productions, "The Turn in the Road," "Better Times," "The Other Half" and "Poor Relations." The Maurice Tourneur production, "The Broken Butterfly," released a few weeks ago as a special, is one of the distinctly big pictures of the year, according to early comments. Among the other specials are "Man's Desire" with Lewis Stone, and "What Every Woman Wants."

In the course of the year Sessue Hayakawa has steadily advanced in popularity, until to-day his pictures are featured in more than 5,000 theatres throughout the United States. Bessie Barriscale has scored repeatedly in her feature pictures and she has become a great popular favorite. H. B. Warner, who joined the Robertson-Cole forces last summer, has also steadily increased in popularity, although he was welcomed to the screen by a great host of admirers of his work on the speaking-stage.

Sam E. Morris, General Manager for Select Pictures Corp.

"Let's Go!" New Selznick Slogan

This Oft-Quoted Expression Will Be Appropriated and Used in Exploiting Selznick Films

"LET'S GO!"

This simple expression—used unconsciously by almost every man, woman and child at various intervals during the rounds of their daily activities—has been capitalized by Selznick Pictures Corporation as an exhibitor-slogan for the exploitation of Selznick and Select Pictures, according to a Selznick statement just received.

In the future, all advertisements prepared for exhibitor use by the exploitation forces of Select Pictures Corporation will bear the two-word slogan in conspicuous type or lettering over or under the billing of the picture. The psychological effect of the slogan is a matter of established fact. When Mary and Johnnie, picture fans clear through to the core, cast an expectant gaze at the theatre around the corner, it's safe to bet that the expression, "Let's Go!" will hasten the trip to the box office.

In adopting the slogan for Selznick advertising and exploitation the promotion department of Select Pictures Corporation has originated several novel methods for its use, details of which are given in the exhibitors' campaign books issued on specific Selznick and Select releases, it is reported.

Grossman Pictures, Inc., Open Offices in New York City

Grossman Pictures, Inc., with studios at Ithaca, N. Y., have opened New York City offices at 110 West 42d street. The offices will be in charge of T. D. Bonneville, who will handle publicity, advertising and sales for the company. The suite includes a private office for Harry Grossman who, however, will spend a large portion of his time in supervising production at the studios, it is said.

The present productions of the company are the serial "$1,000,000 Reward," featuring Lillian Walker and a feature picture soon to be announced.

Pre-Releases Promise Well for "The Lord Loves the Irish"

"The Lord Loves the Irish," third in J. Warren Kerrigan's series of Robert Brunton productions, and scheduled for release by the Hodkinson organization on December 14th, got off to a successful start, it is said, on Sunday in its pre-release engagements in several of the larger cities.

The Rowland and Clark circuit of Pittsburg put on "The Lord Loves the Irish" at its downtown first-run house. This initial showing on the circuit was followed within a week with engagements at all other Rowland and Clark theatres in Pittsburgh and environs. The Alhambra, Indianapolis, also opened a week's engagement of the latest Kerrigan production and the Alcazar, the big Madison street, Chicago, playhouse, where Mr. Kerrigan is a prime favorite, began a pre-release engagement with an opening day's business that augurs well for a record-breaking run.

Stronger Stories to be Provided for Hallroom Boys Comics

So strong have the Hallroom Boys Comedies been going, according to report, that Jack and Harry Cohn have decided that even better stories for these two reelers must be supplied.

So keen are the Cohns to give only the best service possible with these comedies, that they have organized a complete publicity department, which will lend exchange men and exhibitors every possible aid. All of the accessories needed to put over the series will be forthcoming within a short time, and in every other way will the distribution of the two reelers be augmented.

Sales letters, ideas and suggestions for proper exploitation, all kinds of literature, newspaper electros and mats, as well as regular press service will be provided when the new department gets well under way.

Nov. 30, Release date of "Captain Kidd's Kids," New Lloyd Comedy

With the resounding success of Harold Lloyd's first two-reel comedy, "Bumping into Broadway," still gaining momentum, Pathe announces this week the release of his second effort, "Captain Kidd's Kids," on November 30th. It is a rollicking comedy of the seas, with a full crew of beautiful girls, and with captivating Bebe Daniels leading the female buccaneers. In every way "Captain Kidd's Kids" measures up to the standard set by "Bumping into Broadway." Harry Pollard is chief assistant to Lloyed in his pirating of laughs in "Captain Kidd's Kids."

A full line of special advertising material will accompany the new feature, which wlil include stock slide, stock 22 x 28 of the star, (colored), stock one, three and twenty-four sheets; special one and three and six sheet, special set of lobby display, special slide, and special one, two and three column ad cuts and mats.

Agnes Johnston Adapted Mac-Lean-May Production

"Twenty-Three-And-One-Half-Hours Leave" was not adapted for the screen by John Emerson and Anita Loos although by an error MOTION PICTURE NEWS credited them with the adaptation of the Mary Roberts Rinehart story.

Agnes Christine Johnston wrote the scenario for Thos. H. Ince in which he introduced his new team of youthful stars, Douglas MacLean and Doris May.

Miss Johnston formerly wrote the "sunshine" stories for Gladys Hulette at Thanhouser and Pathe and also adapted "Daddy-Long-Legs" for Mary Pickford.

Metro Buys "Fine Feathers"

The forward-moving career of Metro Pictures Corporation these days is just one new play after another. The newest is "Fine Feathers." Announcement is made from the New York offices of the corporation that Metro has purchased the screen rights to the notable drama by Eugene Walter, which will be made into a feature photoplay by Screen Classics, Inc. "Fine Feathers" was strongly recommended to Metro in suggestions submitted by ex-exhibitors from all parts of the country.

Ann Forest who is appearing in the Goldwyn production "Dangerous Days."

Charles Pathe, Paul Brunet, vice president and general manager of Pathe Exchanges, Inc., Hal E. Roach, president, Rolin Film Co., and Harold Lloyd holding conference over the new $100,000 Harold Lloyd comedies

Vitagraph Going at Full Speed

Several Fine Offerings Due During December, and Forces Are Busy on Productions for Coming Year

THE close of 1919 finds Vitagraph not only offering several splendid productions during December, but extremely busy on new productions for well into the coming year. All of its stars and special players are busy, and both of Vitagraph's studios at Brooklyn and Hollywood are working overtime not alone to have their new pictures ready on schedule time but in order that the Christmas holidays may be enjoyed.

Alice Joyce has another splendid feature ready for release. It is called "Slaves of Pride," and was adapted by William B. Courtney from a successful novel. George Terwilliger directed it. Miss Joyce is now working on "The Sporting Duchess," which is nearly completed.

Corinne Griffith, whose two recent features, "The Climbers" and "The Tower of Jewels," brought added fame to this clever actress, now has "Human Collateral" awaiting release and has started work on "Deadline at Eleven." The latter is a newspaper story by Ruth Byers, herself a newspaper woman, and has been adapted to the screen by Lucien Hubbard, a former newspaper editor.

The activities at the Brooklyn studio have been further increased through the arrival of Earle Williams, who had been making his features at the Hollywood studio. He came East especially to play the title role in Winchell Smith's "The Fortune Hunter," which was completed last week. It was directed by Tom Terriss. Jean Paige played opposite Mr. Williams.

Three other Vitagraph special productions, featuring Bessie Love, Gladys Leslie and Anita Stewart respectively, will be released within a few weeks. Miss Love's picture is "Pegeen." This is the last picture made by Miss Love under the direction of Vitagraph. Miss Leslie will be seen in the "Midnight Bride." "The Sins of the Mothers" will be the Anita Stewart feature.

December will also see the presentation of the fifteenth and final chapter of the William Duncan serial, "Smashing Barriers," and the commencement of "The Invisible Hand," the new secret service serial, in which Antonio Moreno plays the part of the hero.

Leonard Returns to New York to Start Work in Serial

Benny Leonard who is to star in a 15-episode serial to be produced and distributed by Frank G. Hall, president of Hallmark Pictures Corporation, returned to New York this week from Tulsa, Okla., where he won a decision over Jimmy Duffy in a 15-round boxing contest.

The champion will start work about the 1st of December, according to the announcement made by Mr. Hall. Work will be commenced at the Hallmark Studio at 130 West 38th street, where the interiors will be taken. During the course of production the champion will travel from New York to the Coast stopping off at the principal cities where scenes will be taken.

Mr. Hall has not yet announced the director for the Leonard serial. The story is now being written by a well-known magazine writer who is credited with the authorship of one of the first serials ever made.

George Beban Heads Own Co.

Noted Delineator of Italian Characters Begins First Production "One Man in a Million"

GEORGE BEBAN, famous for both his stage and screen interpretations, is the latest star to invade the ranks of those film celebrities who have formed their own individual producing organizations. He has rented a part of the Katherine MacDonald studios, where he is now busily engaged in arranging the preliminaries for staging a series of screen plays of his own composition.

The title of the first production is, "One Man in a Million." In this screen drama Mr. Beban again appears in his popular characterization of the sympathetic Italian, immortalized by his well-known stage play, "The Sign of the Rose."

An all-star cast has been gathered together for the initial production. Miss Helen Jerome Eddy, who received her stage training under David Belasco, and who also has played opposite to Mr. Beban in 12 different screen plays, will also play the leading feminine role in this, as well as the other Beban productions.

George Beban, Jr. (Bob White), the five-year-old son of the star and producer, plays an important role, and runs his father a close race for first honors in the plays.

Other members of the cast include Lloyd T. Whitlock, Dorothy Gumin, George B. Williams, and the former famous Shakespearian actress, Jennie Lee, who has also been associated with Mr. D. W. Griffith.

In selecting his technical staff, Mr. Beban used the same discrimination as governed his choice of players. DeWitte Hagar was selected as production manager. Ross Fisher, formerly camerman, for George Lone Tucker, will turn the crank for the Beban plays. Fred Schaefer was selected for technical director, with Chas. Watt as assistant to the production manager.

No expense is to be spared in making these Beban productions perfect in every detail.

Action in "Return of Tarzan"

Director Harry Revier, a Show Man of Varied Career, Promises Big Results in His New Feature

MR. HARRY REVIER is directing a big production of "The Return of Tarzan," a new adventure of Edgar Rice Burroughs' sensational character fiction, for the Numa Pictures Corporation. With plenty of capital backing him up, Mr. Revier promises the picture-world a finished product of unusual scope and skill. Just now he is in Los Angeles with members of his company; he entrained recently for California where the jungle episodes of his latest picture will be made.

His experience has been along widely diversified trails. For instance, he controlled a string of legitimate theatres in Salt Lake City and in other Idaho, Montana and Utah cities with the present Willard Mack acting as leading man in his stock companies.

He is said to have spent fruitful years in London and Paris in the picture-production field and has been associated with practically all of the prominent producing companies in this country. His work as director of Petrova, Edmund Breese, Dorothy Green and Marie Empress has been attested to in some of the best pictures of their several careers.

In "The Return of Tarzan," Mr. Revier has selected types for the several roles. He is especially pleased with his choice of Gene Pollar for the title role. "He is a big, unspoiled boy," is the way Mr. Revier speaks of him. "Doesn't think he's great, enjoys his work; and my—how he can fight! He wades in and does every fight up to the finish."

Fox May Construct Roof Garden

Garden Under Consideration Would Serve as Resting Spot and Setting Atop of New Building

IN addition to figuring on a permanent airplane landing platform upon the roof of his big new administration and laboratory now nearing completion at Tenth Avenue, 55th to 56th streets, New York, William Fox has under consideration a project for a roof garden to occupy the northwestern corner of the gigantic structure.

Plans for the proposed roof garden have been submitted to Mr. Fox with a view to having that portion of the L-shaped roof concreted in order that a layer of rich soil may be spread and parts of the section sodded. The plans call for gravel walks winding between beds of flowers and clusters of evergreens; the entire section to be enclosed by a boxwood hedge of a height sufficient to screen neighboring roofs from view.

The garden will offer Fox stars working in the East a restful atmosphere between the taking of scenes, and also will make an ideal spot for exterior scenes calling for settings of this sort. William Fried, personal architect for Mr. Fox, who in association with Harrison G. Wiseman of the firm of Carlson & Wiseman, drew the plans for the new building, has reported that the building is fully able to support such a roof garden and has offered his services in perfecting the plans.

"Pierre Le Grand, as the forthcoming Fox production in which William Farnum is to star is temporarily titled, is almost finished.

For the first time on any screen, William Wallace Reid, Jr., son of his dad, star of Paramount-Artcraft pictures, will make his appearance in "The Bear Trap," Will M. Ritchey's picturized version of Byron Morgan's auto race story.

"Terror Island" is the title finally selected for Houdini's second mystery picture for Paramount-Artcraft, filmed under the working title, "Salvage."

M. Selznick Buys "The Woman God Sent" by Sophie Irene Loeb

SOPHIE IRENE LOEB recently completed a scenario, "The Woman God Sent," which has been purchased by Myron Selznick and is slated for early production at the Eastern Selznick studios, under the direction of Larry Trimble. Miss Loeb is the author of numerous novels, short stories and articles which have attained wide popularity.

While telling a big love story, the picture shows what is being done with millions of helpless human lives by the legislatures of the country. It is not a political story, however, but a human, adventurous thrilling romance of a man and a woman, their lives and the lives touched by them.

Miss Loeb has become one of the better known women writers of the day because of her conspicuous grasp of fundamentals and the interesting angles she discloses of the personal and emotional dramas of modern life. "The Woman God Sent" will combine all the dramatic power and humorous appreciation that marks Miss Loeb's work.

Myron Selznick is convinced he has a great picture in the making, and the cast will be selected, it is said, with a view to the highest excellence. The star and cast will be announced later.

The Kinograms News Reel Service Registers Claim of "Beat"

According to a report from the Republic Distributing Corporation, Kinograms demonstrated superior efficiency in "shooting" the views of the Prince's arrival in New York and the subsequent afternoon parade and getting them on the screen in record time. At 12 o'clock, says the report, Kinograms pictured the arrival of his royal highness at Battery Park; then followed the taking of the procession of the royal visitor up Fifth avenue. The parade terminated at 2 o'clock, says the announcement; but "at three o'clock," continues the report, "these pictures were flashed on the screen at the Capitol, Palace, Rivoli and Rialto Theatres. The nearest competitors of Kinograms were beaten by over one hour, although they made special arrangements to get out their prints by making use of independent laboratories."

Boston Theatre Men Make Merry at Jester Club Meeting

Boston Jesters, an organization composed of Moving Picture Theatrical men of Greater Boston, with managers of the Film Exchanges throughout the city as honorary members, held their annual event at the Copley-Plaza Hotel, Boston, on Friday evening, November 14. The big-time started at the stroke of eight bells of the last dog-watch and did not end until the first stroke of the morning watch Saturday morning.

At mid-night, a mock "night-court" opened up, and through the wee small hours of the morning, the tribunal justices metered out fines as fast as a streak of lightning changes its whereabouts, and ranging in size from 25 cents to $25.

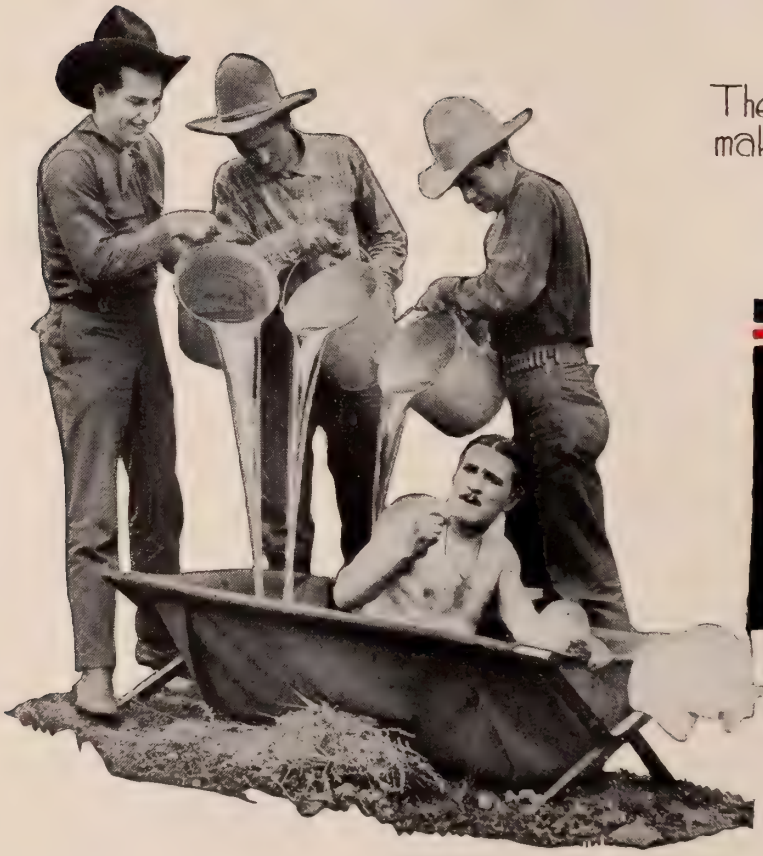
HARRY CAREY

in his newest Universal Special Attraction

"A GUNFIGHTIN' GENTLEMAN"

'An' I thought I was stealin' a cook!"

Hairy



The Society Queen makes a "real bad break"

"A Gunfightin' Gentleman"

HERE'S just the kind of picture that HARRY CAREY and JACK FORD can do better together than any other actor and director in the whole world—a perfectly delightful comedy in admirable indoor and outdoor settings, with saddle and six-shooter just enough "in the picture" to mix in some thrills with the laughs. Which makes "A Gunfightin' Gentleman" good for any age or audience in any theatre in the land. Secure this genuine attraction for your own house without loss of time—it simply can't fail.

Universal Special Attraction

Directed by Jack Ford

play these Carey hits!

THE OUTCASTS OF POKER FLAT

PHOTOPLAY says: "Two remarkable things are Harry Carey's rise to real acting power and director Ford's marvelous river locations and absolutely incomparable photography. This photography is an optic symphony."

THE ACE OF THE SADDLE

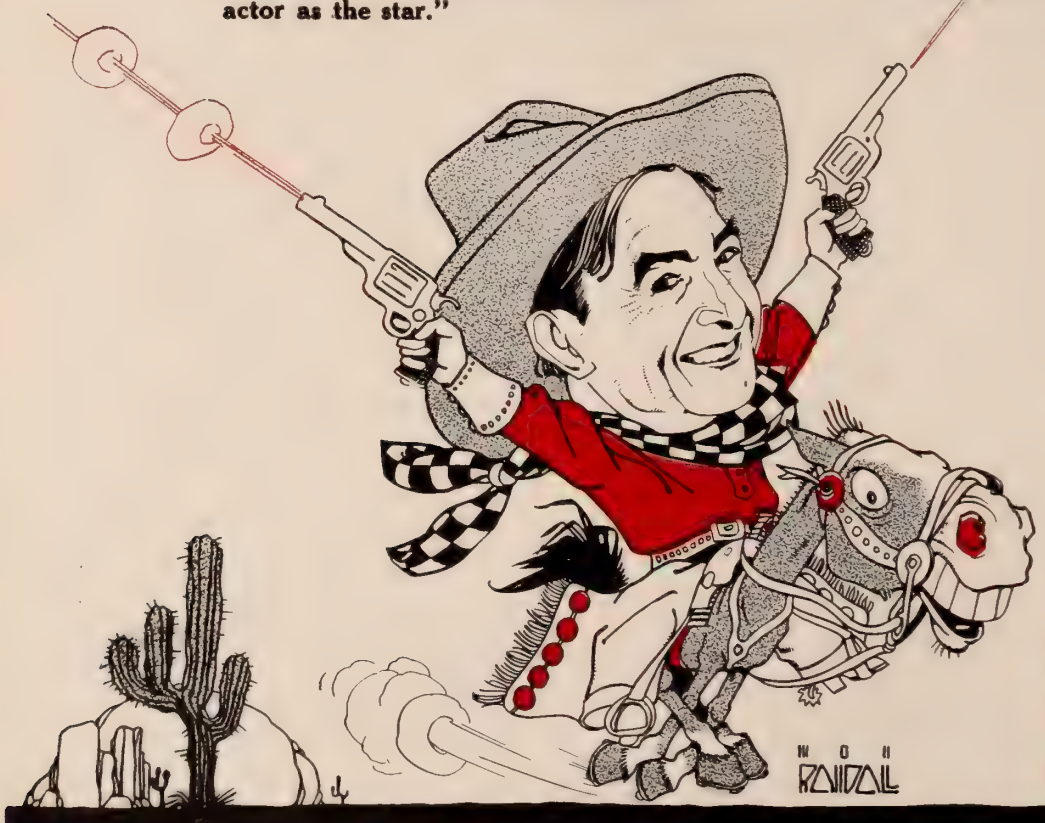
WID says: "Folks who like Harry Carey in even a fair degree are going to like him a whole lot more after they have seen 'The Ace of the Saddle.' Into the more serious 'meller' stuff has been injected a wealth of incident."

RIDERS OF VENGEANCE

VIRGINIA DALE says: "This is a good picture—western melodrama to the fullest extent but admirably made and acted." And Wid; "A first rate production, with a genuinely popular actor as the star."

THE RIDER OF THE LAW

VARIETY says: "A good picture and Carey the best thing in it. The kind of role and story that he 'eats alive.' Action, mystery, love, excellent photography and capable direction."



USA Universal Special Attractions

"Counterfeit" and "Scarlet Days" Current Ferguson Vehicles

Elsie Ferguson in "Counterfeit" and the D. W. Griffith production, "Scarlet Days," both of which have been shown with signal success at the Rivoli Theatre, New York, are announced as the Paramount-Artcraft feature releases for November 30th.

Into "Counterfeit," which was directed by George Fitzmaurice, Ouida Bergere, who wrote the scenario, is said to have put all the elements that belong in the successful photodrama. David Powell plays opposite Miss Ferguson in the "Counterfeit," and Charles Gerard appears in the heavy role. Others who aid in maintaining the standard of the cast are Helen Montrose, Charles Kent and Ida Waterman.

In "Scarlet Days," a romance of the days of '49 in California, Mr. Griffith is said to have achieved a picture replete with thrills and dramatic suspense and telling a sweet love story. Richard Barthelmess appears in the leading role of a dashing young outlaw. Ralph Graves is cast as an aristocratic young Virginia. Clarine Seymour, Eugenie Bresserer, George Fawcett, Walter Long, Kate Bruce, Rhea Haines, Adolphe Lestina, Herbert Sutch and J. Wesley Warner also appear.

Full Publicity Helps Promised on Foundation Film

That "The Blindness of Youth" will have complete publicity helps for the exhibitor, is part of the announcement made by Murray W. Garsson, general manager of the Foundation Film Corporation which is about to release its initial production to the State-rights buyers. The company believes it has a production that will captivate the most critical, both from the standpoint of story and completeness in fineness of production.

So confident is Mr. Garsson in the future success for the production an additional sum of money has been added to the advertising appropriation. "I am an enthusiast over exploitation aids for the exhibitor in putting over a picture and getting the most out of it from the box-office standpoint," said Mr. Garsson.

Miss Della Hayden of F. P.-Lasky Resigns; Marries Chicago Man

Famous Players-Lasky reports that Miss Della Hayden, who for the past three years has been in charge of the Still Photograph Department of the Famous Players-Lasky Corporation, has resigned her position. On Sunday, November 23, she was married in Chicago to Mr. William James Guggenheim of that city, where they will reside. Her former position will be assumed by Miss Ruth Islay.

Equity Company of Portland, Ore., to Handle Pioneer Pictures

The past week saw the conclusion of the negotiations between the Pioneer Film Corporation and the Equity Distributing Company of Portland, Oreg. This deal places in the hands of the Equity for exploitation in the States of Oregon, Washington, Idaho and Montana, the entire list of major Pioneer attractions.

George D. Baker at left, seems to be taking things easy while his assistants set the stage preparatory to the arrival of William Faversham. Mr. Faversham is to be starred in "The Man Who Lost Himself," a George D. Baker Productions Company release

Four Metro Features Finished

The Fifth of the Screen Classics Nearly Completed; Cutting and Assembing to be Done Soon

CAMERA work on four of the five Screen Classics, Inc., productions that comprise the second round of Metro's "fewer and better" pictures, has been completed under the personal supervision of Maxwell Karger, director-general at the Metro studios in Hollywood, Cal. The fifth, "The Right of Way," starring Bert Lytell, will be finished last, it is said, about a week behind the other four, which had the advantage of a week's start.

The first to flash under the finish wire was "The Best of Luck," A. S. Le Vino's adaptation of the famous Drury Lane melodrama by Cecil Raleigh, Henry Hamilton and Arthur Collins, with an all-star cast. Next was "Should a Woman Tell?" by Finis Fox, featuring Alice Lake and an all-star ensemble. Finishing on the same day were "The Willow Tree," the Cohan and Harris stage play by J. H. Benrimo and Harrison Rhodes, starring Viola Dana, and "The Walk-Offs," the Morosco stage hit by Frederick and Fanny Hatton, with May Allison in the stellar role.

Jack Holt, Kathryn Adams, Lilie Leslie and Fred Malatesta have the leading roles in "The Best of Luck." Ray C. Smallwood directed the production and Harold Wenstrom photographed it.

"Should a Woman Tell?" is Alice Lake's first vehicle as a featured player under her five-year contract with Metro. Prominent in the cast surrounding her are Jack Mulhall and Frank Currier. John E. Ince directed the production and Sol Polito photographed it.

In "The Willow Tree," a modern story based on a Japanese legend, Miss Dana is supported by Pell Trenton, Edward Connelly and "Jack" Yutaka Abbe. Henry Otto directed "The Willow Tree" and John Arnold did the photographing. Miss Allison in "The Walk-Offs" was directed by Herbert Blache. Prominent in the supporting cast are Emory Johnson, Joseph Kilgour, Darrell Foss, Kathleen Kerrigan and Claire Du Brey.

June Mathis scenarioized "The Right of Way," Bert Lytell's starring vehicle. The director is Jack Dillon. Beatrice Joy, Carmen Phillips and Virginia Caldwell are prominent in the feminine portion of the supporting cast, while strong male roles are in the hands of Frank Currier, T. H. Gibson-Gowland, Henry Harmon, Antrim Short and Graham Pettie.

Taylor Holmes Completes Staff

Knowledge of Exhibitors' Needs Determined Choice of Personnel; Metro to Handle Releases

TAYLOR HOLMES, president of Taylor Holmes Productions, Inc., who will star in the screen comedies to be made by his new producing company, announces that he has completed the personnel of his executive staff. The Taylor Holmes productions will be released in the United States and Canada by Metro, but the comedian has his own organization for making picturizations of big Broadway stage comedy successes, the first three of which are to be "Nothing but the Truth" "The Very Idea" and "Nothing but Lies."

Mr. Holmes makes it known that each member of his executive organization was chosen with particular regard for a thoroughgoing knowledge of exhibitors' wants and needs. With himself as president, he is assisted by Paul Turner, the well-known attorney, as vice-president; H. H. Bruener, treasurer; Thomas A. Persons, supervising director in charge of production, and Gus Mohme, director of sales.

"As it is my contention that the exhibitor is the backbone of the industry," said Mr. Holmes, in discussing his new organization, "I, as a producer, am determined to take into consideration first of all the problems and anxieties of the man who runs the picture house."

Percy Marmont Vitagraph leading man, left last week with Alice Joyce and the rest of her company for ten days' location work on "The Sporting Duchess."

COMING "The LION

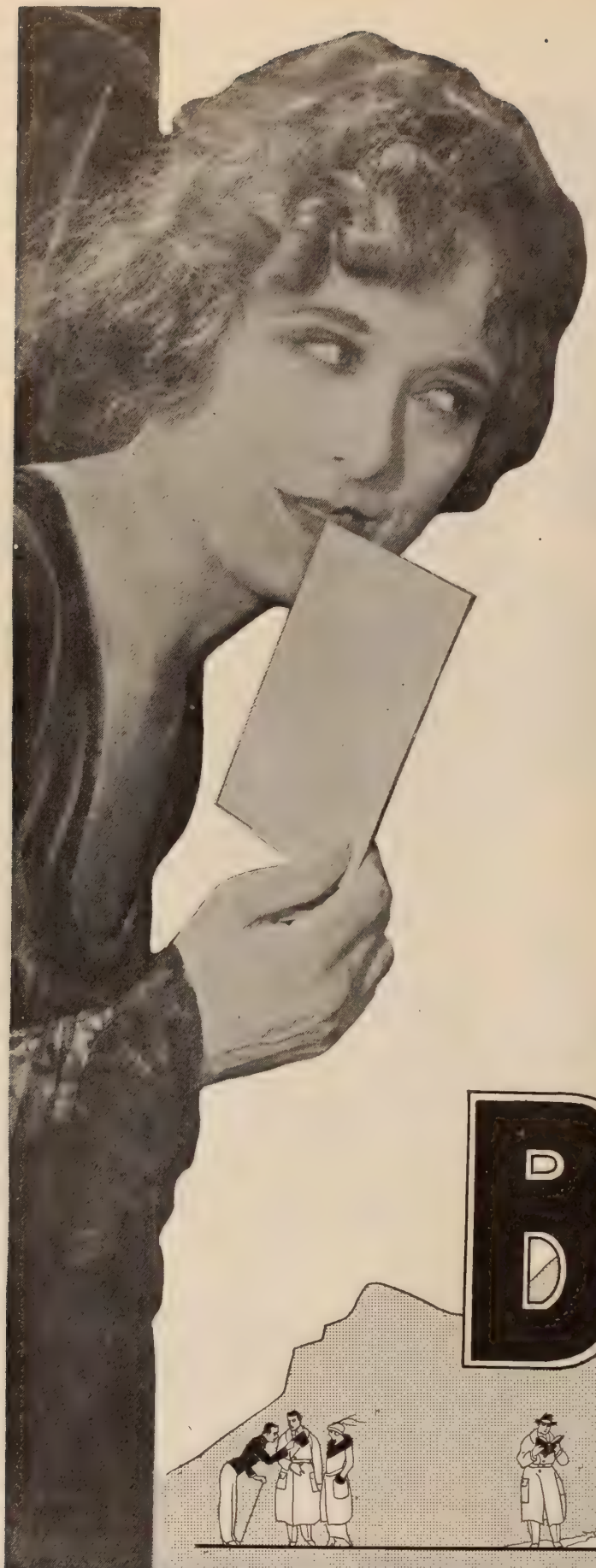
COMING—with a rush and a roar! A mystery serial that will set 'em by the ears! We set a hot pace when we sent James J. Corbett out in "The Midnight Man," and we stepped hard on the gas with that eighteen-cylinder record-breaker, "The Great Radium Mystery," which is streaking ahead so fast that we had to break the speed laws to go it one better. But we've done it! With "THE LION MAN!" A whirlwind of excitement whose breathless scenes and unique thrills will leave all competitors standing stock still.

Your big Help Book will be in your hands in about one week. Read it carefully, then view the first episodes of this cyclone serial at your Universal Exchange. You'll see eighteen weeks of packed houses waiting to be booked.

Directed by Al. Russell.

UNIVERSAL

WITH A ROAR!
"MAN"
The Strangest Character Ever Screened
18 Chapters of Cyclonic Scenes
PICTURES



"NOT in Augustus Thomas' palmiest days of 'punch' drama", says Observer in the Chicago Herald & Examiner, "have I seen the superior of this Eric Stroheim production at the Ziegfeld. Stroheim is, I believe, the author and director. He is certainly the actor. 'BLIND HUSBANDS' treats of the neglected wife and the pitfalls that confront her. In genius of presentment and dramatic setting it rises above the ordinary sex drama as the Tyrolean Alps, in which the story is laid, tower above our own sand dunes."

CARL LAEMMLE
Presents
VON STROHEIM'S
WONDER PLAY

BLIND

UNIVERSAL

"THE most remarkable feature of the picture, in my estimation," writes Genevieve Harris in the Chicago Evening Post, "is its technical perfection. The direction is wonderful—all the more so because it is the director's first picture. Every scene and every subtitle advances the action. There is no superfluous material. The story works up gradually to a dramatic climax of real power. Stroheim himself has a unique role and he acts it so well that you doubt whether he is acting at all. 'BLIND HUSBANDS' is a most unusual picture."

UNIVERSAL JEWEL

Production De Luxe

The Picture You'll Never Forget

HUSBANDS

PICTURES

Two Women in One

Universal Holiday Season
Specially Selected Pictures

UNIVERSAL-JEWEL
Super Production

UNIVERSAL

"It is hard to believe that it is the same actress in both characters" -BOSTON GLOBE

Carl Laemmle *presents*

DOROTHY PHILLIPS

in the Greatest Love Story ever Told. Produced under the direction of

ALLEN HOLUBAR

"The RIGHT to HAPPINESS"

PICTURES

Chas. Pathe Pleased at Findings

Head of House of Pathe Accomplishes Wealth of Things on Second Visit to Country This Year

CHARLES PATHE, head of the international organization that bears his name, sailed for Paris, after six weeks' stay in New York City, during which he transacted an enormous amount of business, looking to the expansion and increased activities of Pathe Exchange, Inc. He was accompanied by Madame Pathe and the Misses Pathe, who enjoyed every minute of their time on this side of the water.

The second visit of Mr. Pathe during the present year was the most important, as it had to do with the plans touching upon every activity of the organization. Mr. Paul Brunet, Vice-President and General Manager has been devoting a tremendous amount of energy and a fine enthusiasm to the project of the Associated Exhibitors, Inc., announcement of which was recently made. A vast amount of extremely difficult work has been accomplished in a relatively short time, and when Mr. Pathe was about to take his departure, the plan had been matured and absolutely guaranteed in a manner which guarantees the fullest measure of successful operation. Mr. Pathe expressed himself as deeply gratified by the early results and again pledged the resources of Pathe Exchange, Inc., to the highest achievement of the plan.

"I am especially impressed by the phenomenally healthy condition in the industry," said Mr. Pathe, just before his departure. "Exhibitor reports that I have seen from all sections show that a steadily increasing number of persons attend the shows of motion pictures. The first-run houses are playing to capacity and all of the smaller theatres have felt the new impetus. And, looking at these facts from the standpoint other than commercial, I can see that this phase is not merely temporary but indicative of the even broader vogue that will be attained by motion pictures. The building in New York and other portions of the country of magnificent palaces for the cinema is an indication of the increasingly firm foundation upon which this form of amusement now rests. It means, too, that to meet the critical demand, better pictures will have to be made, even admitting that the standard now reached is becoming impressive.

"The demand is not only for skilfully constructed stories dealing with human emotion, but for sympathetic and skilled producers, who can translate these creations to the screen so that they may make an unfailing appeal to the hearts of the beholders. Pathe Exchange, Inc., therefore, has reason to feel proud in the enrolment of such acknowledged masters of the art as Albert Capellani, J. Stuart Blackton, Jesse D. Hampton, Mrs. Sidney Drew, Hobart Henley, Frank Keenan, Leonce Perret, Edwin Carewe and Edgar Lewis, with more in prospect. These are the minds that are putting the humanities into the pictures with a craftsmanship that squares nicely to all of the requirements of art of the drama. The coming year, I believe I am safe in saying, will be more than ever fruitful of achievement.

"I have been most fully impressed by the spirit that pervades the organization in all of its branches. It is a wide-awake achieving American spirit which will make itself felt in every country of the world; and I want to say a word of special commendation of all of the executives in the Home Office and the far-flung exchanges, under the active chieftancy of Mr. Paul Brunet. The business of the organization has increased in a surprising and gratifying fashion."

To Screen "Grumpy," Stage Hit

Robertson–Cole Announces the Acquisition of Drama Which Won Triumphs Here and in Europe

"GRUMPY," the sensational play, which it is said attracted theatre goers in all parts of the world, will soon be filmed. This important announcement to the film world is made this week by officials of Robertson-Cole. It will be a Robertson-Cole special, and one of the most celebrated stars of the day will be seen in the stellar role of "Grumpy," according to the report received.

When Cyril Maude appeared in the American tour of "Grumpy" at Wallick's theatre during the seasons of 1913 and 1914, the average weekly receipts for the two seasons were, according to the Robertson-Cole statement, more than $13,000. In May of 1914, the play was staged in the New theatre, London, and from that time until October of the same year the show is said to have met with unvarying success. In October the war forced Cyril Maude to bring the play back to America. During the following theatrical seasons, the production toured America and was also staged in Australia and New Zealand. It is said that at every place where the play was shown, the receipts realized were very heavy.

Theatrical men in New York have acclaimed "Grumpy" the biggest and best feature of the times. Critics in America like their associates across the ocean declared that every time you saw "Grumpy" you wanted to see it again. Robertson-Cole officials have had a separate scenario staff at work both in New York City and on the coast to secure the best stories in the land. It was no easy task to get "Grumpy" for many of the large producers who saw the merit of the stage success as a film bid high for the Cyril Maude success.

Theodore Deitrich Announces the Removal of His Offices

Theodore C. Deitrich, president of Deitrich-Beck, Inc., and of De Luxe Pictures, Inc., announces the removal of his offices on December 1st, from 516 Fifth avenue to 135 West 44th street.

Blanche Sweet is star in "Fighting Cressy," her latest Pathe release

House Organ Published by Minneapolis Simplex Distributor

A recruit has been added to the ranks of Simplex distributors' house organs by the appearance of the "Teco Tattler," a four-page monthly published by the Teco Products Mfg. Co., Simplex Distributors for northern and eastern Iowa and northern and western Wisconsin.

George Feinberg, manager of the foregoing company, is editor-in-chief of this sheet, which, judging from its initial number, should become very popular with the purchasers of theatre equipment in the before-mentioned territory.

The Teco Company derives its name from the words "Theatre Equipment Company," the trade name of their predecessor. Throughout the first number of the Teco Tattler runs a series of interesting facts concerning the Simplex Projector together with well-written descriptions of the numerous other accessories handled by the Teco Company.

Mr. Feinberg together with Mr. Francis, his partner, recently organized the Teco Company. Their headquarters in the Loeb Arcade building is regarded as one of the finest equipped supply houses in the Middle West, while the line of equipment carried by them is as complete as any houses of similar nature in the country.

The number of Simplex Projectors sold through this enterprising house in the past year already reaches close to the three hundred mark, which may be regarded as a fair indication of the future success which this progressive house is bound to achieve.

Producer of "Facts and Follies" Visits Company in Florida

Bernard MacFadden is the producer of the Facts and Follies Series, which is being state righted by the Pioneer. Mr. MacFadden accompanied by his staff of assistants arrived last week at Jacksonville, Fla., where the Facts and Follies Company under command of Director Wray Physioc is busily engaged in keeping two months ahead of release dates, it is said

While in Jacksonville Mr. MacFadden conferred at length with Mr. Physioc, and as a result all details for the completion of the entire series have been worked out.

Wesley Ruggles Tries New Stunt in Picturecraft

A new idea in picturecraft is being tried out by the originator, Wesley Ruggles, one of the youngest directors in the industry, recently added to the Selznick staff to direct the Owen Moore productions.

Mr. Ruggles has designed and constructed a miniature stage, small enough to be set up on his desk, where he figures out the action of every picture in detail before rehearsals begin. He has definite ideas about building a play, and "Perfection in details" is his slogan.

"The important thing is to look out for the small discrepancies, to be natural and consistent," said Mr. Ruggles, "For instance, in working out the action of a story, I positively will not take any character out of the scene unless the plot logically demands that they be removed. I never want it to appear that they had to get out so the play could get on. That is where the miniature set is going to come in handy. I can take time to figure out the action more clearly and carefully, for there must be a reason for every move the characters make."

F. P.-Lasky British Producers to Film Current Drury Lane Drama

Word comes from England that Famous Players-Lasky British Producers, Ltd., has purchased the screen rights to "The Great Day," the sensational drama now playing at the Drury Lane Theatre. The purchase was made from Arthur Collins, who, including "The Great Day," has produced all of the last twenty-three dramas presented at the Drury Lane. The work of filming will start at the London studio shortly afterwards, or about the first of May.

It is reported that by the terms of the purchase from Mr. Collins, Famous Players-Lasky British Producers, Ltd., obtains the right to use as much of the original scenery, properties and costumes of the stage production as may be adaptable for the picturization. Mr. Collins, whose genius for realism and spectacular effect is said to be unusual, has also offered to assist the company in every possible way in the adaptation and in the supervision of the screen version.

Arline Pretty Serial Is Called a "Thriller of Thrillers"

According to a report from the Serico Producing Corporation, "A Woman in Grey," starring Arline Pretty and directed by James Vincent, is said to be "an entirely different style of serial than anything ever before attempted in this particular style of screen entertainment." Based on C. N. and A. M. Williamson's greatest mystery novel, the story, revolves itself around one of the most novel and baffling plots ever transferred to the screen.

Walter Richard Hall, who wrote the screen version of "A Woman in Grey," is said to have eclipsed all his previous serial efforts. "His ingenious and death-defying thrills, enacted by both Miss Pretty and Henry Sell, are said to be a veritable sensation in themselves and almost unsurpassable," according to the Serico report.

Producers Security Corp. Here

Ricord Gradwell, President of the Organization, States Purposes of the Recently Incorporated Body

AMONG the new incorporations affiliated with the motion picture industry is to be found The Producers Security Corporation, with general offices at 516 Fifth avenue. Mr. Ricord Gradwell, formerly president of the World Film Corporation, is president of the new organization. In describing the scope and objective of the company Mr. Gradwell says:

"The Producers Security Corporation is primarily a service organization. It is not a producing concern, nor does it distribute motion pictures. It aims to act as an intermediary between the producer and the distributor, and to safeguard the interests of both.

"The producer has generally found that the necessity for detail attention to the distribution contracts has operated to distract his attention from his production work. It is our plan to remove such detail work from the producer entirely.

"The service we will perform will be remunerated for on the percentage basis, and we aim to take the whole detail of management from the hands of the producer from the moment he has finished his production work. We will, if necessary, arrange distribution or sales contracts for him; we will audit the returns from a distributing contract, and we will watch his interests in every way as if they were our own. Publicity and advertising, poster design and all the multitudinous detail, if desired, we shall be glad to handle, and we have an organization that is capable of that. If legal service is required we will furnish that."

Mr. Gradwell's statement further declares that the personnel of the organization has been selected with a view to have only those men in the corporation that will be enabled by virtue of their experience "to carry out the objects of an absolutely square deal for the producer and the distributor. I mention both parties to the relationship because I would not want it understood that our work would be to serve the one at the expense of the other." Mr. F. J. Hawkins, the organizer of the Haworth Picture Corporation, is the secretary. A well known trust company will act as treasurer, Mr. Campbell McCulloch will be in charge of advertising, and Mr. Nathan Vidaver has become the general counsel.

New Serial Offered to Buyers

Burston's Newest Production "The Hawk's Trail" Features Many Notable Players

KNOWN to the trade not only as an independent producer of successful serials, but also a working producer whose independent ideas are sure to produce novelties with each release, Louis Burston, president of Burston Films, Inc., announces this week the placing on the State-rights market of his latest serial "The Hawk's Trail," with King Baggot in the main part supported by Rhea Mitchell and Grace Darmond. Claiming the honor of presenting the "first serial de luxe," Producer Burston has given his group of stars notable support in an unusually large cast of principals, as well as a stock company somewhat larger than is common in multi-reel productions. Among the well-known actors selected for their ability to act, which is a Burston hobby, are Harry Lorraine, George Seigman, Carmen Phillips, Stanton Heck, Edna Robinson, Fred Windmere, Sylvia Joslyn, Art Belasco, Carl Stockdale and Leo White.

King Baggot has a particularly sympathetic role, that of Stanton Steele, a scientific criminologist, whose resemblance to an under-world character known as the "Hawk," bestows upon him the same sobriquet. In his attempt to uncover the villainy of one Dugan, played by Harry Lorraine, who wrongly withholds the fortune of the Drake sisters (Grace Darmond and Rhea Mitchell), the sleuth "Hawk" is seen in many disguises. Master of make-up that he is, King Baggott brings to the various roles that skill in characterization which has made him one of our most notable screen stars as well as one of the best actors on the American stage. The story is said to have that rare element in serials, a plot, and a logical continuity of the same is a necessity because the suspense episode endings depend on plot situations rather than interpolated serial "stunts."

State-rights buying has already opened briskly for "The Hawk's Trail," seven Western States, as well as Eastern, Central and Western Canada having been bid for and disposed of before even the first advertising announcement was made this week.

Goldwyn's Culver City Studio-Area Now Nearly 50 Acres

An important announcement in connection with the progress of motion picture production in the West, and Goldwyn advancement in particular, comes from Vice-President Abraham Lehr of the Goldwyn studios in Culver City, who is in charge of production in California. The firm has just purchased the large tract of land immediately west of the studios extending to First street, and from Washington boulevard to the Redondo car tracks, which makes the total area nearly 50 acres, with a length of half a mile.

The Goldwyn studios are now, according to the reports from the New York office, the biggest and busiest on the Coast, employing 700, with an excess daily average of 300. Eleven permanent structures costing $150,000 have been erected during the present year, making a total of 35 buildings. During the past year there were built Italian, Russian, Southern, Alaskan, Spanish and Western street settings.

"Scenics Beautiful" for Year

Robert Bruce After Long Trip Now Cutting and Titling Twenty Six For Educational

ROBERT C. BRUCE, scenic director for the Educational Films Corporation of America, and producer of the "Scenics Beautiful," has returned after a seven months trip, and is now at the laboratory at Wilkes-Barre, Pa., assembling and titling the twenty-six subjects which were planned before he left New York last April.

"Three thousand miles at five knots an hour" is the way Mr. Bruce describes his trip. Early in the season, he chartered the 35-ton schooner "La Viajera"—and many weeks were spent cruising along the inside channel from Seattle to Skagway. In this territory, Mr. Bruce says he found an abundance of opportunity to film new scenic wonders that had never before been photographed.

In previous years, the "Scenics Beautiful" have been made entirely within the United States. One of the pictures of last season contained a "shot" of the Canadian Selkirks, from a great distance, but this year "trail" stories were made in the heart of these mountains. There is a marked difference in the scenic beauty of the Canadian Northwest, which will add a note of variety to the new series.

Working inland from points along the coast of British Columbia the camera-party penetrated mountain country that has had very little exploration. In the past, coast-wise steamers have made directly for Skagway, and the use of a chartered schooner made it possible to discover wonderful locations which would have otherwise been passed by.

Among other features the new series will include a number of subjects in which wild animals are to be the leading characters. "The Chilcat Cubs" is the title of the first of these animal stories to be completed. Still other novelties will be presented in a number of "canoe" pictures, of which "The Song of the Paddle" is now ready. The first pictures Mr. Bruce has ever offered of life in camp are also scheduled.

One unfortunate accident marred the trip, and cost the life of "Dane II"—the beautiful big dog so long associated with the Bruce pictures.

When the work at Wilkes-Barre is completed, it is possible that Mr. Bruce will make a short trip to Cuba, or the Bahamas. Several subjects are planned that will require tropical settings and this can be done during the winter months. Plans for next season's pictures are now under way and work is to be started as soon as the present new series is disposed of at the laboratory.

Nine Fox Releases for December

The Outstanding Feature of the Fox December Schedule is the Premier Starring Vehicle of Buck Jones

WITH nine releases from Fox Film Corporation for the month of December peculiar interest attaches to the last feature to reach the exhibitor during this period. This production is the first vehicle of the new star, Buck Jones. "The Square Shooter" is the name of Buck's first picture under the Fox banner, and much is expected of it by the producer. It is said that it represents a new type of Western production.

Another notable fact about the Fox releases for December is that only three of these are feature pictures, and each of the three is a Western drama with a male star. None of the female stars of the Fox galaxy is represented in the December releases.

According to the schedule the productions listed are as follows:

"'The Feud,' a vivid story of the early West with Tom Mix as the star, is followed by a Sunshine comedy, 'Back to Nature Girls.' Next comes one of the Bud Fisher animated cartoons 'Iceland.' The second Mutt and Jeff of the month is titled 'Cutting Out His Nonsense.'

"William Russell will be seen in an adaptation of Paul Dickey's popular story 'The Lincoln Highwayman.' Following this comes 'The Roaming Bathtub,' a Sunshine comedy, and the third Mutt and Jeff cartoon, called 'For Bitter or for Werse.'"

It is said that elaborate stage settings have been given the interiors of all the Westerns, and many novel bits of star business have been brought out by Mix, Russell and Jones. Edward J. LeSaint directed Tom Mix in "The Feud," E. T. Flynn guided Mr. Russell through "The Lincoln Highwayman," and Mr. Swickard was the director of Buck Jones in "The Square Shooter."

"The Clodhopper" Recreated For Triangle Release

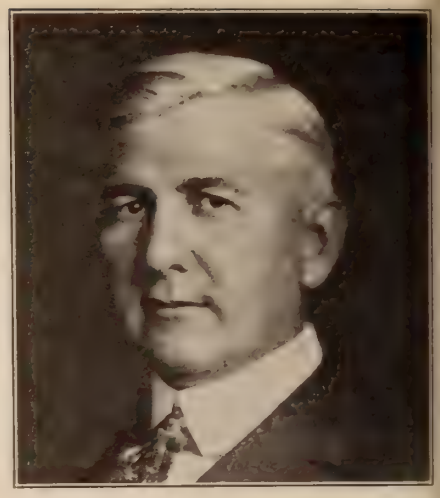
Charles Ray's masterpiece, "The Clodhopper," has been recreated by Triangle and will be released on January 4 through the Keystone Triangle exchange. The photoplay was written by Monte M. Katterjohn, author of "The Flame of the Yukon," and is a Thos. H. Ince production.

In "The Clodhopper" Charles Ray is supported by Margery Wilson, well known to followers of earlier pictures featuring this popular star. The cast includes Charles French, Lydia Knott and Thomas Guise.

President of American Film Goes to Santa Barbara Studios

President Samuel S. Hutchinson of the American Film Company, Inc., has left for the company's Santa Barbara studios where he expects to remain until the first of the year, giving his personal supervision to Mme. Marguerita Sylva's first "Flying A" production.

Mr. Hutchinson is reported to be enthusiastic over the screen possibilities both of the famous diva and of the popular vehicle that has been selected for her first American motion picture.



Oscar A. Price, United Artists Corporation

Ex-Editor of Collier's Weekly Edits Cosmopolitan Features

William Le Baron, formerly managing editor of Collier's Weekly, author of "Apple Blossoms" and other stage successes, and one of the best known magazine men in the country, has become editor of Cosmopolitan Productions, and will hereafter pronounce the final word on the feature film output of William Randolph Hearst.

While successfully engaged in the publishing business, during which time he was connected with several well-known publications, Mr. Le Baron wrote, at odd moments, for Jesse Lasky, a dozen or more vaudeville sketches. Among these are "The Antique Girl," "The Trained Nurses," "The Little Parisienne" and "The Redheads," the last named being reviewed then and since as one of vaudeville's biggest hits, according to reports.

Collier's Weekly soon after called Mr. Le Baron to its editorial chair and while attracting attention as a magazine editor and developing much promising talent, Mr. Le Baron wrote "Her Regiment," with Victor Herbert, and the farce comedies, "Back to Earth," "I Love You" and "The Very Idea."

Selznick Will Picturize Stage Hits on the Silver Screen

Added significance is placed behind the announcement that Lewis J. Selznick has entered the legitimate producing field in advice from the Selznick offices that the plays presented on Broadway will be adapted to the screen for production in the Selznick Fort Lee studios.

Under this arrangement, motion-picture exhibitors will receive the benefit, it is said, of the public approval and popularity of stage successes, coupled with the extra publicity which is assured in publications throughout the country.

"Bucking the Tiger," a comedy-drama by May Tully and Achmed Abdullah, is the first play which Mr. Selznick will offer behind the footlights. It is scheduled for Broadway presentation early in January and negotiations are now under way for the lease of one of New York's largest and most centrally located theatres.

Special Service Section

Lew Cody in "The Beloved Cheater"

"CLASS" DEFINES PICTURE

THIS is a tip to first run exhibitors. A word to the wise, as it were. Take a look at "The Beloved Cheater" featuring Lew Cody and see if it doesn't impress you as it does us, a picture that any high class house which is in the market for the unusual attraction, which presents an unusual exploitation angle since it is an unusual story and also which is having something done for it in the way of national advertising, should book.

If you have used any of the pictures in which Lew Cody has appeared you will know that he possesses a very peculiar personality. In the "Beloved Cheater" he has been provided with a role that exactly fits him, which coupled with the original theme and the careful attention to detail given the production, is responsible for an attraction which merits the opening sentences of this service. **There is one word which measures this picture. It is "class."**

For the patron who claims they are all alike this will be especially entertaining. It is different than any thing we have ever seen and it is mighty good entertainment. It is a feature which has cost a lot of money since big sets like those used in this picture are expensive and since nothing has been spared to provide suitable back grounds for the scenes enacted. In support of Mr. Cody is a capable cast which includes Eileen Percy, Jack Mower, Doris Pawn and Alice Fleming. The photograph is of the highest order and the acting and direction excellent. Big sets are in evidence most of the time with some wonderfully good exteriors showing the home of the hero of the story and other similar great locations.

In its basic idea, this picture takes the not to be denied existence of sex attraction in all men and women who are normal, with two very distinct types, one a man who has played at the game of love so long that it is a habit and who goes about his conquests with the skill of the professional and who loves the "chase" for the sport of hunting and a girl who is the other extreme, being so prudish that she will not allow either sweetheart or relative to kiss her on the plea that it is "disgusting," and allows the two to meet each other with very interesting results.

There is considerable suspense builded by your desire and natural curiosity to know what is going to happen to this modest maiden whose objection to kissing is proven a theory when she is initiated in real osculation by the handsome Cody. For quite a long time she seems in danger of being added to the love making expert's list of victims. In fact you really blame him for allowing her to escape unscathed, since the conquest is so very easy. There is considerable sympathy builded for the role played by Mr. Cody.

Before giving you a synopsis of the story, we wish to assure you that the offering is absolutely without suggestion of sensuousness.

Cody does his lovemaking very much like a "gentleman." He is also a philosophical chap and a charitable one since he does not choose to discard his conquests as the novelty of having secured the affection of each one is dissipated, but carefully preserves their love thereby adding to his "bag" in his season's "hunting."

He also cherishes the memory of each individual since he keeps a trophy, some times a fan or some other bit of feminity in his lavishly furnished rooms.

SYNOPSIS OF THE STORY

BRUCE SANDS is a wealthy bachelor with a natural attraction for the fair sex and in whom there exists a special appeal for them. To his inherent qualifications along these lines, he has added a wide knowledge of how to handle the complex problem of love making. He is besieged by women admirers, has to keep a memorandum of his amours. He lives alone in a handsome home with a Chinese servant.

To this master in the art of making love, comes Kingdon Challoner a friend who wished to be advised in his own wooing of Eulalia Morgan. Kingdon has won her promise of marriage but is denied the usual fiance's rights to kisses.

Sands naturally is in a position to tell Kingdon what to do to secure these rights. He does in some subtitles which infer that the man who wrote them knew something about the way to win a woman himself. The gist of Sands advice is that the lover should adopt more of the cave man tactics. He tells the amateur lover to kiss the girl and ask her afterward. After some argument it is decided that Sands shall be the one to give the first kiss and prove to the unitiated lover, that it can be done with impunity. Here is where the complications begin. Sands' kiss is a new kind and Eulalia likes it. The plan the two men had to make the girl think that it was Kingdon who did the deed, doesn't succeed since Kingdon's kisses aren't the same.

Eulalia finds out that it is Sands who had dissipated her idea that she didn't like kisses and for a time it looks as if Kingdon was to lose out in the matrimonial race. The girl is in a fair way of being compromised when she goes to Sands' home to warn him that Kingdon who thinks his trust in his friend has been violated, is threatening to shoot him, since both Kingdon and the girl's parents follow but the matter is explained satisfactorily

Lew Cody dominates every scene in "The Beloved Cheater" in a role which fits him as if made to order

Two of the nicely staged scenes which mark the "The Beloved Cheater" as a real special feature production

Don't Bill This Along Conventional Lines

and the girl misunderstands the reason why a previously unidentified girl is living at the Sands' home and is cured of her sudden infatuation while Sands with some evident regrets that he has allowed an opportunity of another conquest to pass, principally because Kingdon was his friend, sits down in an easy chair and allows his Chinese servant to unlace his boots preparatory to substituting slippers while he begins the appropriate bachelor card game of solitaire.

The service brings some regrets to the "Beloved Cheater's" mind which are expressed in a dissolve which shows Eulalia performing the same act. This disturbing thought however lasts only for a moment and as the scene dissolves back to the servant at his labor, the philosophy of the "cheater" is expressed as he remarks that with the servant: "You get practically the same service with no obligations." You leave the "cheater" at his card game perhaps planning another conquest, his conscience clear in that he has lived up to the standard he has set for himself of that somewhat twisted code of morals by which he lives.

ADVERTISING ANGLES

THE advertising angle for this feature is the story, the star, the director and the producer. to be billed in the order named. You will be aided in your exploitation by a national advertising campaign in the form of prize contest offer whose terms are explained in the January issue of the Photoplay Magazine. Of this contest we will tell you more fully later in this article.

This is a picture which we would consider worthy of a good snappy newspaper campaign, in which you include your personal guarantee of the film's pleasing qualities. In framing your display we would use a good cut of Mr. Cody as a basis and build around that with strong selling talk in which a mention is made of all the things called to your attention above as exploitation angles.

At a Glance

Story — The professional love maker demonstrating his skill with an instance recorded where he chooses not to add to his conquests by allowing the fiance of his friend to be further attracted to him.

Star — Lew Cody in a role which exactly fits him.

Support — Eileen Percy, Jack Mower, Doris Pawn, Alice Fleming and other well known players.

Locale — New York City — A handsome apartment and exterior grounds about the homes of the well-to-do and other similar locations.

We would play up the "habit of making love" thought asking a question of the reader whether or not such a habit is not acquired or even hereditary. We would get over the idea that this character played by Mr. Cody is not a sensual one and that be "hunted" for the sport of the "cause" and not because he desired to compromise the fair name of any woman or to ruin the character of any individual. We would suggest that he loved all women and was incapable of being devoted to any particular one. We would play up the magnificence of the production, call attention to the beautiful gowns worn by the feminine characters, the "clothes" of the men, the big sets, pretty exteriors, with a mention of the supporting cast, with particular mention for Miss Percy who has rather a good following and Doris Pawn who promises to be a star herself some day.

As far as lobby displays are concerned this production should be a good subject for a "fashion show" since the general atmosphere leans to clothes. In fact it would be possible to stage the dinner set in every detail including the Chinese servants. A cut of the scene in which the dinner is served is shown in the accompanying "stills."

THE PRIZE CONTEST OFFER

THE producers of "The Beloved Cheater" are running a display ad in the Photoplay Magazine in which is announced $500.00 in prizes for the best love letters from a girl to her sweetheart. This $500.00 is divided into four prizes, the first being $150.00, the second $100.00, the third $85.00 and the last $50.00. The letters are to be mailed to Mr. Cody care of the Robertson-Cole offices.

Now the circulation of this magazine among the dyed in the wool fans is large. A lot of people in your city are going to know about this prize offer even if they do not compete and you have had aroused for you a lot of curiosity.

Our advice would be to pick up this Photoplay ad offer and play it up in your own displays, giving full details, and announcing the dates you will play the picture. If you were to get in on the prize offer yourself by announcing some rewards for the best letters submitted to you, these prize winners later to be forwarded to New York for the main contest, it ought to be a winning idea. Get after this idea well in advance of your showing and play it up strong.

"Amazing Woman" First Release of Republic Corporation

A study of dual personality with many unusual angles of treatment is "The Amazing Woman," produced by Lloyd Carleton Productions, Inc., personally directed by Mr. Carleton, which is announced as the first picture to be released through the new Republic Distributing Corporation.

Ruth Clifford, a beautiful and popular Broadway favorite, and one of the newer artists of the pictures, has the leading role, assisted by a cast of notable players carefully selected.

Spectacles and Gowns Galore are Seen in "The Butterfly Man"

A report from the L. J. Gasnier studios declares that the "The Butterfly Man," starring Lew Cody, includes a number of spectacular scenes for which Directress Ida May Park is responsible.

"A rose cotillon, which will employ the services of four hundred extras, all costumed in the latest mode and in the finest materials by a staff now at work at the Cody plant; ballroom scenes and interiors which exploit the best in the art of studio designer and architect are but three of a number of delightful sets and novelties to be shown in the filmization of the George Barr McCutcheon novel," runs the Gasnier announcement. The gowns of the principals of the tender sex and the atmosphere of feminine delicacy and refinement which Miss Park is said to have contrived to weave about her production, all focus on the major element of the screen clientele—the man.

It is also pointed out there is plenty to entertain the male in "The Butterfly Man." There is the underlying and ever-present motif of the man himself (Lew Cody), who flits from one romance into another, and moreover, the engrossingly human element that Cody introduces is certain to intrigue every male.

A Super-Production Completed by Transatlantic

An interesting announcement comes from the offices of the Transatlantic Film Company of America, Inc., to the effect that the producing organization of this company is completing a super-production. The name of the picture is not announced.

Arrangements are being made with one of the conductors of the Metropolitan Opera House to write the music score for this picture and Mr. Roach is more than pleased at the idea of having a real big picture to show to the trade by way of announcing his newly organized company to the public. The picture is said to be a masterpiece and in several of the scenes there are many thousand people appearing.

The Administrative Staff of the Transatlantic has recently issued an announcement to buyers throughout the country that all future productions made by the Transatlantic will be sold exclusively to the state's right trade.

Emma Dunn of "Old Lady 31" Note to be Seen in Screen Version

Emma Dunn, who created the role of "Angie" in the original stage production of "Old Lady 31," will enact that part in the Screen Classics, Inc., all-star motion picture from the play. Miss Dunn has left New York for the West Coast.

The engagement of this actress to portray on the screen the character she did so charmingly in the theatrical presentation of Rachel Crother's play, which was given in New York by arrangement with Lee Kugel, was announced this week by Metro Pictures Corporation, which distributes exclusively the "fewer and better pictures" made by Screen Classics, Inc.

Exhibitors Join Cooperative Co.

Selznick Besieged With Inquiries on Recently Formed National Picture Theatres, Inc.

SINCE the announcement of the organization and incorporation of National Picture Theatres, Inc., Lewis J. Selznick, the founder of the new co-operative institution, has been besieged on all sides with letters and telegrams from prospective members who hail Mr. Selznick as their leader in a progressive movement that has struck a responsive chord throughout the motion picture industry.

Few enterprises since the birth of the cinema has stirred such widespread interest and aroused the immediate action as has the formation of National Picture Theatres, Inc. Lewis J. Selznick and a corps of assistants and advisors have been busily engaged in answering inquiries concerning the particulars of the organization and in welcoming into National Picture Theatres, Inc., scores of influential exhibitors who see in the new association the protection and sustaining partnership insured by an administration defined and conducted solely for the benefit of exhibitor members.

The rock-bottom popularity of National Picture Theatres, Inc., may be attested by the fact that many hundreds of the country's most prominent showmen have already cast their lots with the organization, and the financial resources and wholehearted moral support of both pioneers and newcomers in the motion picture field are solidly behind and in front of an institution having as its foundation the experience of lofty ideals of Lewis J. Selznick and many other recognized leaders of the industry.

Announcement of the early membership of National Picture Theatres, Inc., will be forthcoming at an early date. Reports from the New York headquarters of the organization point to a list of one thousand with only several weeks having elapsed since the formal announcement of incorporation.

Nathan Ascher, President of Ascher Brothers Enterprises of Chicago, who is this week celebrating the tenth anniversary as ot his advent into pictures, is the first nationally known magnate to be elected one of the vice-presidents and directors of National Pictures. Mr. Ascher, following a careful analysis of the fundamentals and purposes of the organization and his subsequ nt entrance into its membership roll, issued the following statement this week in Chicago:

"In celebrating my tenth anniversary in the motion picture industry, I also am celebrating my active affiliation with National Picture Theatres, Inc., to which I have pledged complete financial and moral support.

"To be associated with Mr. Selznick on a business partnership basis is in my opinion a privilege that no exhibitor will overlook.

"Mr. Selznick has definitely proven his mission in this industry and the esteem and confidence which he is held by everyone, together with his remarkable genius for expansion and progress, is in itself sufficient evidence of the success destined for National Picture Theatres, Inc."

Leah Baird Starts New Picture

"Cynthia of the Minute" said to Give Star Role Well Fitting Her Artistic Talent

MISS LEAH BAIRD has begun work at the Leah Baird studios, Cliffside, N. J., on her new production "Cynthia of the Minute," a mystery melodrama by Louis Joseph Vance, held by most students of this author's work to be one of the most powerful stories he ever wrote.

The novel is in its third edition and has had a very wide sale. It is the second of the Vance books to which rights for pictorial use have been purchased by Arthur F. Beck, president of Artco Productions, Inc., for W. W. Hodkinson distribution.

Perry Vekroff, who is directing the new play, has been at work with his technical staff for more than two weeks and Miss Baird herself has been engaged on the preliminaries to studio work. Most of the big sets have already been built and actual production is going with a rush.

The character of Cynthia is one eminently suited to Miss Baird — that of a lovable outdoor girl with plenty of fast action to keep her engaged. The play is a swiftly moving melodrama with many of its scenes laid in the haunts of high society, the outdoor aspects of the plot being laid in the vicinity of Key West, Fla., whither Miss Baird and her company are to spend the Christmas holidays.

A strong cast has been selected to aid Miss Baird. That robust character, "The Big Red Man," is to be portrayed by Burr McIntosh, one of the best known author-actors in America, Mr. McIntosh being typically suited to the role and in love with it. He is familiar to the picture public through his appearances in many first class production, both of the speaking and picture stages.

Also included in the cast are Hugh Thompson, Alexander Gaden, Wilfred Lytell, William Welch, John Webb Dillon, Ruby Hoffman and Mrs. Brundage.

"Erstwhile Susan" to be Played in London; Filmed by Realart

The English rights to the stage version of "Erstwhile Susan," filmed by the Realart Pictures, have just been secured by Mrs. Patrick Campbell, the well-known actress, and the piece will shortly be played in London. "Erstwhile Susan" as a stage play by Marion de Forest had a prosperous run, it is said, in New York City and was chosen by Mrs. Fiske as a suitable vehicle for her return to Broadway after a long absence.

F. P.-Lasky Campaign Starts

Many National Periodicals Are Now Carrying Full-Page Ads For the Paramount–Artcraft Pictures

WHAT is claimed and generally recognized to be the most ambitious, a thorough and far-reaching advertising campaign is now being carried on by the Famous Players-Lasky Corporation, and by the first of the year it is expected that it will have succeeded in reaching the millions of motion-picture fans throughout the country.

The national periodicals which are now reported to be carrying full-page Paramount-Artcraft advertising in every issue include the Saturday Evening Post, Ladies' Home Journal, Country Gentleman, Colliers, Christian Herald, American Magazine, Red Book, Motion-Picture Classics, Photoplay, Picture-Play, Motion Picture Magazine, Film Fun, Photo-Play World, Photo-Play Journal, Boys' Magazine, St. Nicholas, Boys' Life, American Boy and once every month in Lone Scout, a weekly publication.

In addition to this regular magazine campaign, special full-page advertisements are being run in many of the national magazines, when one of its stories is used as the basis for a new Paramount-Artcraft picture. Recent examples of this are advertisements of "Putting It Over," from the story, "The Village Cut-Up," in Pictorial Review; "The Woman Thou Gavest Me," by Hall Caine, in Hearst's; "The Final Close-Up" and "The Valley of the Giants," by Peter B. Kyne, in Red Book; "The Miracle Man," by Frank L. Packard, in Munsey's; "The Dark Star," by Robert W. Chambers, in Cosmopolitan, and "The Dark Mirror," in McCall's.

With the addition of Pictorial Review to the list of regularly used publications in January and Woman's Home Companion in February, the total circulation gained by the full-page Paramount-Artcraft advertisements run in every issue of these national mediums is said to be over 12,000,000, reaching a public conservatively estimated, it is said, at more than 40,000,000.

Animals Thrill in "Lost City"

Selig Serial For Warner Brothers Said to Contain all Elements That Interest Audiences

IF it is gigantic thrills and sensation that the public has been waiting for, that hunger is soon to be satisfied according to Warner Bros. upon release of the new serial, "The Lost City," a 15 episode serial that is said to be crammed full of the biggest kind of thrills and excitement from start to finish. The story is laid in the African jungles and desert lands and not only employs the strange uncivilized people of this dark continent but nearly all of the ferocious animals which inhabit that country. Lions, tigers, leopards, elephants, alligators, zebras, giraffes, gorillas, etc.; all enter the story affording thrills and excitement, the like of which has never been attempted in a screen production.

The serial, which is near completion, is being produced for the Warner Bros. by William N. Selig, who has been authorized to allow no expenditure to stand in the way of producing a serial that will stand out as the biggest box office attraction up to the present time.

The first eight episodes, which have arrived from California, were screened at a private showing and the result on the screen was said to be a revelation of what sensations are possible with a company of sufficient nerve, the proper story and the unlimited capital to produce it. A few years ago it would have been impossible to obtain players who would take the chances they were compelled to take in this big sensation, and credit in huge quantity must be given, not only to Miss Juanita Hansen and George Chesebro, who play the leading roles of the story, but the entire company for the manner in which they have put the realism into the story.

Press Drive For Pathe Serial

Campaign for "The Adventures of Ruth" to Follow Lines Mapped Out for "Bound and Gagged"

PATHE Exchange, Inc., through Paul Brunet, Vice-President and General Manager, this week announces the launching on December 20th of a national advertising campaign for the exploitation of its forthcoming serial release of December 28th, "The Adventures of Ruth," the first production of Ruth Roland's newly formed company, Ruth Roland Serials, Inc.

Like the campaign on the George B. Seitz serial, "Bound and Gagged," the one that is projected will be conducted according to the Pathe announcement, through the medium of newspapers and magazines with wide circulation. The benefits derived by exhibitors from this direct-to-the-consumer form of advertising are reported to have surpassed all expectations in the case of this Roland serial. In the case of "The Adventures of Ruth," however, it is reported by Pathe that the plans call for operations on a much larger scale.

The campaign, mapped out, says Pathe, "is designed to cover the communities and homes served by every motion picture theatre in the United States. The Saturday Evening Post and a long list of daily newspapers with the biggest home circulations will carry a series of display advertisements, each specifying "The Adventures of Ruth" as Pathe's next big serial release. In addition to this, the advertisements in each daily paper will carry the names of the theatres showing the serial in each city served by that particular paper."

"In Old Kentucky" Has Musical Score by George W. Benyon

According to a recent announcement from the Louis B. Mayer Productions, Mr. Mayer commissioned George W. Benyon, the composer, to write a complete original score for his presentation of "In Old Kentucky." After three months' work, Mr. Benyon's score has been completed; and at a private showing of the picture for musical critics the score was declared to be a fine achievement. The theme of the score, which is said to be almost operatic in its magnitude, is that of Anita Stewart's song, "In Old Kentucky," which is being published by Watterson, Berlin and Snyder.

"In Old Kentucky," which is a special for road show presentation, will carry its own orchestras to the larger cities, it is reported, assuring a perfect rendition of the complete score. According to the Mayer report, practical arrangements for 12-piece orchestras and smaller units have also been made, so that every theatre throughout the country can have the benefit of all the effort put into the making of this musical accompaniment.

Directors Recently Elected to Board of the United Pictures

Additional directors elected at local meetings during the past week in accordance with the recently announced plan of President J. A. Berst of United Picture Theatres of America to increase their Board of Directors, include:

Mr. George Simpson of the Regent Theatre, Rochester, elected from the Buffalo territory; Mr. L. T. Kester of the Rivoli and Rialto, Columbia, S. C., elected from the Atlanta territory; Mr. George Monroe of the Jewel Theatre, Beatrice, Neb., elected from the Omaha territory; Mr. M. H. Gwyn of the Lyric Theatre, Terrel, Texas, elected from the Dallas territory; Mr. James C. Ritter of the Rialto, Detroit, Mich., elected from the Detroit territory; and Mr. W. P. Cuff of the Empire Theatre, Chillicothe, Mo., elected from the Kansas City territory.

Control Supreme Pictures

At a meeting of the board of directors held on November 17, 1919, arrangements were made whereby John W. Grey and Arthur B. Reeve assumed control of Supreme Pictures, Inc. The company have been operating in their studio at Flushing, L. I., with a galaxy of players headed by J. Robert Pauline, the hypnotist and Vaudevillian. Among the others are Violet MacMillan, Paul Panzer, Peggy Shanor, Ralph Locke, Morgan Thorpe, Edward Rogers and George Clarke.

Bonneville Made Publicity Manager of Grossman Pictures

T. D. Bonneville, who gained prominence in the publicity field of the motion-picture industry through his connection with the Division of Films in the capacity of Director of Publicity and Advertising, has accepted the office of manager of publicity and New York representative with Grossman Pictures, Inc.

U. S. Navy Establishes a Regular Picture Exchange in New York

The Fox Film Corporation reports that the Morale Division of the United States Navy, through one of its newly-organized departments known as the United States Navy Motion Picture Exchange, will distribute motion-picture films to the ships and naval stations of the entire service. Headquarters for the navy exchange are being established in New York City, according to the report, and Lieutenant Joseph O'Reilly is the officer in charge. By the establishment of this exchange, the Navy will be enabled to conduct its film activities more efficiently, and the supply of pictures will be handled by methods similar to those employed in supplying motion-picture houses.

The Fox report reads in part as follows: "The films are ordered through the Navy exchange in New York and delivered through the regular channels to whatever ship has made the request. A complete and comprehensive set of regulations for the handling of films, their care and their prompt return has been formulated."

The Fox announcement further states that there has already been ordered through the navy exchange a number of the Fox stars, Sunshine Comedies and Mut and Jeff animated cartoons.

Attention is Called to a Recent Notice of Helen Holmes Films

The Serial Corporation, with executive offices at 112 West 42d street, New York, has addressed a letter to the "News" regarding a recent announcement which appeared in the publication. The salient paragraph of the epistle reads as follows:

"We beg to call your attention to an article in your publication stating that the new Helen Holmes series of two-reels will soon be completed. From the reading of your article the impression is gathered that Nathan Hirsch of the Aywon Film Corporation has produced a new series of Helen Holmes pictures, whereas, the matter of fact is that they are only reissues of old Helen Holmes pictures retitled."

Hallmark to Distribute Feature Presenting European Star

British-American Pictures Finance Corporation, of which Nacibelle W. Grant is the president, purchased the world rights to "Carmen of the North," a five-reel feature production starring Anna Bos, the reported Nazimova of Europe. The picture will be distributed by Frank G. Hall, president of Hallmark Pictures Corporation, under the Famous Director's Series, releasing in the first of the year.

Graphic Film Reports Big Sales of "Someone Must Pay"

Graphic Film Corporation reports record state right sales on its latest Abramson picture, "Someone Must Pay." According to reports, in less than three weeks territory sales aggregating 65 per cent of the United States and Canada have been made and several deals are now pending for the balance of territory yet unsold.

Final Touches on United Film

"The Corsican Brothers" Undergoing Cutting and Assembling; Decorative Titles Being Compiled

WORK is now going ahead rapidly on the cutting and assembling of the United Picture Theatres of American feature, "The Corsican Brothers."

Several days ago the negative and sample print arrived from the Coast and work was at once begun to put the picture in proper shape for public presentation. Among many of the details that are now being given attention are the titles which will be decorative and in keeping with the nature of the story. Dustin Farnum, the star of "The Corsican Brothers," has gone on record as saying that this is his finest screen achievement.

No expense was spared, it is said, in making this filmization of Alexandre Dumas' story a noteworthy production. Massive sets were built at the Astra Studios at Glendale, California, for both interior and exterior scenes. Over a thousand people appeared in the Ball Masque scenes in an exceptionally large set built to represent the Paris Grand Opera House, while many of the exteriors were filmed at Santa Catalina Island and are picturesque in the extreme.

Another instance is the fact that much of the silk used in the gowns of Winifred Kingston, the leading lady of the drama, cost fifty dollars a yard before it was made up. It was attention to even details such as this that went a long way toward making "The Corsican Brothers" the stupendous feature that it is.

With the completion of the cutting, titling and assembling, a release date will be assigned to "The Corsican Brothers" by President J. A. Berst of United Picture Theatres of America, and at that time the complete line of advertising and publicity helps, already announced, will be ready for the exhibitors.

Select's Private Sales Soar

Officials Report Record Business For Two Weeks Ending Nov. 30th; Plan Bigger Results to Come

THE private sales drive recently conducted for Select Pictures Corporation by Sam E. Morris, general manager, and Charles R. Rogers, director of sales, has reacted in a surprisingly effective way in many branches on the Select circuit, according to reports from Select Pictures Corporation.

The Select Dallas, Chicago, Buffalo and Seattle offices started the ball a-rolling with territorial sales campaigns that went over fast and sure, it is reported. Managers C. C. Ezell, Ben W. Beadell, A. W. Moses and Hugh Rennie, respective managers of the four offices named, determined to start the holiday season right and demonstrate to Messrs. Morris and Rogers that the momentum gained by the drive inaugurated in New York could be continued with room to spare.

Elsie Janis' first Selznick picture, "A Regular Girl," and Elaine Hammerstein's initial vehicle, "The Country Cousin," have had much to do with the record business for the two weeks ending November 30th. According to Director of Sales Rogers, the productions starring Miss Janis and Miss Hammerstein have proved stellar box-office attractions in all localities.

The Select sales organization is said to be now on the verge of a concerted drive to start the new year with a burst of speed. Many of the Select branch offices have been enlarged and augumented by the addition of well-known motion picture sales representatives. All the forces are united to duplicate, or excel, the splendid sales achievements for the year about to close.

Norma Talmadge shows us how she will look at 62, in the above photo which is a moment from her latest Select release "She Loves and Lies"

"The Girl from Outside" Booked for All of the Loew Houses

"The Girl From Outside" has received another strong endorsement by being booked as the feature attraction at all of the Loew theatres in Greater New York for the week commencing November 30th. Marcus Loew and his associates were so enthusiastic after viewing Goldwyn Pictures Corporation's production of Mr. Beach's powerfully dramatic story of the North that they immediately placed it on the booking sheet of the chain of theatres that covers every section of the city, it is said.

These bookings follow the successful engagement of "The Girl From Outside" at the Capitol Theatre, New York, where it is reported to have played to record business for a week. The following statement was addressed to Goldwyn Distributing Corporation by Edward J. Bowes, vice-president and managing director of the Capitol, in connection with the showing at the Capitol of "The Girl From Outside":

"An absorbing story, graphically told, with pathos and humor skilfully intermingled and all carrying sincerity and unflagging interest."

J. M. Willander of Sweden Closes Many Film Deals

American made films are registering heavily and are very popular in the Scandinavian countries of Sweden, Norway and Denmark, according to J. M. Wiliander of John M. Willander & Company, the buying agents of Baltic Film Company, Drottninggan, 53, Stockholm, Sweden.

Mr. Willander has spent a month in New York City and among many of the specials he bought for Scandinavia is "Back to God's Country," First National, and "When Bearcat Went Dry," from World Film Corporation.

Baltic Film Company control the rights for all productions of United, Sherry and Goldwyn for Scandinavia, and Mr. Willander also announces that the company is building many new theatres. One for Stockholm to be opened December 15, will seat 1,000 persons. Five leading theatres are now owned in Sweden's metropolis by the Baltic Company.

Before John Willander became interested in the Scandinavian market several years ago he successfully conducted independent exchanges in both Duluth and Minneapolis. While in New York on this trip he visited the new Capitol Theatre and several others to obtain their ideas on presentation and also observe the architecture. He will return again next spring.

Wm. McKenna Prepares Musical Score for Carmen Burlesque

The musical setting for Victor Kremer Essanay-Chaplin production, "A Burlesque on Carmen," has been finally completed after several weeks of preparation. The setting, which is said to contain many original melodies, was made by William J. McKenna, author of "Has Anybody Here Seen Kelly," the musical comedy entitled "The Bride Shop," and many other country-wide successes. The arrangement of the score has been made under the personal direction of L. L. Vosburg, former musical director of "The Wanderer" and who is also responsible for the arrangement of the new "Hitchy-Koo" music.

In order to take care of all requirements of exhibitors, large and small, the Carmen music has been made up in three different forms. It will be available for full orchestra arrangement for big theatres, in piano score form for small houses, and in cue sheet form for theatres using only piano or organ.

Hodkinson Announces More First-Run Bookings on Hampton Film

Important contracts closed for immediate first-run presentations of Benjamin B. Hampton's big special Great Author's production, "The Westerners," by Stewart Edward White, are announced by the W. W. Hodkinson Corporation, the distributors, with the opening of this picture at the Regent Theatre, Indianapolis; the Waldorf Theatre, Boston, and the Lafayette Theatre, New Orleans. According to reports, a consensus of exhibitor reports based upon results at the box-office classifies "The Westerners" as "a production that has never disappointed an exhibitor or his audiences."

Marshall Neilan who is finishing his initial independent production

Lauds Achievements of the Stage Women's War Relief Society

At a recent dinner of the Stage Women's War Relief Society in the Belmont Hotel, Rachel Crothers, the president of the organization, spoke in enthusiastic terms of the work which the organization had accomplished, and especially praised the way in which the various players, asked by the society to give their services, had responded to that appeal. As a result of this ready co-operation the organization was enabled to turn out an excellent series of picture productions. Speaking of the ready response of the players to calls for their services Rachel Crothers said:

"As a result we have given to the public not only a series of the most beautiful picture productions ever made, but we have made it possible for every woman and child in America to see the greatest stage stars of today in their home town. There is in this series a record of the work and art of some or all of America's greatest stars of today."

Double Role for Miss Brockwell in "Flames of the Flesh"

Gladys Brockwell, it is said, has a double role of much strength in "Flames of the Flesh," a sensational photoplay written by Forest Halsey and Clara Beranger and to be produced by William Fox. Its release is expected early next year.

William Scott, Gladys Brockewll's popular leading man, again plays opposite the star in a role of exceptional power. The remainder of the cast consists of Harry Spingler, Louis Fitzrey, Charles K. French, Mme. Rosita Marstini, Josephine Crowell and Nigel De Brullier. Edward T. Le Saint directed.

"Who's Your Brother?" is Ready for Immediate Release

The Curtiss Pictures Corporation announces that "Who's Your Brother?" is ready for immediate release. Gladden James supports Edith Taliaferro in the latest Curtiss production. The other members of the cast include: E. Coit Albertson, Herbert Fortiers, Frank Burbeck, Paul Panzer, Mrs. Elizabeth Garrison, Edith Stockton and Elizabeth Kennedy.

"The Tong Man" Said to be Among Best of Hayakawa's Features

In "The Tong Man," officials of Robertson-Cole believe they have the sensational film drama of the year. That the Robertson-Cole officials are not the only ones who predict this great feature starring Sessue Hayakawa will be one of the best of the year is best evidenced by the many compliments which it is said the production has received after previews.

The picture which will be released early in December is a rip-snorting Chinese melodrama where excitement plays the principal part. The picture is taken from the book "The Dragon's Daughter" written by Clyde C. Westover. After reviewing his work on the screen in "The Tong Man," the author of the famous book sent the following statement to the officials of the Haworth Studio in California:

"Mr. Hayakawa is ideal in his remarkable characterization of the 'Tong Man,' Miss Eddy is as quaint and dainty as a Narcissus bloom in her interpretation of 'San Chee,' Mr. Robbins is a crafty master of Celestial intrigue, and the other characters all run true to type."

Next DeMille Production to Have a Specially Trained Ballet

Theodore Kosloff, premier male interpretative dancer, is now a member of the De Mille all-star group and, in addition to playing an important role in the next DeMille production, will train a special ballet of 400 girls for the coming DeMille feature, it is said.

According to Kosloff's plans, special arrangements will be made to train all candidates up to the number of 406, entirely without expense to the pupils, it is said. Anticipating the fact that many of the prospective dancers would be otherwise engaged throughout the day, Kosloff has arranged a schedule of evening classes, according to reports, which will permit the student-dancers to continue in other lines of endeavor through the day.

To Direct Distribution of Mayflower Photoplays

John W. McKay, western business manager for the Mayflower Photoplay Corporation, has returned to New York to take up the duties of general manager of distribution for that organization.

Mr. McKay has been in the motion picture industry for a number of years and has served in every branch of the business.

B. B. Staff Engages Edw. Sloman

Edward Sloman has been added to the B. B. Features staff and will direct Bessie Barriscale, in the second production of her new series for Robertson-Cole, "The Luck of Geraldine Laird," from the book by Kathleen Norris. Miss Barriscale is now at work on "Beckoning Roads." As soon as this is completed, Miss Barriscale will commence work on "The Luck of Geraldine Laird."

COMING-

The SECOND SERIES of
our FEWER and BETTER PICTURES

You know how the first series exceeded our claims in box-office values and artistic qualities. Well, these even excel them as fine and superior as they were.

Each is based on a world famous play or book. Their titles are household words. Their stories have thrilled & entertained millions. Your patrons are waiting to see them on the screen with popular stars like

MAY ALLISON
BERT LYTELL
& VIOLA DANA.

If you dont show them, youll deprive yourself and your patrons of the best!

BOOK THEM AND CLEAN UP!

METRO PICTURES CORPORATION
EXCLUSIVE DISTRIBUTORS.

COMING-

The FIRST!

is the first of the 5 world-famous DRURY-LANE MELODRAMAS Screen Classics, Inc., will make during the coming year ~

The Hunt for Treasure at the Bottom of the Sea!

The Race of Death between an Automobile and a Motorcycle!!

The Flight by Airplane!!!

The Duel in the Ocean Depths !!!!

~are just a few of the big thrills that follow in dizzy succession in this hair-raising production.

The BEST of LUCK

With an ALL-STAR CAST

by Cecil Raleigh & Henry Hamilton.
Directed by Ray C. Smallwood. Scenario by A.S. LeVino.

METRO
PICTURES CORPORATION

Jury's Imperial Pictures, Limited, Exclusive Distributors throughout

COMING-

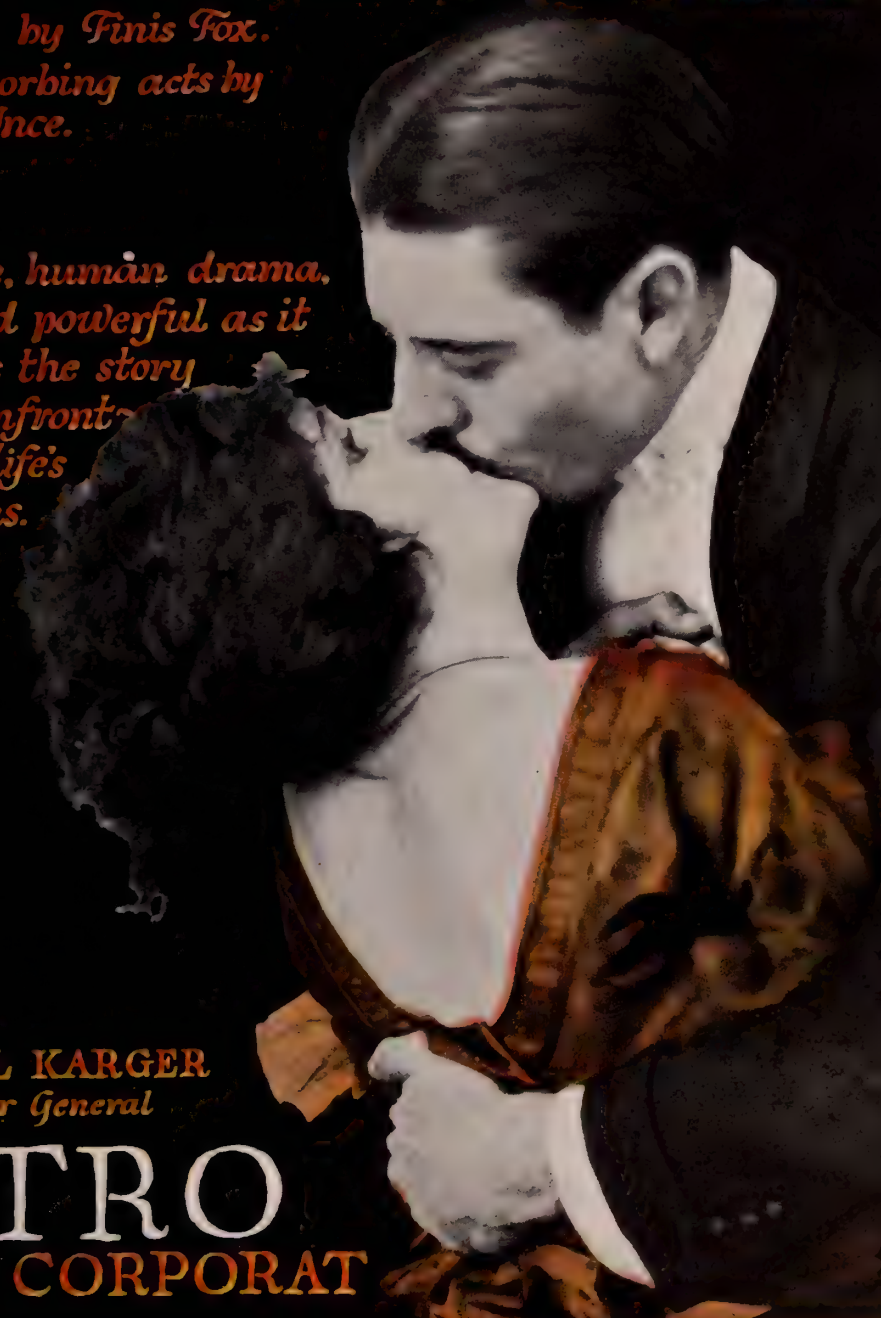
The SECOND!

SHOULD a WOMAN TELL?

With ALICE LAKE *and an exceptional cast, including Jack Mulhall & Frank Currier.*

Story & scenario by Finis Fox.
Directed in 6 absorbing acts by John E. Ince.

This big, tense, human drama, as gripping and powerful as it is appealing, is the story of a woman confronted with one of life's greatest problems.



MAXWELL KARGER
Director General

METRO
PICTURES CORPORAT

the British Empire. — Sir William Jury, [illegible]aging Director.

COMING-

The THIRD!

The big Broadway play of Cohan & Harris that New York audiences couldn't get enough of!

A Romantic Drama of Great Heart Appeal!

Winsome

VIOLA DANA

in

The WILLOW TREE

by J. Benrimo & Harrison Rhodes

Scenario by June Mathis. Directed in 6 acts of superb beauty by Henry Otto.

METRO

Maxwell Karger, Director General.

Jury's Imperial Pictures, Limited, Exclusive Distributors throughout

COMING-

The FOURTH!

Beautiful

MAY ALLISON

In OLIVER MOROSCO'S greatest New York stage success~

The WALK-OFFS

by the authors of "Lombardi, Ltd." Frederic and Fanny Hatton

Adapted by June Mathis & A.P. Younger.

Directed by Herbert Blache.

METRO

Maxwell Karger ~ Director General

the British Empire. ~ Sir William Jury, Managing Director.

COMING-

The FIFTH!

The story that has thrilled and held spell-bound millions in every civilized country in the world!

VITAL! TREMENDOUS!! BRILLIANT!!!

Versatile

BERT LYTELL

in Sir Gilbert Parker's masterpiece

The RIGHT of WAY

Adapted by June Mathis from Sir Gilbert's world famous novel of the same name

Directed by Jack Dillon.

METRO

Maxwell Karger~Director General.

Jury's Imperial Pictures, Limited, Exclusive Distributors throughout

COMING-

The SIXTH!

50,000,000 people saw it as a stage play! It ran for 2 years in New York, year in London, 4 months in Chicago, and had equally long runs in other big cities in America and Europe!

TAYLOR HOLMES in NOTHING but the TRUTH

© MIXON-CONNELLY

by Frederic Isham

Directed by David Kirkland

Produced by TAYLOR HOLMES Productions, Inc.

METRO

the British Empire. — Sir William Jury, Managing Director.

OUR CARDS *are on the* TABLE *for* 1919-20

COMPARE *them with all others!*

THE FOUR HORSEMEN OF THE APOCALYPSE
by Vicente Blasco Ibañez

JUDAH
by Henry Arthur Jones

FINE FEATHERS
by Eugene Walters

PARLOR, BEDROOM AND BATH
by C. W. Bell

ELIZA COMES TO STAY
by H. V. Esmond

THE OUTSIDER
by Julia Herne

THE SKYLARK
by William Wallace Cook

QUINCY ADAMS SAWYER
by Charles S. Pidgin

ALIAS JIMMY VALENTINE
by Paul Armstrong

STRONGER THAN DEATH
by J. A. R. Wylie

SHOULD A WOMAN TELL?
by Finis Fox.

THE WILLOW TREE
by J. H. Benrimo & Harrison Rhodes

THE WALK-OFFS
by Fredevic and Fanny Hatton

THE RIGHT OF WAY
by Sir Gilbert Parker

OLD LADY 31
by Rachel Crothers

TESS OF THE D'URBERVILLES
by Thomas Hardy

THE TEMPLE OF DAWN
by J. A. R. Wylie

SHORE ACRES
by James A. Herne

SOME BABY
by Zellah Covington & Jules Simonson

FAIR AND WARMER
by Avery Hopwood

THE YELLOW DOVE
by George Gibbs

PLEASE GET MARRIED
by James Cullen & Lewis Allen Browne

LOMBARDI, LTD
by Fredevic and Fanny Hatton

THE CAVE LADY
by James Cullen

SOMEONE IN THE HOUSE
by Larry Evans

YOSEMITE
by Chas. A Taylor and Asa R. Cassidy

THE HEART OF A CHILD
by Frank Danby (Mrs. Frankau)

WHOLLY INNOCENCE
by H. Austin Adams

THE NATIVE BORN
by J. A. R. Wylie

LA MAISON DE DANSE
by Noziere and Ch. Muller

THE BRAT
by Maude Fulton

ALONG CAME RUTH
by Holman Day. from the french of Ponson & Michel

L'HOMME RICHE
by Jean José Frappa and Henri Dupuy-Mazuel

AND FIVE WORLD FAMOUS DRURY LANE MELODRAMAS ~

THE BEST OF LUCK — HEARTS ARE TRUMPS
THE MARRIAGES OF MAYFAIR — THE HOPE
THE GREAT MILLIONAIRE

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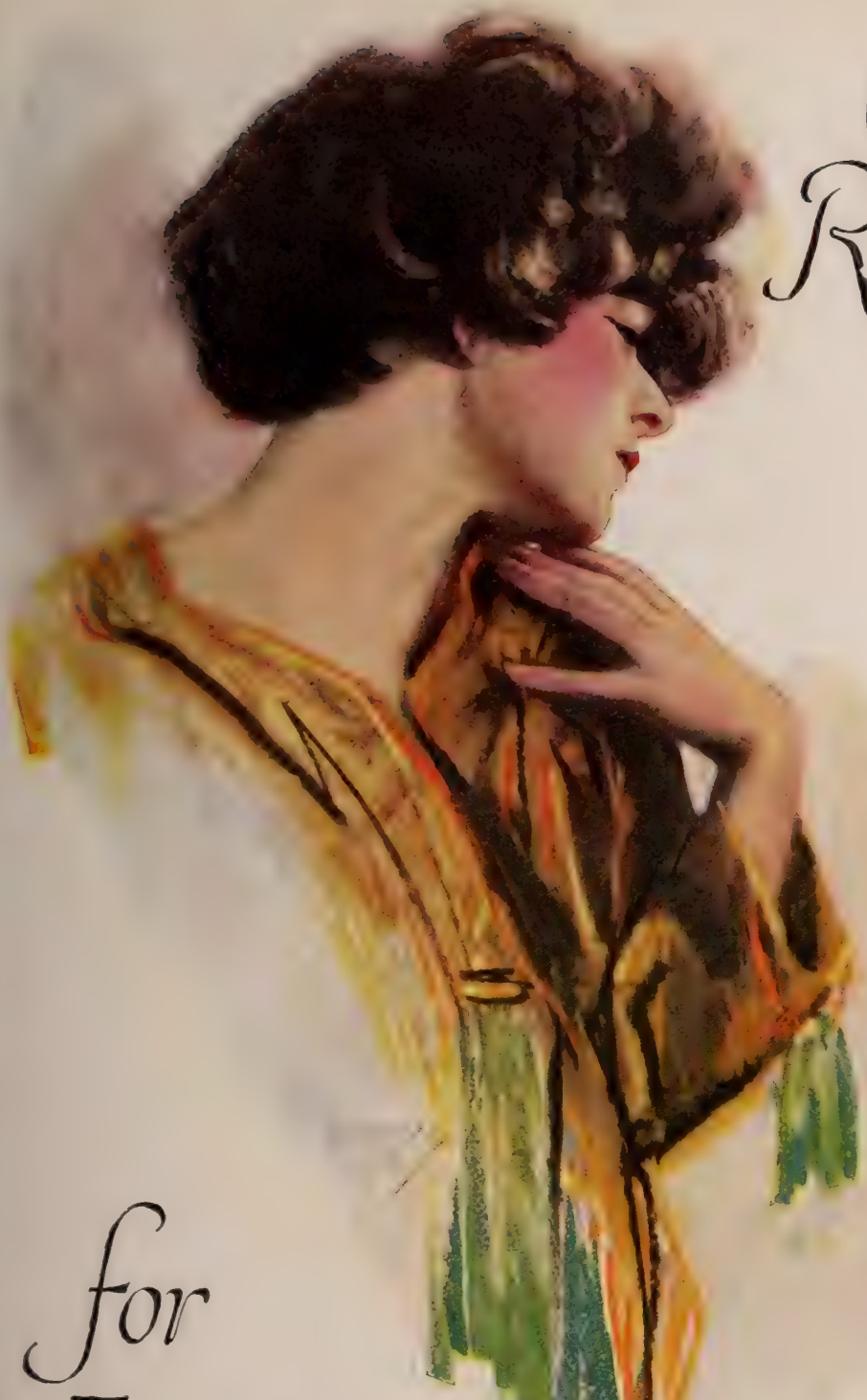

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The Coming Revolution in Filmland

By J. D. Williams
Manager, First National Exhibitors' Circuit

LITTLE more than two years ago producers and distributors said that exhibitors were incapable of working together, fighting together and succeeding together.

Within three months the industry will learn the details of an exhibitor cooperative plan which, in magnitude, scope, strength and all 'round effectiveness, will far outrank any similar collective activity by the so-called retail branch of any other business.

The most interesting fact of the moment about this early development is that the entire plan is the result of one already in existence, and which has been in existence for two years. In brief, this parent exhibitor cooperative idea is the bulwark and structure of First National Exhibitors' Circuit. It is the collective force that has literally revolutionized distribution. It is the one thing of which the executive head of a large distributing company but recently said:

"It is the stone wall that prevents us from getting absolute control of exhibitors. Members of First National Exhibitors' Circuit are strongly fortified with the product of a number of high class independent producers and independent stars with an unquestioned box office value. For that reason we cannot club into line for submission to our fast expiring sales plan the large number of important first run theatres they own and operate."

In other words, more than a score of large theatre operators, have demonstrated to the industry, in their two years of cooperative effort through First National, that they can work together in perfect harmony, that they can plan together with absolute accord, and that they can succed together, no matter what efforts the monopolistic producer — distributor and would-be exhibitor concerns make to give them competition, or to discourage their mutual confidence.

There is a real significance for the future of First National's new plans in the current achievement of the cooperating exhibitor members of the Circuit. I refer specifically to our schedule of releases for this month, December and January, and, in retrospect, to those for September and October. It is without parallel in motion picture history. Never before has any distributing company, any producing company, or any combination of the two, offered to exhibitors generally the same consecutive number of releases that are within fifty per cent of being equal in entertainment qualities, star value and box office appeal with the eleven current special feature attractions which the First National has scheduled.

The list reads as though it were a veritable quotation from a book of "Who's Who in Filmland." Consider, separately or in the aggregate, the worth to exhibitors of such a consecutive list as Mary Pickford in "Heart O' The Hills," Charles Chaplin in "A Day's Pleasure," Constance Talmadge in "A Virtuous Vamp," Norma

Talmadge in "A Daughter of Two Worlds," Katherine MacDonald in "The Beauty Market," Anita Stewart in "Old Kentucky," "The Greatest Question," personally directed by D. W. Griffith, the Curwood-Carver production, "Back To God's Country," the Lehrman comedy, "A Twilight Baby," and others of the same calibre that are being advertised.

Who has made possible this phenomenal array of screen values?

Exhibitors! And through cooperation. Two years ago the trade in its producing and distributing branches, scoffed and ridiculed the idea that exhibitors would work together, or remain together for long.

It has remained for exhibitors, not producers or distributors, to teach the entire industry a lesson in business management and efficiency. And they have done it well. Take the total output of any distributing concern for the last year, and compare it, release by release, with the productions that this group of cooperative exhibitors have encouraged from independent stars and directors and manufacturers, and see how far ahead the exhibitors are in their ability to obtain real quality.

The future is aglow with promise of what exhibitor cooperation will continue to accomplish for worthy independent producers and stars, for the theatre owners, and for the public. I purposely refer to the public, because it is the good solid foundation on which every film structure rests.

Despite its present attainments, First National has no where near approached the maximum accomplishments that are possible for it. Time will show that this statement is correct — in fact, that it is conservative. Despite the fact that its current schedule of releases is the greatest aggregation of quality and talent ever presented consecutively, this great attainment is but a forecast of what is to come.

Revolution is abroad in filmland. Exhibitors are the torch bearers.

In evidence of this is the action of three great exhibitor interests who, this week, in the Home Office of First National Exhibitors' Circuit in New York, signed agreements bringing them closely to the new plan of expansion that has been created, and which is now being put into effect, by the Exhibitors' Defense Committee of the Circuit. The new and greater First National has gone outside its own exhibitor membership, for the first time, to test the correctness and soundness of its proposals for a method of relationship between producers and theatres that is equitable, fair and just to everyone concerned.

Within twenty-four hours after the last minute details of the plan of the Exhibitors' Defense Committee had been completed theatres that have an aggregate valuation of more than ten million dollars were pledged to it.

Harry Crandall, of Washington, D. C., who owns and operates eight large theatres there and who is building several more, together with Charles E. Whitehurst of Baltimore, who owns six big theatres in that city, listened to the plan, and immediately put their signatures to documents which make them, now, joint owners with Tom Moore, famous as the owner of the celebrated Rialto Theatre in Washington, D. C., and of other important theatres, in the First National franchise for Maryland, Delaware and the District of Columbia.

Almost at the same time the Mark Strand Company of New York signed the contracts which include in the new plan its internationally known New York Strand and the new Mark Strand Theatre of Brooklyn.

Before this article can be published there will be many times the foregoing number of important theatre enterprises pledged to the plan conceived by the Exhibors' Defense Committee of First National.

Again — I repeat: Revolution is abroad in filmland, and the exhibitors, this time, are the torch bearers.

State Right Purchases

Special Features Company, Knoxville, Tenn., have purchased the following: The Norwood Dramas, two reelers, from Arrow Film Company for Tennessee, Georgia, Florida, Alabama, North and South Carolina.

Romayne Comedy Company, Los Angeles, Cal., two reelers, for Tennessee, Alabama, Georgia, Florida and South Carolina. New series of Texas Guinan two reelers and "The Pendleton Round-Up," a two reeler from Bulls-Eye Film Company for Tennessee, Alabama, Georgia, Florida, North and South Carolina.

Jeanie Mac Pherson, Who Accomplishes Things

OFFICIAL duty sometimes evolves into a pleasure, which may be implied to mean that interviewing Jeanie Mac Pherson, associated with Cecil B. De Mille as scenario writer and famous for the preparing of the scripts of such great successes as "Old Wives for New," "Don't Change Your Husband" and last but not least Mr. De Mille's current screen offering "Male and Female," has proven a delightful event.

Be it known that the lady with the Scotch name, a Boston dialect, a Back Bay vocabulary and a love for New York which she calls home in spite of the fact that she lived in Los Angeles five years, is a slip of a girl whom you would never pick out as an expert at anything except making a happy home for some good man—that is until you have talked with her a few minutes.

Miss Mac Pherson is delightfully feminine, with a way of making you feel at ease and glad you came. She can talk and she does; about music, drama, the future of the motion picture, how nice it seems to be in New York—in fact everything but about Jeanie Mac Pherson.

She admits that in all of the many scripts that she has prepared for Mr. De Mille, the one for "Male and Female" capped the climax. She thinks she did a good job, so do we and so do some millions of people who have paid their way into the show shops, to witness the scenes she planned and transferred from her brain to paper.

When interviewing anyone from California it is to be expected that they will rave about the "Golden West." But Miss Mac Pherson doesn't. She is plumb exasperated at Los Angeles for lots of things it has and hasn't and prefers New York. If she had her way she would move the studio back East.

Some women talk well and say nothing. Miss Mac Pherson talks well and says a lot. She has ideas—ideas which if we aren't mistaken have contributed materially to the success of the De Mille productions and which will continue to mean much in those being planned for the future.

Conversation drifted around to the future of the screen. Miss Mac Pherson predicts that the ideal feature will soon be the original creation of the trained writer. She expressed regrets that it was necessary to take a standard play or book and pull it to pieces in order to construct picture material from the fragments.

There isn't a question but that Miss Mac Pherson is in love with her work—profession we might better say, since scenario writing of the sort that she does is an art. She is planning big things after she gets back to the De Mille lot which will be the usual five days after leaving New York, the date for her departure being December 15th. In the meantime she is seeing Broadway's shows, one of the things she misses in Los Angeles, giving some time to other Metropolitan gaities, to say nothing concerning nice quiet dinners with congenial friends and in between times is gathering material for the next De Mille picture.

What the production is to be is a studio secret but Miss Mac Pherson intimated that it will rival even "Male and Female" both from point of writing and direction.

Here is hoping that Miss Mac Pherson comes again to New York and that we have the honor of being assigned for the interview. She is a mighty nice little lady to know.—*J. S. DICKERSON.*

Holiday Drive Winning Support

Universal's Holiday Campaign of Good Cheer Gains Adherents in Halls of the Powers That be

ACCORDING to a recent statement of the Universal Film Company, "By the first of next year, it is estimated, more than sixty million people in the United States will have heard and read of The Universal Holiday Season and will know that the Universal Film Company has backed the greatest national uplift idea ever conceived by a commercial organization." The "Universal Holiday Season" extends from November 15th to the first of next year. During that period the Universal is exploiting its productions in connection with the idea of good cheer, happiness and a Universal holiday season to all.

Nick de Ruiz who plays a Chinese emperor in "Ambition," Dorothy Phillips latest Universal production

As was lately explained in the "News" issue of November 15th.

"The smallest towns and the largest cities have been covered; and the cooperation in this unusual idea has been more than startling. And the campaign is only well started," says the Universal report. "The statement, which can be verified at any time, that governors, mayors, presidents of Chambers of Commerce, ad clubs, state attorneys and newspaper editors have praised and agreed to give their support to this idea, should cause some comment not only from exhibitors of pictures but other producers as well."

Universal further states that the results of this effort one month after the campaign was started was that twelve mayors of cities and towns, the Governor of North Carolina and other public officials sent in their written endorsement of the movement. Among the public officers who are reported to have addressed communications to Universal, commending the movement, are: T. W. Bickett, governor of North Carolina; George L. Baker, mayor of Portland, Oregon; James L. Key, mayor of Atlanta, Ga.; F. R. McNinch, mayor of Charlotte; W. B. Mills, mayor of McCook, Neb.; McClay Hoyne, state's attorney for Cooke County, Ill.; and Rufus C. Holman, chairman of the Oregon-Washington Interstate Bridge Commission.

Once more Mr. and Mrs. Carter De Haven have a comedy vehicle in which they play through two reels of fun. "The Little Deers," which is to be distributed by Goldwyn, is the latest vehicle in which this perfectly matched team of comic artists will sport their talents.

Richard Tucker, one of the most popular of the screen's leading men at the time that he abandoned studio work to accept a commission in the army, has signed a contract to play leads in Goldwyn Pictures.

Burston Film Prepares Big Press Drive for "The Hawk's Trail"

The advertising staff of Burston Films, Inc., is busily engaged in the preparation of an extensive trade paper campaign announcing the early release of "The Hawk's Trail."

The first trade announcement is booked for early release. Press notices of the "different" characters of "The Hawk's Trail" have already aroused keen interest, it is said, among state rights' buyers.

In this connection, it may be stated that the "hardest" territory in the United States has already found purchasers—the section referred to being seven western states. The distribution is in the hands of the W. H. Productions Company, which so successfully handled the recently released Burston-Ford serial, "The Mystery of 13."

Hallmark Announces "The Veiled Marriage" As December Issue

"The Veiled Marriage," written by J. L. Burke, directed by Keanan Buel and starring Anna Lehr, is announced by Frank G. Hall, president of Hallmark pictures Corporation, as the December release on the Famous Directors Series. The supporting cast includes: Ralph Kellard, John Charles, Dorothy Walters, Frank J. Murdock and William Carr.

Studios for Artcolor Production

C. Lang Cobb, general manager of the Artcolor Pictures Company, Inc., left New York December 3d for Jacksonville, Fla., to negotiate for and install studios for the producing of Artcolor Photo-plays in Natural colors. Suitable quarters for the winter months to accommodate the Artcolor players will also be arranged for by Mr. Cobb.

Special Service Section

Geraldine Farrar in "Flame of the Desert"

GENERAL SUMMARY OF THE FILM

"THE Flame of the Desert" classes as a spectacle because it has been lavishly mounted in every detail and because as a background the producers have selected the desert with all its trappings around which to film the story.

It is in this department that the feature is above the usual Farrar offering where the story has been subordinate to the star. There is a mystic charm of a desert night to most people even if they have never seen a land of sand in the tropics. Associated with stories laid in a desert locale is the thought of romance, intrigue and flaming passion, which speaks to the primeval instinct that still remains in the human breast. Young and old, rich and poor, educated and uneducated are susceptible to the glamour and mysticism that permeates the atmosphere of the Orient. There is something attractive in the garments worn by the Oriental. People like to witness the clash of wits and perhaps of weapons when the white man meets the Arab. It is this atmosphere which should provide the keynote for exploiting "The Flame of the Desert" after the usual selling of the star's name has been accomplished to your best ability.

In the filming, however, of a spectacular production, individualities have not been lost and Miss Farrar and her actor husband, Lou Tellegen, have many scenes which register their dramatic power at close range. This is wisdom on the part of the producers, since the star's admirers, who are legion, wish to see her in emotional roles.

It is in Egyptian streets surging with native mobs on the eve of a great uprising against the yoke of England that the greater part of this Farrar story is laid. Magnificent scenes of a mystic ritual celebration participated in by thousands of Islamites gives the film color. A thrilling fight in a tomb between two white men and a horde of native insurgents label it as melodrama. The star's mad dash across the flaming Sahara to save her brother and her sweetheart is a highlight that brings the dominant personality of Miss Farrar into prominence. She has the role of Lady Isabel, an English noblewoman, who falls in love with a chieftain of a desert tribe, while yet realizing that the barriers of caste and convention make impossible a happy culmination of her romance. The part permits the famous opera star to rise to dramatic heights which will rank with her best work either on the operatic stage or the screen. In fact it is a role in which she is very much at home, since she has been splendidly cast and the part allows freedom of action as well as emotional possibilities.

In locale the "Flame of the Desert" brings the spectator from the luxury and comforts of London to the splendor of the barbaric Egypt. The dramatic surge of the story is carried along until it culminates in a not-to-be-foreseen climax at the finish of the seven reels.

The cast supporting Miss Farrar is a notable one, which includes Lou Tellegen as the chieftain, Alec B. Francis, Macey Harlem and Kate Lester, besides a host of unidentified character actors who perform the roles of the natives.

SYNOPSIS OF THE STORY

FROM the land of the Nile comes the Egyptian delegation to London for matters of state importance. With the delegation is a noted Arab chieftain, a role played by Lou Tellegen. Lady Isabel, whose father, Alec B. Francis, is connected with the Egyptian embassy, meets the Arab chief and in spite of herself is attracted to him. They meet again and again, each time to find themselves more closely affiliated. Lady Isabel has a brother who possesses a weakness for gambling, and through this weakness becomes involved in financial difficulties.

He is offered a diplomatic post in Egypt and hoping to mend his ways, accepts. Lady Isabel who has tried to keep the boy under her protective influence goes with him and there again meets the Arab chief, who is instrumental in saving her from physical violence when she allows herself to become in danger by driving alone into the native quarters.

The native tribes are seething with sedition against English rule and urged onward by native leaders are planning a revolt. The Arab chief who has been one of the delegation to England is admitted to the secret session of the leaders who are to have charge of the proposed revolution and also is received by the English officials. Here he comes in contact constantly with Lady Isabel and declares his love, to be refused for reasons of caste and pride of race. In the meantime Lady Isabel's brother has found that gambling temptations are abundant in Cairo as well as in England and loses heavily to one of the plotters against his government.

This man accepts the boy's I O U's temporarily but later threatens to expose him unless certain secrets relative to what preparations, if any, are being made for curbing the revolutionary tendencies of the natives.

This the lad refuses to do and in desperation goes to his sister for help. Lady Isabel and her brother then call on the rebel leader in the hope that through the former's influence the matter of the gambling losses may be adjusted.

Two of the impressive scenes from "Flame of the Desert" which give an idea of the magnificence of the production

The producers have succeeded in getting all the mystic atmosphere of the desert into the current Farrar production, "The Flame of the Desert"

Bill Farrar, Tellegen, Story and Production

Both Lady Isabel and her brother are made prisoners, but the Arab chieftain comes to their rescue. He succeeds in freeing Lady Isabel, and while she rides madly across the desert he stays to fight for the life and freedom of the brother. This fight occurs in a tomb on the desert, where the two men hold a stairway against tremendous odds until help arrives.

During the interview, after the capture of Lady Isabel and her brother, the boy is forced to tell that England is aware of the threatened revolution and that the admiralty has dispatched war ships to protect her interests and quell the rebellion.

This information leads the rebel leader to send out the call to arms for the same night instead of a later date, as had been planned.

The revolt, however, fails in its object, Lady Isabel rides back with help for her imprisoned brother and sweetheart and the rebellion is put down before it had fairly started.

Then came a time when England chose to pay tribute to a certain secret service man who had been largely instrumental in furnishing the information which had enabled the government to prepare for the native revolt, by a formal celebration at which noted diplomats were to appear.

Among those present were Lady Isabel, who meets the distinguished Englishman to find him to be her Arab lover. Thus has been removed the barrier to her marriage, and the lovers plight their troth.

ADVERTISING ANGLES FOR THIS FILM

IN spite of the impressiveness of the production itself we still believe that the big exploitation bet is Miss Farrar and Lou Tellegen. We would play them up in the leading roles with the story and the spectacle angle second.

Unless you have worked it to extremes with any Farrar picture, one of the very best exploitation stunts to be had is found in tieing up with music houses for co-operative advertising on Farrar records and the picture. We have published numberless stories of how and where this has been done and the excellent results obtained. The most common plan is to visit the stores which sell Farrar talking-machine records, armed with stills of the picture and other tasty advertising for the star and feature and arrange for a window display combining your material and the store's merchandise. The reports where this has been done all state that the store proprietors are more willing to co-operate and usually are willing to use co-operative newspaper display and contribute to advertising the picture and themselves in other ways.

The Oriental flavor of this picture also offers a further opportunity to tie up with local merchants. Visit your merchants who sell Oriental rugs, tapestries, pottery curios, etc., and arrange for a display of their wares along with similar advertising material to that you have arranged to show in the music-store windows. You will find these merchants quite as willing to go fifty-fifty with you as are the music dealers.

The desert atmosphere of this offering also presents unusual opportunities for stage and lobby decorations, since these sort of pictures lend themselves well to this form of publicity.

For lobby displays we are suggesting that you inspect a cut which the producers prepared in their press-book and which presents some practical and inexpensive ideas along this line. Two palms are to be used at each side of your lobby, with draperies utilized, as you will note in the cut.

Oriental urns and pots with small palms contained may be suspended from the ceiling. If your ticket booth is in the center of the lobby opening, as is shown in the producers' illustration, we would consider following their plan in its entirety. If it isn't you can improvise some other innovations along the same lines. Sand strewn on the floor of your lobby will provide atmosphere if you do not think that it will be carried all over the theatre by the feet of patrons and become a nuisance. A desert canvass for your side walls can be turned out by any good artist in a few hours.

The atmosphere suggested for your lobby can be carried into the auditorium proper if you desire and will add to your presentation.

Stage setting and prologue possibilities will be apparent to you. For a stage setting I suggest an exact replica of the desert scene where Farrar meets Tellegen on the desert at night. A very good picture of this scene will be found in the accompanying panel of stills.

Another excellent stage setting and prologue is one suggested in the press book mentioned. Before a canvass representing an Egyptian mosque at sundown and depicting a Far East ritual service, station a man dressed as an Arab in the mineret. The soft chiming of bells will be the signal for the entrance of costumed Arabs who will prostrate themselves in prayer. After a few minutes interval the assembled company will sing some Oriental ballad, like "The Boudouin's Love Song."

Professional dancers attired in harem costumes may be utilized also in front of this setting or another suitable for such an act.

The Victrola and Farrar records for a concert in your theatre always offer unlimited opportunities for advertising a Farrar film. You will have no trouble of inducing the music dealer to send machine, records and a man to operate to your theatre either for a special performance or for a special number on the program. This medium is not to be despised as an asset for attracting people into the house. Much of the prejudice against the talking machine has passed and people really enjoy a Victrola concert.

NEWSPAPER DISPLAY

FOR your newspaper displays use as a basis Miss Farrar and Lou Tillegen with proper display for both their names and the title of the production. Follow with selling talk which will emphasize the story and spectacle value of the offering.

Mrs. Sidney Drew Resumes Work; Engages John Cumberland

It is announced that Mrs. Sidney Drew has resumed her picture work at her studio on 125th street, New York. This gives the answer to the innumerable queries that have arisen since the death of her late husband, as to whether or not Mrs. Drew would continue in the world of filmdom or retire permanently from the amusement field.

Mrs. Drew is now engaged on a series based on Julian Street's "After Thirty." Mrs. Drew, when interrogated about her prospective picture, said: "The story is the sort of thing Mr. Drew and I did before his death, the characters being similar in many respects to Polly and Henry."

John Cumberland has been signed up to appear in the new series. Though Mrs. Drew will not appear in the series, she will soon return to the screen to play dramatic roles. A story written especially for her is now in progress, and as soon as the feature is ready, she will begin work. In accordance with her contract with the Pathe Exchange, Inc. the new series of pictures based upon "After Thirty" will be distributed through that exchange.

Anita Stewart and Edward Jose Have Arrived in Los Angeles

Anita Stewart arrived in Los Angeles from New York last week, laden with a complete collection of Fifth avenue's latest hat and gown creations, and anxious to start production on her new Louis B. Mayer picture, "The Fighting Shepherdess," a First National release.

Originally Anita Stewart intended making this photoplay of Carolyn Lockhart's famous novel in New York, but she changed her plans in favor of California as the locale, because of the more favorable weather conditions there.

Edward Jose has been secured to film "The Fighting Shepherdess." He arrived in Los Angeles simultaneously with Rudolph Cameron, Anita Stewart's husband and manager.

Gladys Brockwell is featured in "Thieves," a William Fox production.

Broadway theatres never produced a prettier group of chorus girls than the "bunch" appearing in Larry Semon's latest Vitagraph comedy, "The Head Waiter"

Store Tie-Up for De Mille Film

Displays For "Male and Female" in Drug, Cigar, and Piano Stores in New York Win Public Notice

"MALE AND FEMALE," Cecil S. De Mille's picture version of Sir J. M. Barrie's stage play, "The Admirable Crichton," the first of the works of Barrie to be produced as a motion picture feature, has attracted a great deal of advance attention in the New York theatrical circles. It has already been presented in a number of first-run cities outside of New York, and the reception accorded it in those cities has served still further to whet the appetite of New Yorkers for this new effort of De Mille.

It is to the Exploitation Department of the Famous Players-Lasky Corporation, that much of the credit for the big success scored, both in New York and other cities, is due.

Under the supervision of Wayland H. Taylor, exploitation representative at the New York Exchange, Greater New York was covered with posters announcing the attraction and the dates. These posters, it is reported, numbered no less than 6,000 and ranged in size from 24 sheets down to one sheets.

Striking displays were arranged in the windows of four of the leading drug etores in the Forty-second Street District. The posters show Gloria Swanson, in the role of Lady Mary Lesenby, in the bath scene which is one of the striking scenes of the picture. They are being used in connection with the display of perfumes and toilet articles. Other tie-ups with numerous piano stores and United Cigar Stores throughout the city were effected, appropriate scenes selected from the photoplay being utilized in each case for the store displays.

Good Cast in "The Sagebrusher"

Author of Story Helps Benjamin B. Hampton, Producer, in Selecting Cast to Portray Characters

"THE SAGEBRUSHER," Benjamin B. Hampton's powerful picturization of Emerson Hough's novel, and the second in his series of Great Authors' productions for W. W. Hodkinson distribution, is announced. Mr. Hough, who was in close touch with the producer throughout the filming of the production, had a hand in the selection of players chosen to enact the principal roles entirely by virtue of their fitness to portray the types in the story.

The role of "Sim Gage," is played by Noah Beery. In wonderful contrast to Beery's "Sim Gage" is Marguerite De La Motte in the characterization of Mary Warren, the delicate, refined girl who becomes the wife of Sim, "the dirtiest, laziest man in Montana." Roy Stewart does some very artistic work in his screen career with the role of Dr. Barnes, the romantic lead.

Betty Brice is thoroughly at home with the characterization of Annie Squires, worldly but golden-hearted room-mate of Mary in the city episodes. The three villains of the play are effectively portrayed by Gordon Russell as "Big Aleck," Thomas O'Brien as "Dornewald" and Edwin Wallock as "Friedrich Waldhorn." Arthur Morrison, one of the stars of "Desert Gold," comes forth with another characterization, at once gentle, humorous and powerful, as "Wid Gardner."

Edward Sloman, director of "The Westerners," also held the directorial reins in the production of the second Great Authors' picture.

A tense moment from "The Illustrious Prince" a Robertson-Cole production featuring Sessue Hayakawa

Merchandise As Pay For Films

Conditions Abroad, Says Sidney Garret, May Force Exporters to Accept Such Return

RETURNING from a several month's trip in Europe, during which he conferred with the principal film distributors of England, and the Continent, Sidney Garrett, president of J. Frank Brockliss Company, in an interview given last week, made the startling prediction that the time is not far distant when exporters will be forced to accept foreign merchandise in return for American pictures.

"With the rates of exchange steadily growing worse, rather than better; with the gold value of the money of the new countries of Europe, such as Czecho-Slovak, almost negligible, and with the failure of the American government to bolster up the foreign money situation, film producers and distributors in this country must be prepared to extend long time credits to the European market," declared Mr. Garrett.

"Even then, in some territories," he continued, "it is not at all unlikely that a new system of payment will have to be arranged — a system whereby foreign merchandise will be accepted in lieu of cash. This is due to the fact that financial conditions are so unstable and chaotic, that the correspondents of American banks in these territories, refuse to guarantee any credits whatever. The proposal to trade merchandise for film was made to me by the principals of some of the largest film organizations abroad."

Conditions in England are bad, Mr. Garrett stated, but are even worse in France. "On the other hand," he continued, "new territories created out of the war, are opening up to the American distributor, but unfortunately they are also more of a liability than an asset, since their money has little cash value at present. For instance, film sold to-day to Czecho-Slovak at $1 a foot, would actually return to the exporter about 10 cents a foot.

"After going over the war-torn territory of these countries, I am satisfied that it is going to be a long time before these conditions can be remedied, and that it is up to us in this country to face this fact, and adjust our affairs accordingly. Regardless of money rates, or anything else, conditions cannot return to normal until theatres are built in which pictures can be shown, and this will not be for a long time to come.

"In the light of these conditions, no time should be lost by the industry in this country in readjusting its methods of dealing with the foreign markets. Only big pictures must be sent abroad, without a serious loss to all interests involved, and arrangements must be made to adapt our operations to the financial requirements of our foreign customers, unless America is to sacrifice the tremendous advantage which it now possesses in the film market of the world."

Tom Terriss Is to Produce Only Super-Features for Vitagraph

According to an announcement from the Vitagraph Company of America, "Tom Terriss, under his new agreement with the Vitagraph is to produce only super-features and is now at work finishing his version of the celebrated stage play, 'The Fortune Hunter,' featuring Earl Williams, which is being made under his own personal supervision and direction."

New Producing Company, the Fay Films, Formed in Milwaukee

The Fay Films Company has been organized and incorporated at Milwaukee, Wisconsin, by Rupert F. Fry, George W. Blackburn and H. E. Moore, all well-known business men of Milwaukee and Chicago. It is planned to keep the company a close corporation, no stock being offered for sale.

The plans for the first year call for twenty-six one-reel comedies, featuring a supposedly new find in the picture field, in the person of Harry Gane. Mr. Gane is said to have considerable fame as a "Mugger" in vaudeville, and his new line of endeavor promises much for the future, according to reports.

Mr. Frank S. Mattison, who as "Putnam Hoover" has served the Bee Hive Film Exchanges as publicity agent, joins the new concern as general manager. For the present, productions are being made in Chicago, but Mr. Fry intends to have his company permanently located on the Coast.

Grossman Announces "$1,000,000 Reward" Release in December

"$1,000,000 Reward," the Grossman Pictures, Inc., serial production, featuring Lillian Walker, will be released the first week in December, according to an announcement by Harry Grossman. It is said that a final view of the film just before it entered into its final stage of production makes the Grossman officials confident that it will rank high among episode pictures and will be fully up to the standard of the other splendid serials which Mr. Grossman has produced.

Wide distribution of the serial is assured by reason of the fact that it has already been purchased, according to the Grossman report, by the leading exchanges in many of the more important territories in the country.

To Have Expert Advice in Producing "The Return of Tarzan"

Harry Revier, who is producing "The Return of Tarzan," for Numa Pictures Corporation, has engaged Franklin B. Coates as a member of the company. It is expected that Mr. Coates will supply valuable advice regarding jungle life and color in the production of the picture; for he is said to have been an explorer and jungle-man. Mr. Coates, it is said, was also one of four men who traveled the Amazon from its source to its mouth, by way of the Huaylor river, as a member of the Captain Besley Expedition in 1914–15.

Title of Constance Talmadge's Next Picture Changed

The title of "At the Barn," Constance Talmadge's third First National picture, from the London comedy of the same name by Anthony Wharton, has been definitely changed to "Two Weeks." "Two Weeks" will be released on January 5th. It is directed by Sidney A. Franklin. Miss Talmadge is surrounded by a cast of unusual excellence, including Conway Tearle, Reginald Mason, George Fawcett and Templer Saxe.

"The Inferior Sex" Gets Extensive Publicity and Advertising

It is reported by the Louis B. Mayer Productions that more than 50,000 inches of publicity, aside from the enormous amount of paid advertising space has been put over in the interest of Mildred Harris Chaplin's first picture under the Louis B. Mayer banner. This picture, "The Inferior Sex," is soon to be released as a First National attraction."

The greater part of the editorial exploitation was through the medium of metropolitan dailies, including some of the largest papers in the country. Fan magazines and rotogravures in Sunday supplements came next.

This space is invaluable to exhibitors and has placed Mildred Harris Chaplin and "The Inferior Sex" squarely in the limelight. Reports from American centers, from the Antipodes, the Orient and Europe show Mrs. Chaplin is enjoying great favor with film fans.

Mae Murray's Vehicle, "The A. B. C. of Love," Issued Dec. 14

Following the success of "Twin Pawns," Mae Murray's last starring vehicle, Pathe announces December 14th as the releasing date of her next feature, "The A. B. C. of Love," written and produced by Leonce Perret.

Reports from the Pathe offices are that "The A. B. C. of Love" is expected to be the greatest success Miss Murray has had to date. It is described as a dramatic romance, and it said to give the star an unusual opportunity to display her comedy talents in a unique manner.

Miss Murray has been surrounded by a strong supporting cast. H. E. Herbert plays opposite Miss Murray. Dorothy Green, the vampire of a great many productions, is seen as the stage siren, and Arthur Donaldson, who had the title role in the original "Prince of Pilsen" company, has an important part.

A. Rosson Will Direct for Mayer

Arthur H. Rosson has become a director with the Louis B. Mayer studios. Rosson will direct Mildred Harris Chaplin's second First National attraction.

Mabel Normand, who has renewed her contract with Goldwyn.

"Harvest Time for Exhibitors"

Elmer Pearson of Pathe Finds on Trip That Showmen Are Coining Money; Capacity House Rules

WITH the pockets of every farmer, merchant and tradesman in the South and Southwest literally bulging with money, and every bank almost begging their patrons to borrow from them, these sections of the country have gone amusement mad.

This is the report brought back by Elmer R. Pearson, Feature Sales Manager of Pathe Exchange, Inc., who has just returned from a four-weeks' trip, which brought him to Washington, Pittsburg, Cincinnati, Indianapolis, St. Louis, Kansas City, Little Rock, Oklahoma City, Dallas, New Orleans and Atlanta.

Not in his many years' experience in the sales department of several motion picture organizations has Mr. Pearson found conditions so generally roseate for exhibitors of screen dramas. The same story is to be found in virtually very city visited by him.

Particularly in the South, and the Southwest, are exhibitors enjoying an unprecedented era of prosperity.

Mr. Pearson returned with optimistic reports regarding the situation, so far as Pathe is concerned. The rapidity of the growth of the Pathe feature department has been keenly noted wherever Mr. Pearson visited, and he was highly complimented by prominent exhibitors on the type of the product being issued by Pathe.

"The Gay Old Dog," Hobart Henley's picture, he asserted, is being acclaimed one of the most satisfying productions of the year.

"Probably the strangest thing I noticed on my trip," said Mr. Pearson, "was the eagerness which the people of the Southwest express for any motion picture that has a Western flavor. They like anything that has a gun or gunplay in it.

"Exhibitors in Oklahoma and other Southwestern States are not keeping up with the times so far as raising the admissions to their theatres. Though their patrons are all rich, almost beyond belief, most exhibitors in the section continue to charge only ten and fifteen cents admission. In several rare instances I find showmen who have the temerity to ask twenty cents.

"The exhibitor apparently is ignoring the wealth of his clients. He is not keeping pace with the times. They buy the best of pictures, but in spite of that continue to charge the same admissions they were getting before the war.

"The box-office receipts of the leading theatres in the towns I visited are amazing. Good showmen are figuratively cleaning up. I visited one manager in the Central West, who declared that any week in which less than $10,000 passed through his box-office, was a decidedly poor week. Some weeks his business touched the $15,000 mark. It isn't so long ago that the biggest seven-day business in one of New York's largest film palaces was not more than $21,000.

"The attendance at most theatres is limited only by their capacity. Such a condition has never before existed in the amusement field. The exhibitor who is taking the fullest advantage of his opportunities to-day is becoming wealthy. The oil industry has nothing on the motion picture exhibiting field in some territories.

"The Harold Lloyd comedies are going over with a wallop. Nearly everyone of the most prominent exhibitors I met on the road were firm in their opinion that the new series of $100,000 two-reel comedies were in a class by themselves."

Pre-Release of Read's Special

"The Lone Wolf's Daughter", Produced by J. Parker Read, Jr., Ready for Pre-Release

IT IS said that J. Parker Read, Jr., has produced an even bigger picture than his popular first Louise Glaum special, "Sahara," in "The Lone Wolf's Daughter," by Louis Joseph Vance, received this week from the Coast by the Hodkinson Corporation and announced for pre-release showings in early December in the larger cities.

"The Lone Wolf's Daughter" was made under the supervision of Mr. Read himself at the Thomas H. Ince studios in Los Angeles. The scene of the story is laid in London with a panorama of colorings ranging from the magnificence of Buckingham Palace to the mysterious depths of the colorful Limehouse district. Louis Joseph Vance personally built the scenario for Producer Read and both edited and titled "The Lone Wolf's Daughter," being still in California after the completion of this work.

According to reports, Miss Glaum in "The Lone Wolf's Daughter" had thirty-odd changes of gowns, wraps and costumes; and it is expected that the picture besides all of its dramatic power and appeal will set certain fashion standards for women throughout the country. It will be good news to many screen fans to know that Edwin Stevens, the sardonic, crafty "Baron Alexis" in "Sahara" is the villain of this second Louise Glaum production. "The Lone Wolf" is played by Bertram Grassby, prominent for his many noteworthy characterizations. Thomas Holding also has a part worthy of his talents.

Following its customary policy, the Hodkinson organization is ready to grant periods of extra protection to big pre-release accounts, giving them exclusive and unduplicated showings for long periods in keeping with the high rentals asked for this production.

Prominent in the supporting cast of Willard King Bradley's "Empty Arms," the initial Lester, Park-Edward Whiteside production, starring Gail Kane and featuring Thurston Hall, is Beverly Bruce, the well-known dramatic stock star.

A perview of the first three Mercury Comedies will be held in the New York offices of the Bulls-Eye Film Corp. December first, according to M. L. Coben of the Bulls-Eye Film Corp. The Mercury comedies are two-reel "situation" comedies, featuring Milburn Moranti, formerly leading man with Gale Henry.

'Tis Director's Day Says Neilan

Now in Position to Command Proper Recognition; "Cut and Dried" Type of Film, Out of Date

THE day of the director, according to Marshall Neilan, who recently formed his own independent producing organization, has arrived. Time was when the director was receiving less credit and monetary returns for his work than the leading man who appeared opposite the star. It was for this reason that Mr. Neilan, years ago, deserted the ranks of the director and returned to acting before the camera opposite such stars as Mary Pickford, Blanche Sweet, Marguerite Clark and others, biding his time until the director's opportunities began to become evident.

"When the work of the director began to be recognized," said Mr. Neilan, "various players entered this branch of the business. My ambitions were always in this direction and I again took up the work, feeling confident that the time must come when the man at the helm of the producing troupe would come into his own.

"To-day the director is in a position to demand proper recognition. His name has become a big factor in the sale of his goods, which is entirely as it should be. In many cases the limitations which have been placed upon his work in the past are eradicated. True, there are still many instances where the director is handicapped with ancient stipulations, but producers are rapidly beginning to realize that if a man is competent and is placed in charge of certain work, he must be allowed to obtain results without outside instructions and interference. If he is not competent, he should not be entrusted with this important work.

"The really big successes in motion pictures are not those that have been ground out like clock-work but those that have been produced with ample time, concentration and facilities.

"A time-worn phrase in this industry is 'fewer and better pictures.' At last producers are really beginning to realize the real meaning of this. Let us have more producing companies with less work to do if necessary, but let each producer realize that the really big money-maker cannot be ground out and that he individually must work in accordance with the new order of things. There is, and perhaps always will be, a certain type of producer who must 'grind them out' for the 'masses.' But those truly high-class producing organizations who advertise 'triumphs of the cinema,' must get away from the cut-and-dried producing rules or they will soon find they are not running out such 'triumphs' after all.

"In the formation of Marshall Neilan Productions, I realize the ambition of years. No production will be released under my name unless my organization, comprising the foremost experts in the industry, and myself feel that it is a credit to our standards. This is another phase that has often been stated, a bromide of the industry, but for once it will be backed by fact."

Prison Conditions Visualized

MacManus Production Said to Truly Reveal Inner Conditions as Seen by "Tom" Osborne

EDWARD A. MacMANUS has completed his second production, which promises a more startling innovation in the way of new photo-play art. It is even a radical departure in both production and direction of the methods employed to obtain realism in "The Lost Battalion," where all of the characters were developed sympathetically but without sentimentality. His new production is a massive one, built on a romantic and intensely dramatic story of prison life and conditions, founded on the vivid experiences of Thomas Mott Osborne, who became a voluntary prisoner to learn first hand the horrors of prisons under the "old system" of management.

Few productions for the screen have been made that entailed the supervision and labor as well as the number of people employed almost constantly, or the number of photographic "shots" necessary than this McManus production has.

Under the general supervision and direction of Sidney Olcott, sixty-two sets were necessary for interior scenes alone, and there was made no less than an excess of one hundred dissolving scenes and five hundred stills, an unprecedented number to attain the necessary MacManus ideal of realism and which seems to mark the limit of up-to-date achievement in moving picture production.

The children of the rich and the children of the poor in their natural environment ever have an appeal to the dramatic instinct, and when it is considered that Mr. MacManus has visualized what Mr. Osborne saw in prison, the sons of the rich and poor paying the penalty of early folly side by side on the stone heap, tracing their careers almost from the tenement, and mansion, to the house of correction and the penitentiary with the romance and love that follows them behind the bars, he has something to interest, not a mere number, but all the people.

Thirty-five hundred people were employed in the visualization of this great drama, with 50 screen artists playing parts. In addition there was a number of former inmates of prisons who had endured and survived such cruelties of the "old system" as the head cage, the ball and chain, whippings, strait jacket, and long periods of incarceration in dark cells, and who were not averse to re-enact some of the bitter experiences they went through while under punishment.

Harrison Ford, who came East to play opposite Marguerite Clark in her new Paramount-Artcraft picture, "Easy to Get," has returned to California where he will resume work at the Lasky studio.

Yukio Aoyama, Japanese actor and writer, has been engaged by Ruth Roland for an important part in her forth-coming Pathe serial, "The Adventures of Ruth," which will be released on December 28th.

Prof. Charles F. Herm, who will furnish a series of pictures on cinema-biology for the New Screen Magazine

Three New Pictures Added to the Famous Directors' Series

Director Dallas M. Fitzgerald and John Glavey, scenario writer of Hallmark Pictures Corporation, are completing the cutting, titling and editing of Director Fitzgerald's first production for the Famous Directors Series, distributed by Hallmark. The title of this production has not yet been announced. Anna Lehr, Marie Shotwell and Edmund Breese have the principal roles.

"High Speed," another of the Famous Directors Series, is now in the cutting room. Charles Miller, the director, expects to have it ready for a private showing within the next two weeks. Edward Earle and Gladys Hulette have the principal roles.

"The Veiled Marriage," Keanan Buel's first production for the Famous Directors Series, has been titled and edited and is announced for release on this series in January. Anna Lehr and Ralph Kellard have the principal roles.

Benny Leonard Is Seeking Good-Looking Young Lady for Star

Benny Leonard, Frank G. Hall, Sidney Ascher and Joseph A. Jacobs, are looking for a good looking young lady who is willing to follow Benny through 15 episodes of love-making and thrills. Benny returned this week from his fight with Johnny Duffy in Tulsa, Okla., and came directly from the Pennsylvania station to the offices of Frank G. Hall to inquire whether Mr. Hall had chosen his leading woman for the serial in which he is to star. Mr. Hall said he hadn't, and so the search goes on.

Lifeograph Co. Puts "The Golden Trail" on the Silver Screen

"The Golden Trail," an Alaskan story from the pen of Lewis H. Moomaw, has just been filmed by the American Lifeograph Company of Portland, Oregon, under the directorship of Mr. Moomaw and Jean Hersholt. The scenario was written by Elizabeth Mahoney; the photography accomplished by Clyde Cooke.

Does Al Christie know how to "pick 'em nice?" Well we can truthfully say he does judging from the above. And he also knows a lot about costumes, although we do not believe he ever was in that business. These beauties are appearing in his latest comedies.

Outdoor Sport Films to be the Product of New Concern

"The Cinema Classics" was recently chartered under the laws of the State of New York for the purpose of producing and distributing educational films (short subjects). The company is well prepared to carry out its program, having a capitalization of $100,000 fully paid and non-assessable.

The staff of the Cinema Classics is composed of two officers recently returned from France and M. L. Fulton who for the past eight years has been engaged in every branch of the industry. Captain H. C. K. Mattison, recently discharged, will immediately take up his duties as president of the corporation, and Lieut. Joel F. Seedoff will be the vice-president and treasurer of the same. M. L. Fulton as secretary will be in charge of the scenario art and music departments.

The program of the corporation includes the production of a series of out-door sport pictures, the first of which "Golf" is now ready for release.

Blanche Sweet in "Fighting Cressy" to be Seen January 16

"Fighting Cressy," second of Blanche Sweet's series of big special productions for Jesse D. Hampton, which started a successful run at the Broadway Theatre, Monday, November 22, will be released on January 16th. This date was set during the last week by Pathe Exchange, Inc.

"Fighting Cressy," which was adapted for the screen from Bret Harte's classic of the West, "Cressy," follows "A Woman of Pleasure," in the list of Blanche Sweet pictures distributed by Pathe. This epic of the West will only have to repeat the performance of "A Woman of Pleasure" to be established as one of the biggest features of the season.

After spending three days in personal appearances at Boston, where she also co-operated with the Red Cross Drive in that city, June Elvidge proceeded to Cleveland. Here again her personal appearances coincided with the showing at the Loew theatres of "The Poison Pen," her recent release through World Film Corporation.

Completing National Subject

"The Kentucky Colonel" Will Soon be Finished; Players of Note go With Company

WITH the completion of Harold McGrath's novel, "Hearts and Masks," starring pretty Elinor Field, the National Film Corporation has announced the start of another feature, this time a story with a southern setting, called "The Kentucky Colonel."

This story was created by one of the most famous authors of the day, and is a careful study of the south and its charm. Complete details of the production, as to cast, direction and other bits have not yet reached the east from Los Angeles. However, Joe Brandt, general representative of the National, is confident that it will maintain the standard set in the two most recent releases of the company, which are "Hearts and Masks" and "The Confession," a drama featuring that finished actor, Henry Walthall.

The "Kentucky Colonel" will be finished in several weeks.

The National players are being continually augmented with film folk who have won reputations for photoplay work. The present company is now headed by Elinor Field, Francis McDonald, Lloyd Bacon, who is a son of Frank Bacon, star in the phenomenal Broadway legitimate hit, "Lightnin'."

Joe Brandt, general representative of the company, whose office is at 1600 Broadway, is highly gratified at the manner in which the productions of the National have been received. Although comparatively young in point of years, National is rounding out into one of the main producing companies in the vicinity of Los Angeles.

I. Bernstein, producing manager, is one of the most experienced men in the business, and those of the trade familiar with his ability, expect even greater things from the National studios.

Henley Will Visit Exhibitors

Producer Will Ascertain Through Leading Exhibitors the Type of Film the Public Wants

HOBART HENLEY, the producer who created "The Gay Old Dog" for Pathe distribution and is now putting the finishing touches on "Skin Deep," his second attraction, is planning to go direct to the leading exhibitors of the country to obtain their views of the type of motion picture most popular at this time. When the cutting and assembling of "Skin Deep" has been completed, it is the intention of Mr. Henley to visit about sixteen key cities, and to confer with the foremost exhibitors in each territory.

In the past, producers have claimed they held their fingers directly on the pulse of the public, and made productions according to the trend of the amusement lovers' views, but Mr. Henley, says the Pathe report, will be the real pioneer of the movement. No one is better fitted to judge what the public desires than the men who are fulfilling the wishes of their patrons. Henley wants to know particularly just how his public feels regarding the type of his productions.

Before leaving, Mr. Henley will make all preparations for the filming of his third Pathe attraction. Therefore, he will lose no time putting it into work immediately upon his return. "The Gay Old Dog" continues to roll up a wonderful booking record. Everywhere the production is meeting with great success, and a most noteworthy fact in connection with the picture is the long runs it is being accorded.

"The Fireman," is announced by Frank G. Hall, president of Hallmark Pictures Corporation, as the second release, scheduled for November 16th, of the new edition de luxe, of the Chaplin comedies.

Here are the principals who signed Benny Leonard to $100,000 contract to appear in a serial to be produced and distributed by Frank G. Hall Pictures Corp. From left to right, Joseph A. Jacobs, Benny Leonard, Lewis Friedeker (attorney), Frank G. Hall, Lewis Tobias (attorney), Billy Gibson, Leonard's manager and Sidney Asher. Of course you all know "Benny" is the light weight champion.

Elsie Janis Triumphs on Screen

Her First Selznick Picture "A Regular Girl" Sets Records on Broadway and Elsewhere

THE S. R. O. sign has been working overtime at D. S. Moss's Broadway Theatre since the doors were first opened for an indefinite run of Elsie Janis' first Selznick Picture, "A Regular Girl."

Preceded and trailed by exploitation and publicity that has set a standard for power, "A Regular Girl" has literally captured Father Knickerbocker in one of the most auspicious and successful engagements that Broadway has known.

On the end of the first week's presentation, the management of the Broadway Theatre reported that all previous box-office records had been shattered, with receipts totalling the highest of any previous week in the history of the Broadway.

With the start of the second week on Monday, the ticket-seekers continued to form a line which extended for three blocks down Broadway and it seemed as though all New York was eager to pay homage to America's beloved comedienne and the heroine of the A. E. F. in France.

Myron Selznick, President of Selznick Pictures Corporation, points to the success of "A Regular Girl" as the surest proof of what showmanship means in the making of motion pictures. It will be remembered that Myron Selznick outbid all other companies for the services of Miss Janis following her return from overseas service and the determined manner in which "A Regular Girl" is ensnaring Manhattan and all other cities is conclusive evidence of the value of timeliness and quality in picture production.

So consistent and persistent has been the response at the Broadway Theatre that extra performances have been arranged. Special children's performances and a benefit presentation for returned soldiers and sailors will be held every Saturday morning during the indefinite run.

Charles R. Rogers, Director of Sales for Select, continues to report heavy bookings on "A Regular Girl." Repeat bookings from showmen who have already presented the picture are reported by many Select branches.

Wm. DeMille Assigned New Job

He Will Direct a Series of Special Productions for F. P.–Lasky; The First to be "The Prince Chap"

ALTHOUGH William C. DeMille will follow the same general lines in the organization of his staff as his brother, Cecil B. DeMille, the productions of William C. DeMille will be of a very different type from those with which the brother's name has been associated. Comedy with a strong hint of pathos is William C. DeMille's field, both by preference and training, and it will be to this style of photoplay that he will devote his efforts.

He joined the Famous Players-Lasky forces five years ago in the capacity of scenario editor. This in turn led him to directing, although he has continued to devote a portion of his time to writing for both the stage and the screen. During his five years of screen work, William C. DeMille has directed a total of eighteen productions which have been uniformly successful. His most recent efforts have been devoted to two starring vehicles for Robert Warwick, "The Tree of Knowledge" and "Jack Straw."

Although no definite schedule beyond the production of "The Prince Chap" has been drawn up for him, Mr. DeMille has several famous plays in mind which the Famous Players-Lasky Corporation is planning to purchase for production as William C. DeMille specials.

Marshall Neilan Moves to New Studio in Los Angeles

Marshall Neilan has moved his organization from the Louis Weber Studio and has established his new producing headquarters at 1723 Allesandro street, Los Angeles, opposite the Mack Sennett comedy factory. Mr. Neilan's lease on the Weber studio expired last week at which time he finished the interiors for his initial independent production.

Accompanied by Marjorie Daw, Lewis Stone, Jane Novak, J. Barney Sherry and other members of his cast and producing stag, Mr. Neilan left Los Angeles late last week for Bear Valley in the northern part of the state. After completing a number of exteriors there the company will go to Canada where the film will be finished.

Plans are now rapidly progressing for the building of Mr. Neilan's own studio in Hollywood, and it is expected that actual work will be started on the construction in the near future.

Entire Stanley Circuit Latest to Book Lloyd's Two-Reelers

Following a statement that the entire Metropolitan circuit of Marcus Loew would play the new series of $100,000 two-reel Harold Lloyd comedies, Pathe announces that the Stanley circuit has also booked the first six of the features, starting with "Bumping into Broadway." Sixteen Stanley theatres in Philadelphia, three in Camden, N. J., and two in Atlantic City, have been signed up for the initial multiple reel series starring Lloyd.

In Chicago, the Lloyd comedies have been booked over the Eubliner and Trinz, and the Ascher Brothers circuits, and by the Riviera Theatre, one of Chicago's finest motion-picture palaces. In Los Angeles, Samuel L. Rothapfel, who established New York's three big motion-picture theatres among the most artistic in the country, is playing Lloyd comedies with great success.

Jesse L. Lasky, Well Again, Is Back at Desk in Hollywood

After an absence of several weeks from his activities, owing to illness, Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, is entirely recovered and is back at his desk at the Lasky studio.

Mr. Lasky was particularly elated that he was able to go to San Bernardino Sunday to meet Adolph Zukor, president of the corporation, who has just arrived from New York on his annual visit.

Cast for New Tarzan Picture

The cast engaged by Numa Pictures Corporation for their production of "The Return of Tarzan," now being filmed under the direction of Harry Revier, includes Gene Pollar, in the title role; George Romain, Armond Cortez, Franklin B. Coates, Betty Turner, Walter Miller, Estelle Taylor, Donna Ramirez, John Sturgeon and Julius Stern. The company left last Saturday for California where the jungle episodes will be made. George M. Merrick is the supervising director.

Three interesting poses by Robert C. Bruce who is taking subjects for release by Educational Films. The beautiful dog shown on the right died during the trip.

O. Medina, Motiograph Distributor for Cuba, Visits New York

O. Medina, a prominent Havana business man and partner in the firm of Audrian & Medina, distributors of the world famous Motiograph for the island of Cuba, is visiting New York.

Mr. Medina has been very successful selling Motiographs in his country, disposing of 30-odd machines the past year, and is to install one in the new house in Havana which is to be constructed along the same lines as our Capitol Theatre.

"They are becoming more popular every day," he said, "and especially since they installed a new speed control on their 1002-D machines which resembles that now being used on the De Luxe model, which has proven such a success.

"We are striving for perfection in our machines and believe we are very near it, and have a number of 'selling talks' over our nearest competitors.

"Among the theatres of Havana now using the machines are the Rialto, Margot, Tosca, Gris Esmeraldi, Royal and Inglaterra."

Mr. Medina is very enthusiastic in his accounts of the wonderful prosperity which Cuba is enjoying and says that thousands and thousands of Americans are making their hofes there, especially during the winter months.

"All this will naturally revert to the picture business and mean the building of many new and modern picture houses," he says.

"Exhibitor Now Sees Value of Exploitation Aids"

V. P. Whitaker, general sales representative for Select Pictures Corporation, who recently started on a cross-country tour of Select's branch offices, reports business conditions among the exhibitors as "better than ever." Mr. Whitaker further states that the exhibitor is finally awakening to the true value of exploitation and advertising, and that he is keenly appreciative of the efforts of the distributor to assist him along these lines.

"The exhibitor now realizes that if he doesn't take advantage of the exploitation helps the distributor furnishes with a picture, that his competitor will," writes Mr. Whitaker. "Furthermore the exhibitor knows that exploitation pays big dividends at the box office and this applies to the small-town exhibitor as well as to the big showman in the larger city."

English Head Does Fast Buying

Harry Ward of Ward's Films, London, Returns to Europe with 46 Film Features Bought Since Nov. 1

A SERIES of sales, which National Graphic Sales Corporation claims will go down as a record for the fastest buying of features for the United Kingdom, was concluded several days ago at the sailing of the Mauretania, which carried back to England Harry Ward of Ward's Films, Ltd., of London. Mr. Ward arrived in New York on November 1, and had no more than set foot on our shores when he got busy looking at features. Before the first day was over he had six in hand it is reported. and he added to the collection until he had acquired 46 features with options on others which are in production. As fast as the decisions were made, Mr. Ward wrote his check for the full amount of the purchase, and the entire lot ran close the quarter million mark, according to reports. This may be considered the biggest and fastest cash buy of motion pictures ever made in the United States by any European buyer, at one time," says the National Graphic Sales report.

Until a few years ago Mr. Ward was very little known in the film business, particularly in the United States. He started a small distributing office in England some six years ago, which was located in a back room with a very small capital. With persistency he kept his head above water, and to-day the Ward Films, Ltd., which he organized, are the owners and occupy the entire six story building at 193 Wardour Street, London, in the heart of the film section of London.

Among the many features that Mr. Ward has purchased are those with such stars as: Alice Brady, June Elvidge, Montague Love, Mary Miles Minter, Henry B. Walthall, Carlyle Blackwell, Clara Kimball Young. Vivian Martin, House Peters, Kitty Gordon and Robert Warwick. In fact, it is expected that the majority of the present day screen favorites will be seen in the United Kingdom through the house of Ward.

Burston Serial Now Completed

Preliminary Showings of First Four Episodes are Reported to Have Aroused Great Interest

LOUIS BURSTON, President of Burston Film Inc., announces the completion of his latest fifteen episode serial, "The Hawk's Trial" starring King Baggott, with Rhea Mitchell, Grace Darmond and a big cast of principals, directed by Woodrow Van Dyke. Preliminary showings of the first four episodes have aroused great interest it is said in the review of the picture which will be given to representatives of the press and invited guests, the first of the coming week. Producer Burston's statement that he has succeeded in producing an absolutely original type of serial in "The Hawk's Trial" is said to be borne out by the few episodes that have already been shown.

King Baggott, has a protean role, assuming a different character in each episode. The suspense at the end of each episode is achieved through tense situations which developed for two reels, reach their climax as episode endings. This does away with the necessity for interpolated "stunt" endings, it is said, and gives better dramatic form as well as a greater interest in the continuation of the situation at the opening of the next chapter.

King Baggot in this serial is said to be given opportunities such as rarely fall to the lot of even a successful star. King is given wide scope for display of his dramatic talents and presents the fifteen characters as clean-cut delineations, which it is claimed reach the highest expression of the dramatic art.

Extensive Improvements at Jesse D. Hampton's Hollywood Studio

With the rapid increase of work at the Jesse D. Hampton Productions studios in Hollywood it has been found necessary to add another enclosed stage not only to protect the sets and properties from the rainy season but to get the better light effects insisted upon in these productions.

Miss Blanche Sweet's next production, "Simple Souls," by John Hastings Turner, will be filmed in the new studios.

Universal Studios Still Active

Officials Concede Machinery is Not Running at Maximum But Maintain Much is Being Accomplished

A recent report from the Universal Film Company states:

"Despite the fact that many coast press communications carry the statement that Universal City is deserted, Universal officials cannot agree to the truthfulness of that statement. It is a fact that many companies are not working—but many are. It is only that the usual number are not working."

This week three directors are busy cutting productions they have just completed. They are: Allen Holuban, who is cutting "Ambition;" Rollin Sturgeon, who supervised the Aoki production, "The Breath of the Gods;" and Douglas Gerrard, who directed the Salisbury picture, "The Phantom Melody." The entire week will be devoted to steady editing of these productions, it is said.

Three other big productions are receiving the finishing touches and the final scenes are being made on them. "Overland Red," the latest Harry Carey production, will be ready for the cutting room within the next few days. The James J. Corbett production, "The Prince of Avenue A," is reported ready for editing. The Eric Von Stroheim production, "The Woman in the Plot," is approaching the final scenes. Tsuri Aoki is scheduled to begin work soon on "The Yellow Orchid." This production will be directed by William C. Dowlan.

Besides these production activities three serials are under way at the big Western studio. Two of them have been under way for some time and the third was started a week ago, the new Eddie Polo serial, "The Vanishing Dagger." Jacques Jaccard has been assigned to handle the megaphone in this serial. Thelma Percy, sister of Eileen Percy, is Polo's new leading woman.

Kathleen O'Connor is now costarring with Jack Perrin in the serial, "The Lion Man." Al Russell is directing this serial and the twelfth episode is scheduled to be completed this week. "The Man Hunter," the serial starring Art Accord and Mildred Moore, is in the sixth episode of its continuity. This serial is said to be an uncommon one and is being carefully watched at Universal City by the officials there.

Selznick's Coast Studios Busy

"Just a Wife" and "Blind Youth" in the Making For National Picture Theatres

WORD comes from the Selznick West Coast studios that the whole aggregation has gone into second speed on the production of the first two pictures which will be released through the Select Pictures Corporation to National Picture Theatres, Inc., the new exhibitor cooperative organization founded and incorporated by Lewis J. Selznick.

These two pictures are under the personal supervision of Harry Rapf, and are being enacted by all-star casts. The first to be released will be "Just A Wife," a screen version of Eugene Walter's big domestic drama, which Belasco staged on Broadway several seasons ago. This picture is definitely announced for release on January 1st, and Mr. Rapf says the studio fairly hums with the sounds of a big film in the making.

"Blind Youth" will follow close upon the release of "Just a Wife." "Blind Youth" is the joint product of Lou Tellegan, the famous actor-sculptor-author, and Willard Mack, playwright, responsible for such successes as "Tiger Rose" and "Kick In." Mr. Tellegan played the leading role in the stage version of this play last season, achieving one of the most triumphant successes of his career.

Many notable players, some of them stars in their own right, have been engaged for the casts of "Just a Wife" and "Blind Youth," and in addition Mr. Rapf has surrounded himself with the most capable and experienced men and women to be found in the productional division of the industry.

The two plays now in course of production are the initial offering of a long line of excellent pictures to be made in the Selznick West Coast studios for release to National Pictures Theatres, Inc.

Charles R. Rogers, Director of Sales, Select Pictures Corp.

Announces the Marriage of Sam Zierler of Commonwealth Film

Announcement is made of the marriage of Sam Zierler, president of the Commonwealth Film Corporation, to Miss Freda Holzman, daughter of Mr. and Mrs. Joseph Holzman, of 910 Riverside Drive. They are honeymooning in Atlantic City. Their home will be at 280 Fort Washington Avenue.

Mr. Zierler is widely known among motion picture men, having for years been with Universal as sales manager of the Big U Exchange. Recently he took the presidency of the Commonwealth to handle the Clara Kimball Young pictures among others.

Clara Kimball Young seems to appear more beautiful than ever in some of her scenes from "Eyes of Youth," released through Equity.

Edward Jose Now in Los Angeles; Will Direct Anita Stewart

Edward Jose is now in Los Angeles, Cal., where he will direct Anita Stewart in her next First National picture, an adaptation from the novel, "The Fighting Shepherdess," by Caroline Lockhart.

It is reported that by arrangement with Joseph M. Schenck, Mr. Jose, who recently formed his own company to produce the Jose Productions for Film Specials, Inc., has been for the present released from that agreement. Just before leaving New York he completed the first of the Jose Productions, "Mothers of Men," in which Claire Whitney plays the leading role, and had the opportunity of seeing "The Isle of Conquest," the third of the Norma Talmadge pictures to bear his name as director, at the Rivoli Theatre.

Grossman Announces Press-Book for "$1,000,000 Reward"

Harry Grossman announces the completion of an effective press-book for the production, "$1,000,000 Reward." One, three, six and twenty-four sheet posters of good craftsmanship are illustrated in the book. Cuts of various sizes for each episode are shown, as well as a number of feature mats for special publicity. Announcement slides, banners and photo-gelatine lobby display cards are illustrated.

It is also said that the campaign book gives valuable pointers on exploitation and has helpful suggestions to assure the spread and effective publicity of this episode picture.

Kremer Announces Release Dates Of Essanay-Chaplin Pictures

Victor Kremer announces this week that "the work of revising and subtitling the four Essanay-Chaplin pictures which he controls is progressing rapidly. In addition to 'A Burlesque on Carmen,' the four reel Chaplin picture which Kremer is at present distributing on a state right plan, his program includes:

"'The Champion,' two reels; 'Jitney Elopement,' two reels; 'Work,' two reels, and 'By the Sea,' one reel. It has been definitely decided to release these Chaplins as follows: 'The Champion,' February 1st; 'Jitney Elopement,' March 1st; 'Work,' April 1st; 'By the Sea,' May 1st."

Three interesting and exciting moments from Selig's ann ual serial, "The Lost City" featuring Juanita Hansen

Great Interest at Initial Presentation of "The Undercurrent"

Executives and officials of industrial concerns located within a radius of 50 miles on all sides of New York City have shown a very active interest in Guy Empey's photodrama, "The Undercurrent," the Select special which has been seen in the New York territory for the first time during its run at the Capitol Theatre, in New York City, the week beginning November 16th.

For many weeks past inquiries have poured into the offices of Select Pictures Corporation, asking where and when "The Undercurrent" would be released in Greater New York. In view of the timeliness of the picture not a little impatience has been shown at the delay which was occasioned by holding the picture back for its presentation in the world's largest and finest theatre devoted to the motion-picture art.

Arthur Guy Empey, who wrote "The Undercurrent" as well as playing the leading role, has expressed in it many true American ideals.

Exhibitors Interested in Franklyn Farnum Western Pictures

Jack Weinberg, president of Canyon Pictures Corporation, announces that letters from exhibitors and picture fans from all over the country have been received by Canyon Pictures Corporation, asking to be advised as to who will handle the Franklin Farnum two-reel Western pictures and as to which theatres will show them.

The last of the 12 subjects have just been completed and the high standard established in the first picture has been maintained throughout the entire 12.

Daly's Theatre is Reopened With Fox's "Checkers" as Feature

Daly's Theatre on Broadway was reopened on November 16th by the M. Gosdorfer Amusement Company with the William Fox picturization of Henry Blossom's great story, "Checkers," as the feature of the program. Leo Brecher has been installed as the house manager.

New Producing Plant in East

Eugene Spitz, Head of the Estee Company, Announces Opening of Modern Studios on East 124th Street

DIRECT evidence that the East is becoming more popular again as the production center for pictures is evidenced in the announcement that a new studio was opened December 1 by the Estee Company at 209 East 124th street, New York City. It will be known as the Estee Annex No. 2, the other one being at 361 West 125th street.

The new studio is located between Second and Third avenues on 124th street and covers a half block. Eugene Spitz, president and manager of the company, is authority for the statement that the new studio is one of the most modern in the East. The studio consists of two buildings, one of the studio proper and the other devoted to complete dressing rooms, shower baths, reception rooms, a carpenter shop and property rooms. Special movable arcs of high candle-power are features of the new studio.

In connection with the opening of the new plant, Mr. Spitz announces the start of a big production "which will star one of America's greatest actresses" it is said. The identity of this person has been kept secret, and will be, it is said, until the production is well under way. Work on the start of this production has been held up until the completion of this studio. Mr. Spitz states that this production is the first of a series of big ones he has planned and in which prominent stage and screen stars will be featured.

A third studio for the same company will be completed soon after the first of next year, according to Mr. Spitz. This studio, the plans of which are now being made, will be one of the largest in the East.

Artistry of H. B. Irving Extant

Triangle Distributing Only Film in Which Late Actor Appeared; Also One With Ellen Terry

WITH the passing of H. B. Irving, lovers of the drama are congratulating themselves that he allowed himself to be persuaded to appear in a screen version of the great drama both he and his father played so often upon the stage, "The Lyons' Mail." Otherwise his wonderful art would live only in memories.

"The Lyons' Mail," now being distributed by Triangle Film Corporation, is the only record of this great actor's work that will be handed down to posterity and fortunately it is a picture production of the famous melodrama in which the star took wonderful advantage of the powerful dual role he knew so well to make his first and only appearance on the screen, a splendid addition to his many stage triumphs.

The now priceless value of "The Lyons' Mail" added to the fortunate circumstance that the world-famous actress, Ellen Terry has also given the world an excellent picture-record of her art in "Her Greatest Performance," now being presented by "Triangle," adds to the anxiety of many that some of the other great stars who have so studiously held aloof from the movies — notably Maude Adams —shall register at least one of their favorite roles on the film.

New "Snub" Pollard Comedy Will be Released by Pathe Dec. 14

"Looking for Trouble" is the defiant title of the Rolin comedy featuring "Snub" Pollard, which will be released by Pathe December 14th. Pollard is supported by Eddie Boland, the "slicker"; Mildred Davis as his sweetheart, and "Sunshine Sammy," the diminutive colored actor.

The plot of the comedy evolves about a prize-fight in which "Snub" is slated to battle the champion of the neighborhood and his originality and comedy methods are reported to be uproarious.

Monopoly Endangers Exhibitor

So Asserts Lee A. Ochs Who Plans A New National Organization of Exhibitors to Combat Menace

LEE A. OCHS, who recently resigned as Vice-President of United Picture Theatres of America to organize a new company, has sounded a note of warning to theatre owners of America. Just prior to leaving New York for Los Angeles where he has been called by negotiations with several prominent stars, Mr. Ochs, according to a report from the United Picture Theatres, said he confidently believed a film trust imminent and that the wise exhibitor is he who is now building his fences against the time when monopoly will jeopardize the millions of dollars now invested in theatre property.

Mr. Ochs said that the unit cooperative buying plan on a national basis is finding favor with those successful exhibitors who are alive to their present danger and that territorial franchises in the new organization are being rapidly closed.

"I do not believe that the majority of exhibitors of America fully realize the critical situation that confronts them just now," said Mr. Ochs. "Never in the history of the industry have they faced a graver menace—a menace that threatens to force many thousands of them to the wall. This menace is monopoly.

"I have never been a calamity bawler; I am not now, for I sincerely believe that the entire picture industry was never on so profitable a basis nor was the outlook for exhibitors ever so bright if proper steps are taken by them to guard against the danger that confronts them.

"There is a way by which exhibitors can prevent that which may otherwise destroy the properties in which they have large investments. In each locality the exhibitors, by combining for the purchase of film through a national organization, can insure for themselves an adequate supply of pictures quite independent of any film trust that may be formed.

"There is nothing radical or involved about the plan I am now working out. In every locality there is a sufficient number of wide awake exhibitors with large theatre investments to protect, who will get together under my plan and purchase the negatives' right on pictures for their territory at a percentage of the entire negative cost, sub-dividing their quota among other groups until their own actual investment is relatively small. By this method the original franchise holders can in many instances sub-divide their percentage quota in such a way that they can not only obtain pictures in their theatres free but can make a profit upon the deal."

New "Big Four" Picture Ready

"When the Clouds Roll By" Starring Fairbanks will be Released Dec. 29; Has Spectacular Flood

THE filming of the second Douglas Fairbanks production to be released through the United Artists Corporation, "When the Clouds Roll By," has been completed. Hiram Abrams, of the "Big Four" has announced December 29th as the release date for the picture.

Under the personal supervision of Mr. Fairbanks the production is receiving its final inspection in the cutting department and the reports that come from the Coast relate that all the members of the Fairbanks organization are highly elated over the extraordinary results that have been accomplished, notifying their New York office, it is said that the picture is far more elaborate than anything that has ever been turned out by them.

With the presentation of "When the Clouds Roll By," the first screen drawings of Henry Clive, the celebrated American artist, known internationally through his original creations in oil of beautiful women, will be seen. Mr. Clive has been specially engaged by Mr. Fairbanks to furnish the art titles to accompany his second independently produced picture and something unique and entirely new is promised in illustrated titles.

Another added triumph for "When the Clouds Roll By" is the introduction to the screen of the destruction of a city by flood. An entire city, two miles long, was built in the foothills of the Cascade mountains, Northern California, on the top of which hills a reservoir was built, in which nearly two million gallons of water were contained until the day of the flood.

The United Artists report declares: "This is undoubtedly the most spectacular scene that has ever been done for the screen."

According to the statements received, the story of the production is filled with all the elements that make for success, for there is an abundance of action, lots of love and romance, plenty of suspense and full of the peppery material that is always to be found in a Fairbanks picture.

Allan Dwan Starts the Filming of New and Costly Feature

After many weeks of careful research work preparing the story and the designing of the many big sets which will be used Allan Dwan has started the filming of what promises to be, according to reports, one of the biggest, most powerful stories that has come to the crucible of the screen. William Allen White's novel, "In the Heart of a Fool," is the story from which the vehicle was taken, and it is said that more money was spent in preparations alone than average feature productions cost to produce.

Play Success Next Vehicle for Doris Kenyon

Because of Doris Kenyon's success in her Broadway production, "The Girl in the Limousine," the next motion picture in which she will appear under the management of Deitrich-Beck, Inc., will be "The Harvest Moon," from the famous play success of Augustus Thomas.

It had been the intention of Deitrich-Beck, Inc., to have Miss Kenyon appear in another Louis Joseph Vance story because of the success she achieved in her last picture, "The Bandbox," written by that novelist. To that end the motion-picture rights were purchased from Mr. Vance for "Cynthia-of-the-Minute" also one of his most famous novels at a price said to be the highest ever paid for a Louis Joseph Vance story.

It had been expected that Miss Kenyon would be able to leave New York to make the exteriors on "Cynthia-of-the-Minute" in Florida, about Christmas time. Her continued success in "The Girl in the Limousine," however, made it inadvisable for her to quit that cast as had been tentatively agreed upon between Theodore C. Deitrich and A. H. Woods.

"The Harvest Moon" can be filmed in and around New York.

Vitagraph Renews Larry Semon's Contract For Three Years

Albert E. Smith, President of Vitagraph, Inc., and "Larry" Semon, the motion picture comedian, have entered into a new contract at Los Angeles which, according to the Vitagraph report, makes the actor-author-director one of the highest paid comedians in the world. According to information received at Vitagraph's General Offices, No. 1600 Broadway, from Mr. Smith, who is now in the West, Semon's new contract means the outlay of $3,600,000 by Vitagraph for Semon comedies during the next three years. This sum, it is said, includes the cost of production as well as the comedian's salary.

Mr. Semon's present contract with Vitagraph expires with the closing of the year; and under his new contract, his services are assured the producers until at least the end of 1922. As Mr. Semon averages about ten two-reel comedies a year, according to reports, the new agreement means that for the next three years each of his comedies will cost the producers, it is claimed, an average of $120,000 each.

Exhibitors Distributing Corp., Ltd., Handles Supreme Comics

Robertson-Cole announces that the Exhibitors Distributing Corporation, Limited, of Toronto, Montreal, St. John, Winnepeg, Calgary and Vancouver will exploit Supreme Comedies within the Dominion of Canada. After the exhibitors in the United States showed their favor for these ever laugh-producing productions, exhibitors throughout Canada followed suit and the demand was so great that Robertson-Cole concluded the contract for a Canadian agency to handle these comedies in Canada.

The Fiction Mart

The Clue of the Cord

By P. G. Estee

Character of Story: Adventure and mystery.
Theme: An inheritance.
Characters: Sam Northman, a telegraph operator; Dave Robinson, a post-office employee and Sam's friend; James Lamb, attorney; Rodney Northman, Sam's uncle; Peter Whistler, the right hand man of Rodney Northman; Nina Harris, Alvah Northman's secretary; Piera Hadore.
The Plot: Sam Northman has been arrested charged with stealing $5,000 which is missing from the express safe in his charge. He is released when the money is mysteriously returned. He is going to the post-office at Tacoma when he observes a man who closely resembles himself going along the walk just ahead. Northman follows this man into the post-office and is surprised to hear him call for Sam Northman's mail. The man receives the card for a registered letter and is abuot to receive the letter from the hands of Dave Robinson when Sam intervenes and the strange man, striking at Sam, rushes from the place. Sam finds that the letter which the stranger was endeavoring to steal is from a firm of attorneys, Lamb & Lamb, who inform him that his grandfather has left a strange will whereby the bulk of his fortune is hidden away and that certain cords, put into the hands of Rodney Northman (Sam's uncle) and of Sam will furnish the necessary clue to the whereabouts of the fortune. Whichever one recovers the fortune first shall enjoy iit. The cords are supposed to contain some sort of code message. Immediately after leaving the post-office Sam is lured to the railway yards where he is set upon by thugs and nearly overcome but eventually held up, together with his assailants and told to empty his pockets into a hat. From this time on numerous attempts are made to rob him of the cord and it is soon apparent that his uncle Rodney is at the bottom of these plots. Nina Harris, for many years the secretary of Alvah Northman, the gradfather, is taken from a railway train with Sam Northman by a fake sheriff and his assistants and Peter Whistler endeavors to run away with her. Sam rescues her. He meets his uncle who attempts to hoodwink him but finally admits that he intends to win the fortune by fair means or foul. hThen ensues a rapid fire of adventures in which the uncle and his accomplices endeavor to make away with the cords but Sam with the assistance of Nina manages to outwit the villians and finally discovers that the knots and loops in the cord are nothing more than dots and dashes in the Morse code and that they direct him to a certain safe in the offices of Lamb & Lamb Sam discovers his grandfather's will leaving him $2,000 outright. Then appears the grandfather who has been posing as Piera Hadore, a supposed friend of the old man. Alvah Northman has conceived this method of playing a joke on his relatives after his death and finally come to the conclusion that he might as well be in on it and do it while alive. He informs Sam that he has plenty of money and that Sam and Nina are welcome to the two million.
Locle: Tacoma and small towns in Washington.
Picture High Lights: Many thrilling situations.

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The Business Career of Peter Flint

By Harold Whitehead

Character of Story: Business story.
Theme: Success.
Characters: Peter Flint, a country boy; Walter Flint, his father; Benton, department store manager; Rosie Lever, a lover of pleasure; Margaret Riller, an earnest young woman; Wallace Riller, her brother, a clerk; Billy Murray; Philip Rogers, a friend in need; Mary Gillispie; Kellet, a real estate shark.; Bruno Duke, business doctor.
The Plot: Viewed as picture material this story would need quite a little emendation to make it a good picture. It is a story of the career of

Edward Earle appearing in Frank G. Hall's production "High Speed" which will be released through Hallmark

a very young business man — the sort of young man who is commonly found in stores and offices, with all of the faults of the egotistic half-educated and rather sporty young man who goes into business with no training for any sort of work but great expectations as to his returns. Peter is from a country town where his father runs a store and when Peter finishes the High School his father decides that before taking him into the store at home it will be best to let him learn "the ropes." in a department store in the city. He sends him to Boston with a letter of recommendation to a man named Benton who is manager of a department store there. Peter begins on five dollars a week with a remittance of ten dollars from home. He falls in with Billy Murray, a shiftless worker and one who is always finding fault with the institution. He gets acquainted with Rosie Lever, an unmoral rather than immoral young woman whose sensibilities are not even shocked at petty larceny. The white lights beckon and the next step in Peter's career is his introduction to the loan sharks and the forging of the name of a friend to a note. The friend, Philip Rogers, makes good on the note and his encouragement determines Peter to do something really worth while. Having lost his job with the store, he tries book selling for a house to house selling agency without success. then he goes into insurance and really gets a fair start but is lured away to real estate where he does not do so well. He determines, however, to open his own real estate office and does so with the assistance of Kellet, a sharper, who tries to beat him out of his commissions. Rosie has determined to marry Peter but when his family objects she takes poison and nearly dies. She then determines that Peter has too good a chance to be spoiled by a girl like herself and breaks their engagement herself. Peter now finds himself in serious difficulties with his business but Bruno Duke, a business doctor, who happens to be a friend of his helps him straighten out his affairs and finally takes him on as an assistant — though there is nothing in the story to indicate why he should do this. Marv Gillispie — a girl from the old home town of Farmdale and Peter are engaged on the strength of this appointment. This is, in effect, a dissertation on the problems confronting a young man with no particular business acquirements, told in fiction form.
Locale: Boston and small town near Boston.
Picture High Lights: Rosie's attempted suicide. Peter's clash with Kellet.

* * *

The Wild Goose

By Gouverneur Morris

Character of Story: Sex story.
Theme: Married life.
Characters: Francis Manners, an architect; Diana Manners, his wife; Tam, their daughter; Ogden Fenn; Mrs. Langham, Diana's mother; Peter Manners, Francis' cousin; Mrs. Herriot, the co-respondent, May Hastings.
The Plot: Upon the birth of their child, Tam, Diana Manners informs her husband that she will never bear him another child. From this time on they begin more or less to drift apart. Manners is called away a good deal on business and Diana becomes more interested in other people than in him. Returning from a trip to California, Manners is surprised to have her come to their town apartment with a strange man in tow. This man is Ogden Fenn, a timorous and apologetic sort of man whose presence is such that Manners never dreams that he can be a possible rival. It is soon apparent, however, that something is wrong. Diana is unhappy and she refuses to devote herself as a wife to Manners. Finally she confesses to him that she is in love with Fenn. Instead of reproaching her or swearing revenge against Fenn, Manners declares that he will assist her to the man of her choice. He will permit her to get a divorce from him on the grounds of desertion. At first he has determined to commit suicide, thus leaving her a widow and a free agent, but he finds that Fenn has no money, so it will be necessary for him to continue to live and work so that Diana's alimony will take care of her. Diana agrees to all of this. She is delighted to find it so easy. Manners, thinking the matter over, changes his mind because of their daughter. Diana then rushes off to Fenn's little country house. Manners learns of it and goes with his cousin, Peter Manners, to save her reputation. He tells her that if she insists she shall have her freedom but that until she is married to Fenn, she must not live with him. She agrees. Manners declares that the only divorce which will completely save her name will be one secured in the grounds of infidelity and that lest someone declares there was a fake divorce, he will give her real cause for complaint. On the way back to town Peter Manners nearly succeeds in an attempt to kill Fenn by wrecking the automobile in which they are traveling but thinks better of it at the last moment. The divorce is accomplished and Mrs. Herriot plays the part of the co-respondent. She is really in love with Manners and indignant at Diana for the treatment she has accorded him. In a moment of anger Mrs. Herriot writes Diana some interesting and intimate details concerning Fenn which could be only known to one who had known him very well indeed. Manners learns that Diana is about to have another child. He determines to steal Tam. He goes to Fenn's house and mounts a ladder to his daughter's window. Fenn hears him and enters with a double-barreled shot-gun and shoots Manners dead. Diana's love for Fenn is killed at the same time but she determines to stick to him for the sake of Tam.
Locale: New York and Adirondacks.
Picture High Lights: Many emotional scenes.

* * *

Only Henrietta

By Lela H. Richards

Character of Story: Story of a young girl.
Theme: Poverty.
Characters: Henrietta Kirby; Etta Kirby, her mother; Minnie Haswell, a friend; Mrs. Lovell, a society woman; Dick Bently, a young man from the East; Van Dyne Alstyne.
The Plot: Henrietta Kirby is the daughter of a hair-dresser and beauty specialist in a small town in Colorado. Her mother has formerly been a sewing woman in a New England town. Henrietta is a beautiful high-spirited girl who is distressed because she has no father — or no father of whom she knows anything. She presses her mother for information regarding her father and finally learns that when her mother was a young woman she had been called in to sew for the aunt of Henry Crosby, a young aristocrat of the New England town but totally dependent upon his aunt for his support. The two young people fell in love and Henry Crosby insisted upon marrying Etta Kirby in spite of the opposition of his aunt When the marriage took place, his aunt forbade him to come any longer to her house and cut off her support. Henry tried for a long time to find work which would enable him to support his wife but even when the child came he had not succeeded in making a connection which

Good Fiction Suitable For Film Production

would pay for their living. Etta kept on working and was able to support them all after a fashion but Henry could not stand the humiliation of living upon his wife and finally disappeared with the idea of going elsewhere to make his fortune and to return with plenty of money. He finally wandered to South America where he began to make money and about the time of the opening of this story he sent a check to his wife and some presents to his daughter whom he remembered as an infant in arms. Henrietta, named for Henry and Etta, is very indignant at the treatment her father has accorded her mother and will not write to him and declares that she never wishes to have anything to do with him nor even to make any use of any money which he may send. Her mother points out, however, the fact that they are sadly in need of help and that they cannot afford to throw away any money and that, after all, the father loved them both and was, in a way, a victim of circumstances, having been brought up to believe that he was rich and that he would never want for anything. The story proper is concerned with the efforts of Henrietta's mother to secure for her the advantages which she feels the girl ought to have, but which she can hardly afford. Mrs. Lovell, a society woman and one of Mrs. Kirby's customers — Kirby being the name she assumed or resumed when her husband left her — takes a great fancy to Henrietta and volunteers to give her a thorough course in reading without charge. Henrietta, who has fed largely upon lurid romances, is delighted and Mrs. Lovell is soon struck with the resemblance of the girl to Henry Crosby — a girlhood friend. Crosby dies leaving Henrietta and her mother enough to keep them from want and to insure Henrietta's education. There is slight love interest, suggested only.

Locale: Colorado.

Picture High Lights: As a picture this story furnishes a character in Henrietta and material to build upon in the missing father and the romance of the father and mother.

* * *

The Mystery of the Red Flame
By George Barton

Character of Story: Mystery story.

Theme:

Characters: Hugh Garland, Special Agent of Treasury Department; Bromley Barnes of the Secret Service; Colonel Basil Wharton, collector of jewels; Dora Wharton, his niece; Jules Jacquette, another collector; Victor Jayne, a suitor for Dora's hand; Dr. Henderson, the Colonel's physician.

The Plot: Hugh Garland, a recently appointed special agent for the Treasury Department is assigned to the home of Colonel Basil Wharton, an amateur collector of precious stones, to watch for the Red Flame, a red diamond of great value which is supposed to have been smuggled into the United States from Brazil. This diamond had been split into two parts, one of which was preserved in the national museum in Brazil and the other belonging to a rich Brazilian. Arriving at the house, Garland finds that Jules Jacquette and Victor Jayne are there as house guests. All has been prepared for Garland and he enters the house as a sort of personal secretary to the Colonel, his chief duty being to keep track of the rare coins, books and jewels of the collection. Garland falls in love with Dora and she with him. He finds that the celebrated diamond is not among the collection proper but during a conversation when all are present Dr. Henderson gets on the subject of this stone and twits the colonel with the fact that it is supposed to be in the United States and it is not in his collection. Colonel Wharton then states that it is in his possession and takes it from a safe in the library and exhibits it. Garland reports this to Barnes by telephone. During the night Garland hears someone in the library and sees Dora take the stone from the safe. A newspaper account of the jewel states that the diamond which has come to this country is not the one belonging to the individual but the one which belongs to the Brazilian Government. When Colonel Wharton reads this he is stricken with a mild form of paralysis and is not able to tell the Doctor or Garland where he got the stone. Jacquette and Jayne accuse Garland of being a spy and he admits that he is a Treasury agent. Dora thinks that he has been making love to her merely to get information and orders him from the house. Garland hears a conversation between Jayne and Jacquette which convinces him that they are in the plot.

Helen Ferguson and Elsie McLeod, in "The Gray Brother," a new Edward A. MacManus Production

A man in a gray suit who has been hanging about the place turns out to be a dealer in gems and on investigation it is found that he had the diamond in his possession and that he has the key to a house on the edge of Washington where any amount of smuggled goods are secreted. It develops that Dora lost the stone the night she took it from the safe and it was found by a maid who buried it in the yard. Jayne meanwhile has been trying to persuade Dora to marry him, saying that this was her uncle's desire. The maid confesses to Garland and Garland hastens back to the Wharton place — which is out of town — with Barnes and other detectives. They arrive just in time to prevent the marriage. Jayne is arrested for stealing the stone, but Jacquette escapes to the house where the smuggled goods are stored and there he has a terrific battle with Garland. Garland is knocked senseless but the capture is finally made by Barnes. All ends happily.

Locale: Washington, D. C.

Picture High Lights: Good mystery story with dramatic possibilities.

* * *

Free Air
By Sinclair Lewis

Character of Story: Automobile romance.

Theme: Snobbery.

Characters: Claire Boltwood of Brooklyn Heights; Judge Boltwood, her father; Milt Daggett, a product of Shoenstrum, Minnesota; Jeff Saxton, a model young man; The Gilsons; Bill McGolwey, proprietor of the Old Home Lunch. "Pinky," a knight of the road.

The Plot: This is decidedly a "different" type of story, both in the nature of the action and in the motives of the leading characters. It is an outdoor story covering a large portion of the Northwest. Claire Boltwood and her father set out in their roadster to tour from Minneapolis to Seattle. This is partly for the sake of seeing the country and having such fun as may come of it and partly because Boltwood's doctor thinks that the outdoor atmosphere will do him good. As they are passing through Shoenstrum, Minnesota, the youthful owner of the garage of that village spies Claire and suddenly makes up his mind that he will make a trip to Seattle in his little Teal car which he effectionately terms "the bug." He has the good fortune to be of help in towing Claire's car out of a mudhole the first day out and thereafter keeps to the trail. Claire does not wish to encourage strange young men but there is something appealing about the young mechanic and he certainly has a vast store of knowledge about cars and how to make them behave on unmannerly roads which turn into deep sloughs of mud when one least expects it and run up the sides of mountains without warning. On several occasions Milt Daggett, for such is the young man's name, is the means of escape from some predicament and Claire finally has to admit that it is safer to have him along than to travel without him. He particularly distinguishes himself by pulling from the running board of Claire's car a ruffian who had begged a ride and then threatened to rob the Boltwoods and run away with their roadster. Milt is the product of a village where baths are weekly events and Claire is the froth on the top layer of the cream of exclusive Brooklyn society. On the road, however, one gets a different "slant" as Milt says, so that by the time they reach Yellowstone Park, Milt and Claire are quite chummy and she is encouraging him in his plan to enter the University of Washington as a student of engineering. And then, at Kalispell, who should show up but Jeff Saxton, the very model of Brooklyn propriety, official suitor for Clair'e hand and a good fellow, successful too, in spite of the fact that he is a first class snob and prig. Milt arrives with a disreputable passenger whom he has picked up on the road and does not contrast well with Jeff. Milt realizes this and proceeds to rush on ahead but is again overtaken and he and Claire enjoy one highly exciting adventure which results in the wrecking of Claire's car and the death of "Pinky" — Milt's passenger — who meets death in an attempt to steal the roadster. At Seattle Claire visits the Gilsons, who conspire with Jeff to make Milt rediculous, but Claire by now has learned that Milt has more to offer her than any of the people in her own set, and so, when the opportunity offers, they run off together in the "bug."

Picture High Lights: This story has more picture possibilities than may appear from this very brief synopsis and the action does not require an actual trip across the continent. It has the virtue of absolute novelty.

Expects "The Blindness of Youth" Will Meet Demands of Public

"The Blindness of Youth" which is about to be released by the Foundation Film Corporation, 1600 Broadway, New York, is a story that will come close to touching the heart of every motion-picture fan, it is stated. The screen version of the story is declared to be of the type every exhibitor will welcome. The theme of the "Blindness of Youth," it is said, will carry the interest of the reviewer to the end of its screening.

Murray W. Garsson, general manager of the company talked with a number of prominent exhibitors and exchange managers regarding the likes and dislikes of the theatre-going public. After a thorough investigation of the subject, Mr. Garsson said that he found that the public in general is in favor of the picture with a touch of society life and the society girl as the basis for the story. Considering their tip worthy of consideration, Mr. Garsson set out to purchase material along these lines and "The Blindness of Youth" was his final selection.

Cast of "The Luck of Geraldine Laird" Wins High Praise

Miss Bessie Barriscale's manager, J. L. Frothingham, praised highly the work of the entire cast in the production of "The Luck of Geraldine Laird," but showered special marks of approval upon the efforts of Miss Barriscale and Niles Welch, who plays opposite Miss Barriscale. His statement concludes as follows:

"In fact I might add, that the entire cast from Miss Barriscale down to the little children, Mary Jane Irving and Theo-Alice Carpenter, and their pet dog, give a performance that is sure to prove a delight to those who appreciate real acting. Each one seems to live and feel his or her part, and that is after all the most essential things."

In and Out West Coast Studios

Famous Players-Lasky

CECIL B. DEMILLE is expected back in a few days from New York where he made the final scenes for "Why Change Your Wife." This will make possible the completion of the work of editing this DeMille subject. Thomas Meighan, who went to New York with Mr. DeMille, will remain East until early in December, but his arrival will not delay production of "The Prince Chap," in which he is to be starred under the direction of William DeMille. This subject will be an Artcraft Special.

"Where Julia Rules" is to be the next vehicle for Bryant Washburn, this star having completed his work in "The Six Best Cellars." James Cruze will be the director of the new subject.

Ann Little has been selected for leading woman for Wallace Reid in "The Bear Cat." The company, this week, is back from San Francisco where the final race scenes of the picture were made. This subject will require the use of the largest auditorium in Los Angeles — that of the Shriners — where an automobile show or exposition will be staged especially for scenes in this subject. Automobiles of all makes, together with accessories of all kinds, will be used for the display.

Three hundred negroes were taken to a desert island off the coast this week to work in the Houdini picture, "Terror Island."

Adolph Zukor is back in Los Angeles after spending a few days in San Francisco and will remain at the West Coast studios of the Famous Players-Lasky for the next two weeks.

Fox Studio Notes

THE Fox studio has taken on renewed activities between picture seasons there, and now all of the producing units are actively engaged on new subjects with but one exception. Edmund Lawrence and Denison Clift, as codirectors, are making the final scenes for the Madlaine Traverse subject, "What Would You Do?" which was written by Clift. George McDaniels is playing the male lead.

Edward J. LeSaint (who says Motion Picture News never carries his name) has just begun work on a new Gladys Brockwell picture which has been titled "White Lies." While some scenes of this photoplay were taken this week, the entire cast has not been assembled.

Buck Jones is at work on the second of the new series of Fox Western pictures, and in this a new leading woman will be introduced in the person of Vivian Rich, who will be remembered as star of American releases. Miss Rich has been out of pictures for the past year or more. Charles Swickard is directing this subject, which has been titled "The Last Straw."

The Fox William Russell Company has a new leading woman who will make her first appearance in "The Lincoln Highwayman," now in production under the direction of Emmett Flynn. The leading woman is Lois Lee who, in 1917, was winner of the beauty and brains contest conducted by the Photoplay Magazine, and who has since played in several Essanay and Universal pictures. Miss Lee recently came to the Coast, and it was through the effort of the Mabel Condon exchange that she has been lifted to the position of leading woman.

Tom Mix is now working in "3 Gold Coins," written especially for this Western player. Margaret Loomis, a dancer of national reputation, who has played in many Lasky subjects, is leading woman for this company. Cliff Smith continues as director of the Mix pictures.

"Her Elephant Man," which is to be the initial starring vehicle for Shirley Mason, will have Albert Roscoe as leading man. The work of filming this was started in the past few days by Director Scott Dunlap.

Thomas H. Ince Newsettes

AFTER a rehearsal of three weeks the Douglas MacLean-Boris May Company has started work of actual shooting on their latest comedy which has been given the working title of "Playing With Fire." Lloyd Ingraham is directing the production under the supervision of Thomas H. Ince, who has supplied an excellent supporting cast for the co-stars, which includes such names as Wade Boteler, who made a big hit as the Mess Sergeant in "Twenty-three and a Half Hours' Leave," Norris Joynson, Wilbur Higby, Mollie McConnell, Grace Morse and Bob Walker. Bert Cann is behind the camera.

Last week marked the completion of the Ray picture, "Watch Out, William," and in the course of the next day or two Charles Ray and his supporting company will start on their next production which is taken from the story "Homer Come Home," by Alexander Hull, and adapted to the screen by Agnes Christine Johnston. In this story Mr. Ray will play the part of a young man with broad guage ideas in a narrow guage town, and in order to accomplish his purpose he finds it necessary to leave his native village for a sojourn in the city. On his return to the village, having become sophisticated in the ways and dress of the city, he proceeds to put over his big plans and wins the heart of the village belle, much to the chagrin of the villain, but to the great advantage of his own home town.

Doings at Vitagraph Plant

PRESIDENT ALBERT E. SMITH, since coming to Los Angeles, has consummated a new contract with Larry Semon, and the comedian this week began work on his first two-reel subject under this contract. The new document is referred to as a three million dollar contract, and is said to stipulate that Semon shall make thirty comedies in the next three years, each of which is to cost $100,000.

The new Vitagraph serial to feature Joe Ryan has been given the title of "The Black Soviet," and it is now thought the filming of this will be started within the next few days. Bert Ensminger has been selected to serve as co-director with the featured player, but leading woman and other members of the cast have not been named.

William Duncan will have Edith Johnson, it is definitely announced, as leading woman in the forthcoming features which he will put in production next week following a short vacation.

The Montgomery and Rock unit have been away from the studio all week working on scenes which require a leap of 23 feet from the top of one building to another. All the scenes for the comedy, with the exception of the most hazardous, will be filmed prior to the taking of the leap, and this scene will be made before the end of the week.

What Metro is Doing

METRO has secured the screen rights for the very popular novel, "The Four Horsemen of the Apocalypse," by Blasco Ibanez, and Director-General Maxwell Karger announces that it will be filmed as a Screen Classic.

June Mathis has been granted a vacation, and left this week to spend several weeks in New York.

Graham Pettie has been selected to play the role of a backwoods tailor in Bert Lytell's "The Right-of-Way." He has had a very wide experience on the speaking stage, and has played in pictures since 1915.

Completion of the Viola Dana Screen Classic, "The Willow Tree," is announced. This was made under the direction of Henry Otto, and contains some of the most elaborate settings, both interior and exterior, made for a photoplay at the Metro studio.

Robert Emmons, aged forty-five, an actor who has appeared in many West Coast subjects, died suddenly of heart trouble at the Metro studios November 22d. On the day of his death he had taken part in the society circus scenes for "The Walk-Offs," the forthcoming May Allison picture.

HERE AND THERE

LOUIS BURSTON announces the completion of the King Baggot film, "The Hawk's Trail," which has Rhea Mitchell and Grace Darmond as the leading women, and which was made under the direction of W. S. Van Dyke. It is very probable that a new producing unit will be formed by Burston to take up the making of five reel or larger subjects, and reports have it that Grace Darmond will be the featured player.

The Francis Ford Company is working on the seventh episode of the "Gates of Doom," principality serial in which Ella Hall plays the lead, with Mark Fenton, Elsie Van Name and Phil Ford as principals.

The Great Western Pictures Corporation, recently organized by Emmett Dalton and Dan Ryan, has completed two two-reel subjects under the direction of Francis Powers. Dalton, who will be remembered as star of "Beyond the Law," made by the Southern Feature Film Company, is taking the leading part in this series of Western films. He has Caroline Wagner and Mary Scott as his leading women, and they will alternately appear in pictures of the series. William Addison Lathrop is author of these stories.

Marshall Neilan and his company of all-star players, including Lewis Stone, Marjorie Daw, Jane Novak and Barney Sherry, are now hard at work in the northern part of Canada filming the final scenes for Mr. Neilan's first independent production, "The River's End," an adaptation of the story of the same name by James Oliver Curwood.

All the exterior scenes of the picture will be filmed in the North and Mr. Neilan estimates he will be away for two or three weeks.

Others who made the trip were William Bomb, production manager; Tom Held, assistant director; Henry Cronjager, Sam Landers, and Dave Kissen, cameramen: Foster Leonard and Bill Lenhian, assistant cameramen; Charles Smyth, Mr. Neilan's secretary; George Elder and Frank Stucky, propertymen.

Miss Mary Pickford and mother arrived from New York after attending the third hearing in the suit brought by Mrs. C. C. Wilkinning for commissions claimed to be due her for services rendered in securing an engagement for Miss Pickford with Famous Players Pictures Corporation, in which trial the jury rendered a verdict for the defendant. Miss Pickford began work immediately upon her arrival on the last scenes for "Pollyanna." About two weeks will be required for finishing the making of scenes for this, which is to be the first United Artists release.

Francis Marion, scenario writer for Miss Pickford, has been at the Coast for the past few days working on the subtitles for "Pollyanna." She was accompanied by her husband, Fred Thompson, to whom she was married on November 2d. Thompson is all around world champion athlete, having won that title at the Olympic Games in 1912. The couple were to be married in Paris more than a year ago, but the signing of the armistice changed the plans of the army, and it was impossible for them to meet until they both returned to New York recently.

There is a convention of famous authors this week at the office of Ben B. Hampton, those present being Zane Grey, Stewart Edward White, Emerson Hough and Winston Churchill, who will spend some time here in consultation with Mr. Hampton and his staff respecting forthcoming productions of this studio. Film versions of Emerson Hough and Winston Churchill novels will be started in the very near future, and inasmuch as the productions bear the signature of the authors' personal endorsements, they are giving the producer, Mr. Hampton, all the personal co-operation possible.

Archer MacMackin has been engaged as director for the Gale Henry comedies, and this week began work on a picture which has been titled, "House Hunting." The supporting players will be Billy Franey, Hap Ward, Phyllis Allen and a number of girls. MacMackin has had a wide experience in the direction of comedies, and has written senarios for many. He became identified with the industry a number of years ago with Essanay.

A new producing company has been organized by the Mitchell Lewis Corporation according to announcement by General Manager Clarence J. Williams, which will make Bradbury productions. The first of these is now in the process of filming and is known under the working title of "Hollyhocks."

Goldwyn Studio Notes

EXPANSION of production of the Goldwyn Company at Culver City this week made necessary the acquisition of additional space for buildings and settings, and a deal was closed by General Manager Abraham Lehr for the purchase of thirteen acres adjoining the studio. This gives the Goldwyn studio a frontage of half a mile on Washington Boulevard and a total area of about fifty acres. The property is now in almost a triable shape and very advantageous in every respect for studio and setting sites. It will be possible, by the use of this land, to keep street scenes standing, and these may be changed for this or that production, thus reducing production costs.

The Goldwyn Flying Corps is a new organization capitalized at several thousand dollars, which was organized this week by G. B. Manley of the production department, who was a member of the U. S. Aviation Corps in France. The stockholders are all members of the Goldwyn staff, who have subscribed the total amount of stock, and the money thus raised will be used for the purchase of airplanes, order for the first having been made. General Manager Lehr has granted the officers of the corps the use of land in the studio for aviation field, and the Goldwyn Company will build a hangar. The machines are to be used by members of the corps and rented to the studio or the public. They may thus be of service in delivering film or taking supplies or people to location.

Practically all the Goldwyn companies have been in production on their present subjects for the past four to six weeks, and all will finish at about the same time, so there is very little new in the matter of production other than has been announced in this department.

Hollywood Hokum

DECEMBER 13, 1919 **NEWS** **MORE NEWS**

It rained.

Rumors are numerous.

There ain't no news.

Bill Hart has made "Sand".

C. B. de Mille's back in town.

Thanksgiving was with us last week.

Mary Pickford's home from New York.

Adolph Zukor was in Frisco this week.

Edwin Carew's in our town to make films.

Mabel Normand has made a new contract to play in films.

We again hear that John Bowers is expecting his yacht from New York.

About all the studios are doing is finishing pictures started weeks ago.

Lynn Reynolds we hear is vacationing after two weeks on the desert with Harry Carey.

When King Albert was here, Tom Ince entertained him, and he did the same for Harry Lauder.

Ben Carre, Neilan art director, is the first film colony victim to be effected by the Flu.

E. Mason Hopper denies the statement that a director must wear puttees to make a successful picture.

After hearing directors tell of their pictures, HOKUM concludes there are many a jest spoken in truth.

Bill Duncan has a dog named Nig that has walked through enough cheese to cause a loss of fifty thousand.

Victor Heerman's Thanksgiving pastime is visiting a local orphan asylum and dishing out candies, fruits, etc.

Alice Lake don't want a photographer to retouch her negatives. She insists that all her nose shall be retained.

Dal Clawson, it might be said has returned to his first love — he has a new contract for a year with Lois Weber.

The epidemic of going up has spread to the Marshall Neilan studio. Naida Carle of the publicity department took the air.

Bessie Barriscale has invented a title that many of our town can use by placing the letters M. E. after their name — Movie Extra.

Jack Warner, judging from the Al St. John Comedy titled, wants to hurry the game along. Here they are: "Speed," "Cleaning Up," and "Skip Ahoy!"

Reports from San Fransisco are to the effect that George Melford's voice could be heard above the din when the ferry and steamer collided for "Sea Wolf" scenes.

Will Rogers has been lecturing daily for free lunches using the subject of "Liars." He says the grand lodge is located in Los Angeles, and also claims that he's a big liar.

A visitor at U City saw Film Editor Frank Lawrence looping print through his hands, and immediately thought he was making patent leather belts as a by-product of film production.

Mary Miles Minter is doing public appearances at San Francisco and Oakland Theatres, and Henry L. Massie, her personal representative, is seeing that all the newspapers hear about it.

Since the Goldwyn band was organized, many of the studio folks have banded together anl formed an Aviation club. It may be the band had something to do with starting the latest movement.

Harry R. Brand, who wrote pieces for the Los Angeles Express, is now Remingtoning at Al St. John's comedy studio, where he is adding his wit to subtitles as well as his imagination to "news" stories. Along the same line we learn that Dean Fifield, who made a lot of American studio stars famous, is now adding laurels to Syd Chaplin, after a year with Uncle Sam. Gentlemen of press agentry should feel proud that these two men have joined the ranks.

EARL MONTGOMERY

MONTGOMERY & ROCK
VITAGRAPH

JOSEPH ROCK

Alan Forrest

LEADING MAN

"The Forgotten Woman"

P. D. Sargent Productions Co.

JACQUES JACCARD

Producer-Author and Director

"Cassidy of the Air Lanes"
"Cyclone Smith" and
"Tempest Cody" Stories

UNIVERSAL

SCOTT DUNLAP

DIRECTING FOR

Fox Film Corporation

HOLLYWOOD, CALIF.

Doris Schroeder

CONTINUITY AND ADAPTATIONS

CURRENT RELEASES

"The Trembling Hour"
AND
"Under Suspicion"

UNIVERSAL

HECTOR CLOVERIO

SUPERVISING

CLOVERIO FILM COMPANY COMEDIES

NOW BEING PRODUCED

NOEL MASON SMITH

Directing
Jimmy Aubrey

BIG V COMEDIES AT
VITAGRAPH

Current Releases: "SQUABS AND SQUABBLERS"
"BUNGS AND BUNGLERS"

Professional Section

Sub-titles to Go? Not in the Opinion of Frank Woods

WILL the motion picture go through a process of evolution until the subtitles are quite needless to help tell the story? Not in the opinion of Frank E. Woods, supervising director of Paramount pictures.

There has recently been a revival of the talk about the alleged improvement of photoplays by the elision of the printed word. Mr. Woods thinks it is neither possible nor desirable. "It is true," he said, "that long or needless titles are generally the stamp of a poor quality film, but it does not follow that titles are undesirable per se.

"It rather appears to the fancy to suggest that a picture might be so well made as to eliminate the need of explanatory titles. But that deduction is wrong because titles are not explanatory; in pictures they are as much a part of the action as they are in the spoken drama. And they perform their function of enlightening the spectator quite as much as the depicted action.

"Just as in the stage plays, so in the screen plays, words are often absolutely necessary to give the key to the situation. You can picture an actor's expression or movements with great skill and still not convey what is taking place in his mind; yet it is in the mental clash that the best drama consists."

Montgomery and Rock Take Many Chances

The grave dangers that lurk in even the slightest alteration of plans for a movie thrill was forcefully illustrated last week when Montgomery & Rock Vitagraph comedy stars were making ready to film a spectacular jump from the roof of one tall building to the roof of another, slightly lower, on the opposite side of a narrow downtown street.

The width of the street, from wall to wall, at the front end of the buildings was carefully measured as twenty-two feet, and for several days the comedians practiced broad-jumping at the studio until they finally reached the point where Joe Rock was able to jump a distance of twenty-one feet and Earle Montgomery could clear a distance of little over twenty feet.

The team then calculated that with the drop of some five feet that would be encountered when the jump was made from building to building that they would be able to successfully perform the feat.

Harry Revier, directing "The Return of Tarzan" for Numa Pictures Corporation

But when they arrived on the roof of the building they discovered that a small chimney in the center of the roof at the point from which the jump was to be made prevented a run of some hundred feet that they needed to gain momentum. The cameras were then moved to focus at a spot nearer to the rear of the buildings and the stars made ready to make the jump from that point. Then someone remarked that the distance looked greater at the rear of the building than it was at the front, but this was set down as being a perspective allusion until the distance was measured and found to be nine feet wider than the best jump achieved by the comedians. The distance between the buildings at the second point was over thirty feet.

Ten Picture Stars Aid Legion's Replacement Bureau

The boys of the American Legion elected ten favorite motion picture stars to assist them at the benefit ball given Armistice Night, November 11, in the Shriners' Auditorium of Los Angeles, Cal. The proceeds are to be used for the maintenance of the war replacement bureau, one of the most effective aids for returned soldiers.

The players so honored are: Antonio Moreno, Wallace Reid, Bryant Washburn, William Russell, Tom Forman, Madge Kennedy, Betty Blythe, Enid Bennett, Gladys Brockwell and Carol Mac Comas. Each of the stars gives away one dance to a holder of a lucky number drawn with the ticket of admission.

HECTOR V. SARNO

Current Release

"The Right to Happiness" with Dorothy Phillips and Rex Beach stories produced by Goldwyn.

In Production

"Rio Grande", Edwin Carewe's production of Augustus Thomas' story. Playing most important role.

About the Players

Roger Lytton, who recently finished his part in the Hallmark production "High Speed," says that he finds the police force efficiency about Union Square, so far as harmless and law abiding actors like himself are concerned, just 100 per cent. perfect. Mr. Lytton was returning home at 2 a.m. the other morning, shivering with cold from the after effects of having been obliged to escape innumerable times, in the chilly midnight atmosphere, from a supposedly burning house, clad in only his shirt and trousers. He was carrying a bag — a bag that he had always before imagined to be handsome enough to be quite inconspicuous — but the police, it seems, didn't find it so. In his journey of three blocks, from the subway station to his studio apartment, Mr. Lytton was stopped no less than three times by as many uniformed officials, and questioned as to the contents of that bag. And each time, no sooner had he began to explain that it contained merely a few boxes of make-up and several suits of clothes, than the careful officer of the law exclaimed in words to this effect: "Ah, sure, an' I've seen ye that oftin meself in the fillums. Sorry to bother ye, but there's many a bag like that with bombs in it these days, and we 'ave our orders, ye know."

Betty Ross Clarke, who played the feminine lead opposite William Farnum in "If I Were King," tells an amusing story of the way she secured her first part in pictures. She was intent on the wall directory of a large office building, and oblivious to everything around her, when a remarkably good looking man, whom she doesn't remember ever having seen before, touched her arm, apologized for disturbing her, and told her that if she wanted an excellent part in a big film production, he would advise her going to the Fox office at once. Not knowing whether to take him seriously or not, Miss Clarke finally decided to take a chance. No one at the Fox office could offer any clew as to the identity of the handsome stranger, but they told her that they thought they knew someone who would be glad she had come. The someone was J. Gordon Edwards, who signed her immediately for Mr. Farnum's leading woman. Fortunate is she who is a perfect type!

Mme. Olga Petrova, who has deserted the screen for a tour of 27 prominent cities in vaudeville, spent the only week's "lay-off" of her entire tour by journeying all the way from New Orleans to New York for one day — to spend Thanksgiving at her home at Great Neck, and to make a new Emerson Phonograph record of her original song "The Road to Romany" — returning Friday to Houston, Texas.

About Coast Players

When Harvey Thew, who had been writing continuity for Goldwyn "The Man in Lower 10," saw the headlines in a local paper concerning the recent Southern Pacific wreck near Los Angeles, he began to move toward General Manager Abraham Lehr's office. Fifteen minutes later, cameramen and assistants were in an automobile on the way to the wreck. Mr. Thew served as director, played in some of the scenes, and then later re-wrote the script so that the photoplay will contain the scenes of the most expensive wreck occurring in the west in recent years. Scenes were taken of the wreck of the demolished engine, the crushed cars and interiors of several of the Pullmans after all of the victims of the wreck had been removed.

Percy Hilburn is a self-made (camera) man. When motion pictures just began to be motion pictures, he was asked to do the camera work and his first-hand information came from catalogues of the manufacturers of cameras. With this meagre information, he became cameraman and laboratory man for Vitagraph and he must have made good for he remained there five years. Following this, he was engaged by Goldwyn to photograph Geraldine Farrar subjects at the time the contract was made with Miss Farrar. With the exception of photographing two subjects starring Mabel Normand, he has given practically all of his time to the making of Geraldine Farrar subjects. The most recent release, "The Flame of the Desert," is considered one of the finest examples of photography made for the screen.

Finis Fox, who wrote "Blackie's Redemption," one of the most popular Bert Lytell Metro releases, has been assigned to the work of preparing continuity for "Alias Jimmy Valentine," the O. Henry and Paul Armstrong safe-cracker story which is to serve Bert Lytell as his next vehicle.

With the engagement of Robert B. Phelan, as cameraman for Metro, bp Supt. Clifford Bultr, a heretofore unpublished

Virginia Brown, winner of the Motion Picture Classic beauty contest who has been signed to appear in Universal pictures.

chapter in the lives of three well known cameramen became known. Phelan was working with Dal Clawson, now with Lois Weber, and Dev Jennings, photographer for Goldwyn, in Death Valley, Califonia when the call of the camera first hit him. The three cameramen of today, were then surveyors, putting in their time marking off quarter sections in the then desert of California. That was in 1910 and they all made up their minds they would be cameramen and they've been working motion pictures ever since. These three men have been responsible for some of the most remarkable photography introduced on the screen and they all attribute a portion of their success to their intimate knowledge of the ability of a lens.

Anita Stewart is now in Los Angeles, at her home in Langham Park. A new studio has been erected for her next picture "The Fighting Shepherdess," which will be produced under the direction of Edward Jose. Miss Stewart, it is said, boasts of having had three of the best directors in the profession — Lois Weber, George Loane Tucker and Marshall Neilan, and declares that Mr. Jose, the Belgian director, will add a fourth name to the distinguished list.

Robert Vignola, who is under contract with the International Film Company, has arrived from the coast, and is expected to start work soon on a Cosmopolitan feature. It is probable that Mr. Vignola will direct Marion Davies at some time during his International connection.

Al Santell, the Universal comedy director, seems determined to die in action. In the filming of "Lower Four and Upper Three," the Universal comedy in which Joe Martin is starred, Mr. Santell recently tangled with the famous orang-outang and enjoyed the cracking of three ribs. A few days later he resumed his place behind the camera just in time to provide a landing field for a flying lion. The leaping jungle cat flattened Mr. Santell like unto a pancake.

Hardly had the director recovered from the injuries inflicted by the lion when he engaged in an altercation with Charles Bullephant, Universal's old pachyderm. The elephant lifted Mr. Santell so that he could whisper in his ear. Apparently not liking what he said, the beast dropped Santell, seriously injuring the pavement.

"Lower Four and Upper Three" is nearly finished — so is Al.

Thomas O'Brien has completed his contract with Frank Keenan and has been signed for a long term by Benjamin B. Hampton. He will first appear opposite Claire Adams in "The Dwelling Place of Lights," from the novel by Winston Churchill. Jack Conway will direct.

Denison Clift Directs Fox Feature

Denison Clift, Fox scenario editor, has temporarily forsaken the typewriter to direct a special feature starring Madlaine Traverse.

This is a powerful problem play entitled "What Would You Do?" The story was specially written by Clift, who also put it into scenario form.

Special effects will make this a notable feature, and in his direction Clift is developing some novel touches to emphasize the dramatic moments of the story.

George McDaniels is playing the leading male role, that of Hugh Chilson. The story starts in New York, switches to South America, and ends in New York. The production will be released on the Excel Program early in 1920.

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Honor Roll

(1199)	Sydney Crowder	Sparta, Tenn.
(1200)	H. Kinison	Salem, Ill.
(1201)	Charles O. Martin	Boonville, Ind.
(1202)	H. L. Curtis	Ashland, Ky.
(1203)	W. E. Brown	Herrick, S. Dak.
(1204)	W. H. Walls	Danville, Va.
(1205)	Peter A. Behrend	Milwaukee, Wisc.
(1206)	Ralph Kratzer	Anamosa, Ia.
(1207)	Elmer Mineard	New Brighton, Pa.
(1208)	R. C. Morgan	Blackfoot, Idaho
(1209)	D. L. Peacock	Liptonville, Tenn.
(1210)	Al. Dolan	Cleveland, Ohio

Blank for New League Members

Member's name.....

Home address.....

Name of theatre where employed.....

Address of theatre and name of manager.....

.....

Suggestions

Y. D. A. No. 1160:

Let's publish a journal of letters from N. A. M. L. members. I, for one, would pay for a subscription.

Also, why not have "good" buttons and charge extra for them?

REPLY:

What do other members think of this plan? Y. D. A. doesn't make it clear what these letters would cover. Perhaps if he expresses himself at greater length, he would interest a large number of the 1200 members. All a scheme of this sort needs is support — both moral and financial.

Someone else suggested a better button some months ago but his letter didn't bring in any response from those who must have read it. At the present rate of labor, the buttons which are supplied members without charge, cost MOTION PICTURE NEWS several cents apiece. A really "good button" would probably cost around 35¢ to 50¢. If we hear from enough members, we will consider the possibility of having better buttons for those who desire them.

American Film Co. Puts Out an "Aero Special" Camera

THE subject of aerial photography has, during the past few years, occupied the attention of camera experts, to the extent that a number of different types of cameras have been invented in the effort to overcome the peculiar difficulties of photographing from a rapidly-moving machine flying at varying elevations. The majority of these cameras used to-day with any degree of success, however, are extremely cumbersome affairs with metal boxes, heavy to handle and highly complicated in their mechanical construction.

Simplicity itself, this contrivance is the result of many months' experimenting by the photographic department of the company's studios in Santa Barbara. The camera was designed and perfected by E. P. Moore, chief still photographer, was manufac-

The American Camera

tured entirely in the studio shops, and already has a remarkable collection of exceptionally fine "still" photographs to its credit.

Being less than seven pounds in weight, the camera is readily handled from any position. As shown in the photograph, the box is so shaped as to offer a minimum surface to wind-resistance—a most important factor when traveling at high speed, as a high wind pressure will completely demolish the usual type of camera bellows.

The camera makes an 8 x 10 negative, and is so built that standard plate-holders from the ordinary still cameras may be used without requiring change or adjustment. A Turner-Reich Anastigmat F:6:8 lens is used in an adjustable focusing ring attachment, in such a manner that the focus can be regulated to correspond with the altameter readings for various elevations.

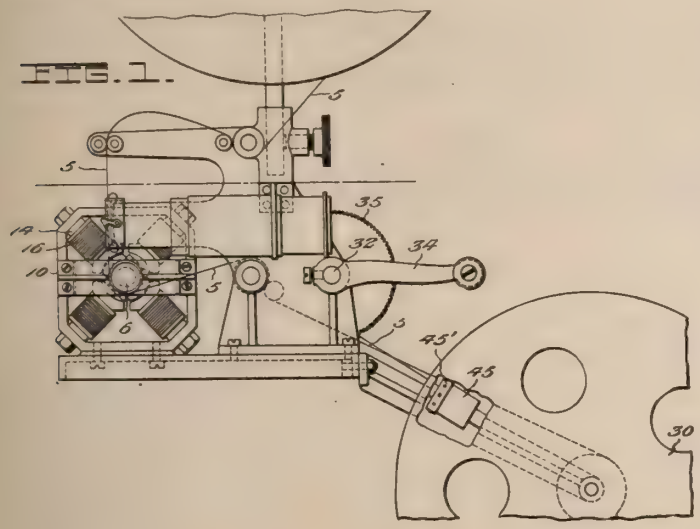
When King Albert and Queen Elizabeth of Belgium visited Santa Barbara recently, His Majesty displayed enthusiastic interest in the ingenious device which was to take aero photographs of Santa Barbara as souvenirs of his flight over the city in the Loughead seaplane. With characteristic thoroughness, he requested the inventor, Mr. Moore, to explain its mechanism in detail. In the accompanying photograph, taken just before the flight, the king is shown learning how to operate the camera.

A Few Notes on Condensers by a Man Who Knows

Excerpts from the Transactions of the Soc. Motion Picture Engineers

By Dr. Hermann Kellner

ON account of spherical aberration in the ordinary condenser, the rays coming from the source and passing through its marginal zone, intersect the optical axis nearer the aperture plate and under a much greater angle than the rays passing through the center of the condenser. If the diameter of the lens is not large enough, it happens that some of the rays coming through the marginal zone of the condenser are not intercepted by the lens and, therefore, lost for the illumination on the screen. This is illustrated in the first figure.



Such loss may be avoided in two ways:

1st. By making the aperture of the lens large enough to collect those rays or by keeping the aperture the same as before and bringing the rear combination of the lens so close to the aperture plate that the lens intercepts the rays otherwise lost, in other words by reducing the working distance.

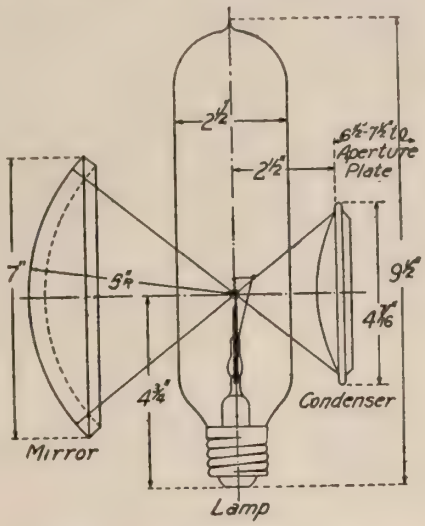
2d. By reducing the spherical aberration of the condenser so that the rays coming through the margin of the condenser pass through the lens.

The first remedy is not very inviting to the lens computer, nor to the lens maker. The greater the aperture of the lens in proportion to its equivalent focal length, the more difficult it is to correct the aberration and the more difficult it is to produce the lens, and also the more sensitive such lens is to small variations in the adjustment of the machine.

A lens with shorter working distance can be constructed by adding a third combination. This has the disadvantage of additional loss of light by reflection and absorption in the added member, amounting to 10%, which will have to be subtracted from the amount gained by the shorter working distance.

The working distance may also be shortened in a two-combination projection lens by increasing the distance between the combinations. This, however, has also difficulties of its own.

It seems to me more logical to leave the projection lens alone and remedy the evil by using a condenser that sends through the projection objective all the light which it collects from the source. For this purpose we must reduce the spherical aberration of the condenser to such an extent that the rays coming through the margin of the condenser intersect the optical axis near enough to the objective to be intercepted by the latter and thus contribute to the illumination on the screen. This is illustrated by the dotted lines in Fig. 2. The full lines show the path of the rays through the central and marginal zone of fully-corrected condenser.



30 Ampere Motion Picture Lamp, Corrugated Condenser and Spherical Mirror in Correct Operating Positions

I have here a model of a projection apparatus which shows very nicely the condition under discussion. These are interchangeable condenser systems, consisting of the same number of lenses and having the same equivalent focus and aperture. One of these condensers is spherically corrected and produces a small distinct image of the source, while the non-corrected one shows at the same distance a diffused image of the source surrounded by a broad circular halo. The outer zone of this halo which falls outside of the circumference of the projection lens is of course lost.

It is evident that with the spherically corrected condenser a lens of very much smaller diameter would be sufficient to give the same illumination on the screen as the large lens in combination with a non-corrected condenser.

I must confess that I cannot quite reconcile the figures of the loss given by Mr. Richardson and Mr. Burrows with an experience I had several years ago.

A short working distance lens was submitted to me * * *. It was claimed that this lens showed an increase of illumination of about 100 per cent. on the screen. A comparison between this lens and a lens of the ordinary type was made in the following way.

In the booth of one of the theatres of Rochester two machines of the same make and type were placed side by side and run under as nearly as possible the same conditions using the same size carbons, keeping the current the same, etc. The fields projected by the lenses in competition could be compared side by side on the screen. Under similar conditions the new lens was supposed to show 100 per cent. superiority in the illumination. The originator of the short working distance lens, himself, adjusted the machines, as well as for another comparison, the operator of the theatre and afterward a third impartial person. It goes without saying that the objectives also were changed from one machine to another. The judges sat in the orchestra too far away from the booth to know what was going on in the booth. The result was that no one could definitely tell which lens was illuminating the one field or the other. There were slight differences in the illumination but they were caused evidently by accidental conditions and did not at all depend upon the lenses.

The biggest theatre organ in the world is in the biggest theatre in the world

It is an Estey Organ

THE CAPITOL THEATRE wanted the finest pipe organ that could be made.

It is an Estey.

You know that good pictures attract people to *your* theatre this week. Good music brings them back there—every week.

You can always have good music if you have an Estey Organ. You will be independent of labor troubles, for in many theatres the Estey Organ does the work of an entire orchestra; and it has no union hours, for it is always there.

Your Estey Organ will be built to fit your theatre, just as this splendid organ was built to fit the Capitol Theatre. The cost of your organ will depend upon its size and the way it is built in—and it will not cost you as much as you think.

Hear an Estey Pipe Organ at any of the studios listed below, or write the home office. We will send an expert to talk with you, wherever you are, whenever you say.

HAVE you thought how much a residence organ in your home will add to its atmosphere of culture? It need cost but little more than a first-class motor car.

THE ESTEY ORGAN COMPANY, *Brattleboro, Vermont*

Other Studios at NEW YORK, 11 West 49th Street; BOSTON, 120 Boylston Street; LOS ANGELES, 633 South Hill Street; PHILADELPHIA, 1701 Walnut Street

HOW LONG?

How long would these Stars continue to earn their Enormous Salaries each year without the "endorsement" of the public?

How long would they be the pride of the continent without the "consent" of the people?

How long would the motion picture industry show progress without the favor of the masses?

How long would your theatre be kept open without the support of your patrons?

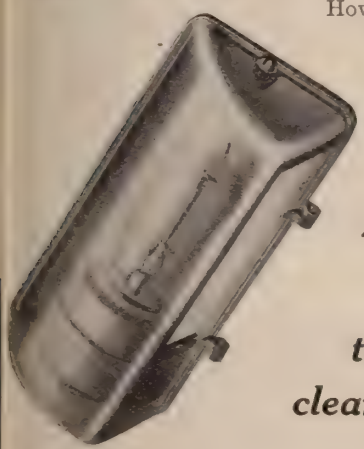
Figure your business out in any way you choose: It's the *public* you're catering to. The *patrons* who are responsible for your profits—your very "movie-business" existence.

NOW THEN:

How long will you continue to let your patrons poke, kick and strangle one another in the dark aisles of your theatre when there is an "Aislelite" to be had?

How long will you proceed to let the side lights of your theatre be a constant strain on your patrons' eyes, and detract from the clearness of the screen picture, when the use of "Aislelite" would enable you to dispense with side lights, overhead lights and flashlights?

How long will you let your patrons risk life, limb and liberty in pursuit of a seat when



THE AISLELITE

makes the pathway clear and distinct

How long will you continue to hold your patronage IF you allow your competitors to install the "Aislelite" before you do?

Distributed by

Inter. Cinema Equipment Co. New York N. Y.
C. F. Weber Company San Francisco, Cal.
Rialto Theatre Supply Co. Minneapolis Minn.
Western Theatre Equipment Co. Billings, Mont.
Southern Theatre Equipment Co. Atlanta, Ga.

Send today for Booklets

MANUFACTURED BY

THE BROOKINS COMPANY

Euclid Avenue and 18th Street
CLEVELAND, OHIO

More Dope on Shutters and Exposures

I NOTICED on page 2843 of your worthy paper where Chas. Geis, of Chicago, Ill., asks questions regarding degrees of shutter opening and its corresponding speed at normal turning of the camera crank and at 1 to 1

Does Mr. Geis in saying 1 to 1 mean one turn of the camera crank per second, as you interpreted it? Or does he mean one turn per picture, sometimes called "stop motion"?

If in the latter instance your figures should read:

180	degrees opening	1/4	second exposure
90	degrees opening	1/8	second exposure
45	degrees opening	1/16	second exposure
22.5	degrees opening	1/32	second exposure
11.25	degrees opening	1/64	second exposure
5.5	degrees opening approximately	1/128	second exposure

The above is figured for turning camera crank at normal speed of two turns per second, but on the "stop motion" or "1 to 1" shaft, instead of on the normal or 8 to 1 shaft.

If a motion picture camera man were working on a scene, turning normal, with a 90 degree shutter opening and a given stop or aperture of say f16., to get the identical exposure for trick "stop motion" he would change his crank to the 1 to 1 shaft, close his shutter down to 11.25 leave his stop or f. number the same, and crank normal speed of two turns per second. The resultant exposures would be identical, as they are both 1/64 of a second exposure.

The writer has been a photographer for the past fifteen years, and a motion picture photographer, making photoplays,—industrials,—weeklies, etc., for the past eight years, and the picture making section of the Equipment Department of the Motion Picture News is always of interest to me.

If there are any questions which might be in the minds of camera readers of the Picture Making Section which pertain to either still or motion picture photography, is tricks, development, printing, tinting, toning or camera accessories, cameras, etc., I would be glad to answer them, either thru' your worthy paper or direct by mail.

None of us are too old to learn. I believe in helping the other fellow, if he wants to know and if it will help him make better pictures, and better pictures in the theatres means bigger and better business for you, for me and for everybody concerned.

Yours, J. WILLIAM HAZELTON.

An Interesting Comparison

A COMPARISON of the following tables will show the superiority of using direct current from the basis of energy consumed and greater candle-power obtained. It is regrettable that the quality of the light from direct current cannot be shown in this table of comparative results.

Comparison of candle-powers obtained from alternating and direct current circuits with a given current consumption:

Arc amperes	Candle-power using A. C.	Candle-power using D. C.
20	624	4,900
25	894	6,220
30	1,700	8,750
40	1,830	12,000
50	4,566	16,500
60	4,650	.....

Watts Consumed Per Hour for a Given Candle-Power

Candle-power	I. C. with resistance	A. C. with resistance	A. C. with economizer	A. C. with rectifier
4,000	1,900	5,800	1,700	1,300
5,000	2,250	6,900	2,200	1,500
6,000	2,600	.....	.....	1,800
7,500	3,100	.....	.....	2,250
10,000	3,800	.....	.....	2,700
12,000	4,400	.....	.....	3,200
16,500	5,500	.....	.....	3,900

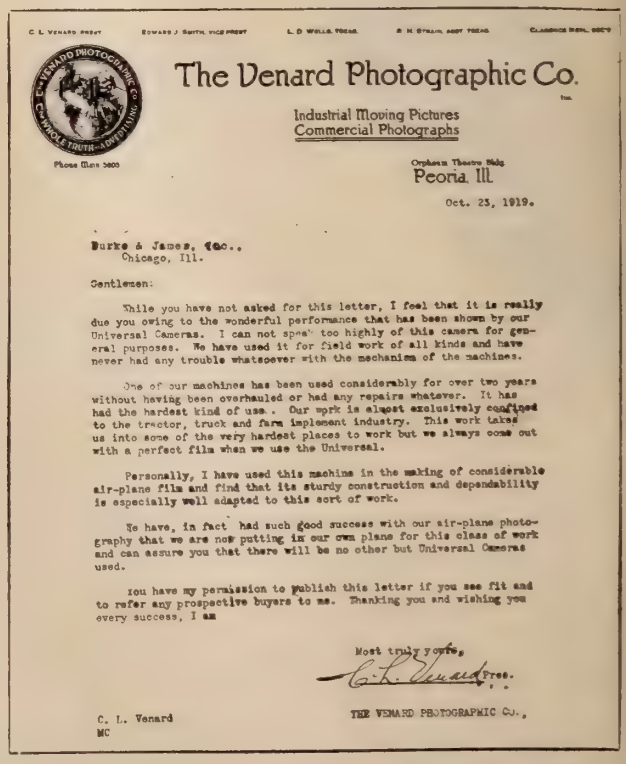
VENARD USES A UNIVERSAL MOTION PICTURE CAMERA

IN ALL FIELDS and phases of motion picture photography, the Universal Camera has proven its worth and utility—particularly in that most important field, the making of industrial film. Industrial film must be made under varying conditions and many difficulties.

The Venard Photographic Company makes a specialty of this type of work. Its operators use an aeroplane to fly to location and take bird's eye views of industrial plants which they are filming. They use Universal Cameras exclusively so they are sure of getting perfect film any time and all the time.

If you are considering the purchase of a motion picture camera, by all means get full information and catalog of the Universal before making any purchase. We will be glad to send them to you upon request.

BURKE & JAMES, Incorporated
Cine Department
252 East Ontario Street, Chicago, Illinois
225 Fifth Avenue, New York



C. L. VENARD PRES'T EDWARD J. SMITH, VICE PRES'T L. D. WELLS, TREAS. E. M. STRAIN, ASS'T TREAS. CLARENCE REEL, SEC'Y

The Venard Photographic Co.
Inc.

Industrial Moving Pictures
Commercial Photographs

Phone Main 3600

Orpheum Theatre Bldg
Peoria, Ill.

Oct. 23, 1919.

Burke & James, Inc.,
Chicago, Ill.

Gentlemen:

While you have not asked for this letter, I feel that it is really due you owing to the wonderful performance that has been shown by our Universal Cameras. I can not speak too highly of this camera for general purposes. We have used it for field work of all kinds and have never had any trouble whatsoever with the mechanism of the machines.

One of our machines has been used considerably for over two years without having been overhauled or had any repairs whatever. It has had the hardest kind of use. Our work is almost exclusively confined to the tractor, truck and farm implement industry. This work takes us into some of the very hardest places to work but we always come out with a perfect film when we use the Universal.

Personally, I have used this machine in the making of considerable air-plane film and find that its sturdy construction and dependability is especially well adapted to this sort of work.

We have, in fact had such good success with our air-plane photography that we are now putting in our own plane for this class of work and can assure you that there will be no other but Universal Cameras used.

You have my permission to publish this letter if you see fit and to refer any prospective buyers to me. Thanking you and wishing you every success, I am

Most truly yours,
C. L. Venard Pres.

C. L. Venard
MC

THE VENARD PHOTOGRAPHIC CO.,

PROJECT-A-LITE

TRANSFORMER AND ADAPTERS

Guaranteed to Give Satisfactory Service and adapted to either Alternating or Direct Current service.
WE GUARANTEE all our products to be free from mechanical or electrical defects.

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SIMPLEX PROJECTORS
SUPERLITE SCREENS
SPEER CARBONS
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Patented--accept no substitute
RADIO MAT SLIDE Co. MAKERS
121 W. 42 St. New York
For Sale by all Leading Dealers

Does Your Lobby Reflect the Quality of Your Show?

By Preston W. Grounds, Mgr. Display Dept., Consolidated Portrait & Frame Co.

YOU have, no doubt, seen the modern skyscraper in the course of construction.

There is a great similarity between the growth of this modern skyscraper and the mushroom-like growth of the Moving Picture Industry. For instance, you will note upon observation that as the building is erected no attempt is made as to details of construction. All hands are concentrated on the framework — the steel structure on which the building depends for support.

The last ten years has seen the steelwork of the Moving Picture Industry firmly established. Producer, Distributor and Exhibitor have all contributed. Now, the ground work laid, they look around ready to fill in; ready to tack on the trimmings; ready to add those details which will lift Motion Picture work out of the commercial class and place it with the Arts.

The Producer has done his share. He has made masterpieces of his films. He has beautified them with art titles — has designed appropriate paper to accompany them. The Distributor, following the example set by the Producer has extended the spirit of co-operation to the Exhibitor, has given him the opportunities to avail himself of all the Producer's efforts.

But has the Exhibitor taken advantage of these things?

With all the beautiful literature that accompanies the modern release, the 11 x 14's, 22 x 28's, one sheets and three sheets, in nine cases out of ten you will find that he has neglected one of the best advertising mediums he could ask for — the lobby of his theater. Experience has proven that it is here impressions are formed; here decisions are made to see productions scheduled for future showings; should not, then, the lobby reflect the high standards of the theater?

Wherever the lobby is woefully neglected the fault is directly traceable to ignorance of display principles on the Exhibitor's part. Of course like everything else there are exceptions but in most instances this holds true. A new Exhibitor just opening his showhouse has no way of knowing the elements entering into successful Lobby Display and therefore cannot obtain the proper results.

Personal observations on the subject have shown that there are but three basic principles functioning in good display; good display must be neat, must be systematized and must be artistic. Combine these three points in your lobby furnishings and you are assured of success.

Bearing out the first point, let me cite a case which recently came to my attention. A showhouse on the north side of Chicago notified us that they were desirous of bettering their lobby display and asked that we send a representative. Imagine our salesman's surprise when, upon entering the lobby he found $100,000 production literature sloppily tacked on rough pine boards rested against the walls. This was their "lobby display" and yet the Exhibitor wondered why features which had proven so successful for others did not even fill his house. Is this proper co-operation with the Producer who is spending good money and lots of it to present

(Continued on page 4323)

"WE NEVER DISAPPOINT" TELEPHONE BRYANT 5576

CROMLOW FILM LABORATORIES

INCORPORATED
220 WEST 42ND STREET
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ALLAN A. LOWNES
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For Better Music

The Fotoplayer

62 West 45th Street AMERICAN PHOTO PLAYER CO. New York City

EAGLE ROCK FILM

"The Quality Raw Stock"

RIGHT PHOTOGRAPHICALLY. WILL NOT GO TO PIECES IN THE PROJECTOR

MADE BY

The Eagle Rock Manufacturing Co.

VERONA, NEW JERSEY

Intelligent TICKET *Service*

If you have had things "go wrong" on your ticket orders, try

AUTOMATICKET TICKET SERVICE

AUTOMATICKET TICKETS

are better tickets, and you're sure of prompt service and careful attention to instructions. Ask us to quote on your next order.

The AUTOMATIC TICKET SELLING AND CASH REGISTER CO.

1733 BROADWAY NEW YORK CITY

USED WHEREVER AUTOMATICKET SYSTEM TICKETS ARE SOLD

For Immediate SALE

Will Sacrifice For $1500
Electrically Played

ORCHESTRION

in perfect order

Containing

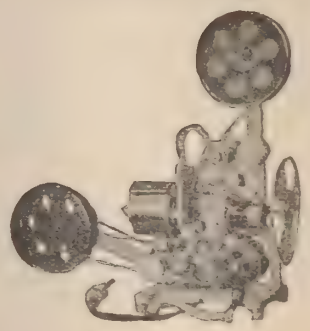
1 Player Piano
1 Base and Snare Drum
Pipes
1 Xylophone
Bells
1 Tambourine
1 Automatic Music Roll Changer holding 6 rolls Music playing thirty different selections.

Terms to responsible parties

FALK'S MUSIC HOUSE

76 PATTON AVE.

ASHEVILLE, N. C.



National Cash Register Co.

equips salesmen with

THE NEW PREMIER PATHESCOPE

Flickerless "Safety Standard" Motion Picture Projector

After years of practical experience with commercial motion pictures and recent exhaustive tests and comparisons of all projectors in their own fully equipped Projection Department, the *National Cash Register Co.* has selected the NEW PREMIER PATHESCOPE, and placed an initial order for a large number of machines and sets of Pathéscope safety prints of their own film.

Other manufacturers using Industrial Films can safely accept the seal of approval set by National Cash Register Co.

Schools can follow the example of the *New York Board of Education* in selecting the NEW PREMIER PATHESCOPE after careful technical investigation of all other Projectors and Educational Film Service.

Send for 32-page convincing catalog

THE PATHÉSCOPE COMPANY OF AMERICA, Inc.

Dept. N, Aeolian Hall, New York

Agencies and Service Stations in Principal Cities

GOERZ
LENSES
Mounted in GOERZ MICRO MOUNTS for the best results. Write for particulars.
C. P. GOERZ AMERICAN OPTICAL COMPANY 317-J East 34th Street New York City

Why is a Film Cement?

Some of them seem to be for provoking profanity---when the joint lets go.
But IMSCO Film Cement makes a permanent mend, the same as if the film had never been apart.
If you don't believe it, a 15¢ bottle will convince and convert you.
And the same as IMSCO Film Cement makes Permanent Mends, so all IMSCO Products make Permanent Customers.

INDEPENDENT MOVIE SUPPLY CO.
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ATTRACTIVE THEATRES
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MAKE YOURS ATTRACTIVE BY USING
KON KEM KOLOR
The Brilliant, Transparent Colorings That Are Pleasing to the Eye
In All Colors
8-oz. $1.00 16-oz. $1.50 32-oz. $2.75
Sold by Your Dealer
CONTINENTAL DRUG AND CHEMICAL WORKS
107 Broadway, Brooklyn, N. Y.
Manufacturers of Velvet Film Cement, Atlas Developer, Frosting and Photographic Chemicals

Motion Picture Cameras
NEW AND USED

200 ft. capacity U. S. Compact M. P. Camera. The Ideal camera for News Weeklies. Complete with Tessar F:3.5 lens. Slightly used..... $82.50

The latest Universal with International Shutter dissolve. Complete as listed at $512.00 for immediate delivery..... $467.00

400 ft. De Franne Studio or Field Camera. All movements. Complete with Tessar F.3.5 lens..... $165.00

Everything for Motion Picture Making. Any camera shipped C. O. D. for examination.

FREE—Bass Motion Picture Catalog. Expert advice. Eastman negative film $37.50 per 1000 feet.

Bass Camera Company, 111 N. Dearborn Street, Chicago, Ill.
Motion Picture Division

Preston W. Grounds.

artistic, serviceable, money-getting paper? The best paper in the world would have been of no avail in a case like this.

But neatness alone is not sufficient; the successful lobby must be systematized as well. Do you think large mail order houses could make any kind of progress if they did not employ the most up-to-date system; if everything was not indexed so they could lay their hands on an article without a minute's hesitation? The same reasoning holds true in the lobby. In this advanced stage of the game every house has its own true band of followers. They must unconsciously know where to look for to-morrow's attraction. They must know that Tuesday's showing will always appear in the frame on the west wall; that Wednesday's showing will appear in the frame next to it; and that features coming later will always be displayed cut in front. They must not have to search the lobby for they will not; rather, habit must tell them where to look for their information.

Then, too, the whole scheme of the display must be pleasing to the eye. If the lobby is large and roomy let your frames be massive; let them be in keeping with the style of the place. In all events they must be artistic and not of the "pine board variety" that our friend thought were all right, for unconsciously the playgoer says to himself, "well, the pictures don't look good—guess I won't see that." Artistic frames make the pictures look better, and the better the pictures look, the more liable the patron is to come back.

Along this same line I might mention an idea used by one exhibitor which shows how psychology can be applied to lobby display. He said, "Many times I have stood in the lobby of the theater and watched my patrons coming out. Do you know that at least fifty per cent of them (especially is this true of the ladies) would make straightway to the mirror which hangs along the exitway. I guess it is only human nature to do this but at any rate

(*Continued on page 4325*)

PHONE BRYANT 3605
UNIQUE SLIDE CO. INC.
Highest Quality Lantern Slides
717 SEVENTH AVE., NEW YORK.

EASTMAN FILM

is so safe-guarded in its manufacture, so carefully tested at every stage that it never has an opportunity to be anything but right.

Identifiable by the words "Eastman" and "Kodak" on the film margin

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New York Washington Chicago San Francisco London
Makers of Ophthalmic Lenses and Instruments, Microscopes, Photographic Lenses, Balopticons, Binoculars, Magnifiers, Readers and other High-Grade Optical Products

MINUSA
Gold Fibre Screens

The crowning triumph of constructive excellence and maximum clear, soft-toned reproduction
The cardinal essential in attaining the full charm of ideal projection
Distributors from Coast to Coast *Samples and information upon request*

THE UTMOST IN SCREENS

MINUSA CINÉ SCREEN CO.
World's Largest Producers of Moving Picture Screens
Bomont and Morgan St. Louis, Mo.

SCREENS BUILT BY BRAINS

NEWMAN" BRASS FRAMES AND RAILS

Corner Unit Hinged Frame.

Accompanying cut shows our new style unit frame for corners of theatre lobbies. Especially designed to fit irregular shaped columns and sloping entrances. Neat, attractive and complete, it enables the passer-by to see at a glance the entire program.
Send sketch for prices and ask for new 1918 catalog.

THE NEWMAN MFG. CO.
Established 1882.
1920 Catalog upon request
717-19 Sycamore Street, Cincinnati, Ohio
68 W. Washington Street, Chicago, Illinois
Canadian Representative: J. T. Malone, 337 Bleury Street Montreal, Canada.
Pacific Coast: G. A. Metcalfe, San Francisco, Cal.
Frames, Easels, Rails, Grills, Signs, Choppers, Kick Plates, Door Bars
We manufacture the frames in various finishes which do not require polishing.

THE ONLY SCREW HOLES IN THE WORLD

You drive the screw holes with a hammer in any material.
The screw holes are made for wood screws or machine screws to fit all sizes of screws. The head is removed and you leave a permanent screw hole

The Stine Screw Holes Co.
Manufacturers
WATERBURY, CONN., U. S. A.
DEPARTMENT 20

Once a Screw Hole, Always a Screw Hole

The Biggest Little Thing in the World

Some of the Reasons Why Screw Holes Will Be Bought and Used and Not Become Dead Stock for Anyone

1—They can be used without damage to receiving material.
2—They enable you to standardize to wood or machine screws in all material.
3—They are made of brass and will not rust under atmospheric or moisture conditions.
4—ECONOMY—They save more time value than the holes cost.
5—You get them for nothing and are paid for using them when you count time saved.
6—Screw holes have been needed ever since the first screw was used.
7—Special tools are NOT needed in using them in any material.
8—They can be used in any place a screw can be used.
9—By using screw holes, screws can be used in many places, and in many materials where it is impossible to use screws without them.
10—These are the only ready-made screw holes in the world.
11—No special screws are needed. These screw holes fit any wood screw or machine screw now in stock.
12—They make the neatest possible job in any material.
13—Every store where screws are sold must carry them in stock, because the line of screws is not complete without screw holes for them.
14—Every shop and factory where screws are used must also have these screw holes to fit the screws.
15—They are endorsed by all dealers in screws and by all users of screws.
16—Screw holes are entirely new and the world supply is yet to be furnished.
17—This is a progressive Old World of ours, and every active person in it must adopt all improved methods, and all new articles that will help him keep in the front line of progress.
18—Be among the first to stock up in screw holes if you are a dealer in screws.
19—Be among the first to install screw holes in your shop or factory, as you begin to save money soon as you use them.
20—In spite of the high cost of brass, screw holes are yet cheap.
21—We are letting the world know that screw holes can now be secured, by means of extensive advertising in all the principal Trade Journals that have the largest circulation among dealers in screws as well as users of screws.
22—Do not let your customer ask you for screw holes before you have them in stock. BE A LIVE WIRE.
23—They make everlasting holes in any material.
24—They mean "Plug-No-More" screw holes.
25—They are the result of Necessity being The Mother of Invention.
26—Anyone who can drive a nail can use screw holes.
27—Send for a sample and convince yourself.
28—Mechanics who see them say, "What do you think of that?"
29—In fact there are NO REASONS why screw holes should NOT be used.

Each of these reasons are enough to sell Screw Holes There are many other reasons

Write at once for our handsome **Color Card** showing screw holes in various materials which will be sent on request, together with samples and price list.

Does the Lobby Reflect Quality?

(Continued from page 4323)

it gave me an idea. Here was the best advertising space in the house going to waste. I immediately installed a combination mirror and frame so that every time my vaner patrons gaze on their tear stained countenances they will be confronted with to-morrow's attraction. The idea has worked wonderfully well." Here was the case of an Exhibitor capitalizing a happy inspiration.

Another craft Exhibitor uses this scheme. With every frame in his lobby he displays one hand drawn 11 x 14 card in one of the spaces. By hand drawn I do not mean the ordinary hand lettered announcement card; on the contrary I mean an artistic, minature poster, cleverly executed in this daring and extremely modern poster art style and vividly painted in bright colors with lots of purple, yellow, etc. Perhaps it is a character sketch of the "Star" who is to appear; perhaps it is some scene from the play, at any rate it is an attention-getter — it draws people to the frame where they can't help seeing the rest of the literature and the impression is formed. After all the function of any display is to impress; this accomplished, you are bound to get results. By co-operating with the local artist and having him turn out something unusual, something unique in character, any Exhibitor can make the above plan pay.

Keep your eyes open for innovations in display. Remember that sloppy, poorly arranged lobbies are not conducive to success. You can't afford to take any chances with your lobby for it is the heart of your showhouse. Correct Display Equipment ultimately means less vacant chairs at each performance. In the words of one large national advertiser, "Eventually" you will realize this —"why not now?"

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How to Set Excelite

C. M., No. 1,181:

Please give me information on how to set and adjust the Mazda lamp in a Powers' Excelite equipment?

ANSWER:

The setting of an incandescent bulb is simple but important. In fact, the whole success of the equipment depends on the care and accuracy of adjustment.

First, screw in the bulb and light it. Set it approximately in its operating position. The illustration shows the correct setting for a 900-watt Mazda. This figure does not show the shape of the filament, which is in a single plane. The plane of the filament should be parallel to the condenser.

By means of the adjusting handles the finer adjustments can be made so as to place the image of the filaments in the correct position on the aperture plate. That is, the circle of light should be distributed so that the rectangle of the aperture comes exactly in the center of the "spot." With this filament centered, the next move is to adjust it back and forth to find its correct position with regard to the condenser.

Turn the mirror so that it does not reflect an image into the condenser. Then turn the revolving shutter until a blade comes in front of the objective. An image of the filament will appear on the blade. Now move the whole lamp backward or forward until this images is sharpest.

Now swing the mirror into position. Move it back and forth until the *reflected* image on the aperture is the same size as the projected image. Then move the mirror sideways to make the reflected image on the shutter blade take a position between the projected image. That is, the reflected images of the coils will fall between the direct images of the coils. By being careful of this adjustment you will not be troubled by a streaky screen.

Once these settings are made, they should be permanent, as the variations usually encountered in arc operation are not present when using intelligently the incandescent lamp.

Kassel's Paintings on Fifth Avenue

LORD & TAYLOR at 5th Avenue and 39th Street, New York, have placed at the disposal of Kassel, the well-known artist, a whole window for the display of three life-size paintings of King George, King Edward and Prince of Wales, which are attracting considerable attention.

He has also to his credit the lobby display of the "Parisian Fashion Frolics," now showing at the Broadway Theatre, and is at present at work on lobby display paintings for the coming Universal feature on Stroheim's wonder play, "Blind Husbands," which will be shown at the Capitol Theatre shortly.

Has also completed large sets of paintings of Fox Film Stars, for their exchanges throughout this country and Europe.

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Tuberculosis kills 150,000 Americans every year, and yet the disease is preventable and curable.

The White Plague flourishes because of carelessness, ignorance and neglect. If the entire country knew of the menace, the death rate from tuberculosis would drop almost immediately.

Use the Motion Picture slide you have received in your theatre calling attention to the fight on tuberculosis and the sale of Red Cross Christmas Seals.

The screen is the most potent force in America and the use of this slide will do more than any other one thing to awaken the people of America to their danger, and will help in obtaining the necessary money to finance the year 'round campaign against tuberculosis.

Are you using these stamps?

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Red Cross Christmas Seal Sale Campaign December 1st to 10th.

BE WISE
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HOLD ARK
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A Real Exchange Manager

EVIDENTLY with the idea of proving that there is one Exchange Manager who cares a bit whether films will project or not, the Chief Projectionist of the Palace Theatre, Cordele, Ga., has sent in a letter and asked that it be published. This we are glad to do. Furthermore we hope that the other theatre mentioned notices the delicate hint and acts accordingly.

Dear Mr. Mitchell:

We are pleased to acknowledge receipt of your letter of the 13th, wherein you advise us that our two reel Big V special comedy "YAPS AND YOKELS" was received by you in bad condition.

We note that this comedy was received by you from the Strand Theatre, Valdosta, Ga., and we are accordingly taking this matter up with the management of the Strand Theatre, Valdosta, and can assure you that every effort will be made by this office to see that all films received by you from the Strand Theatre, Valdosta, will come to you in good condition.

Thanking you for the information, we are,

Yours very truly,
FRANK P. BRYAN,
Branch Manager.

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Having just disposed of my interests in chain of five theatres, all under my personal management, I am in the market for a first class theatre proposition. Will buy or lease, or will affiliate myself with any reputable concern offering a first class theatrical proposition, either motion pictures, vaudeville or legitimate.

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FOR SALE CHEAP — 3000 zinc lined cases purchased from U. S. Government. Suitable for export shipments, storage and general use. Removable tops. No nails used. For particulars apply E. B. Leaf Co., 50 Church Street, New York.

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The Complete Plan Book

"The Hawk's Trail"

(Fifteen episode Louis Burston Serial featuring King Baggott, Grace Darmond and Rhea Mitchell.—Handled by W. H. Productions.)

THERE is good ground for belief that Louis Burston has caught his stride in standard serial production. The reviewer sat through the first four episodes of "The Hawk's Trail" and was entertained in spite of the fact that personally he does not care for serials, but realizes that a fast-growing clientele is demanding the thrills and mystery generally furnished by this type of cinema entertainment.

In the first place there is one redeeming feature in particular that should be commended. There are no weird hands or skulls roving about in an attempt to provoke shudders. It is just a straight plot showing that a crook with hypnotic power has secured the rich estate of two girls by posing as the brother of their dead father.

One girl is confined in the basement of an old house guarded by a hardened aged woman. The other sister is still living in the big house occupied by the elderly crook who spares her temporarily because his son is in love with her. The son does not appear to know that his father is a scoundrel.

A criminologist interests himself in the girls and it is a constant battle between this man and the big crook with his group of lesser lights.

There is plenty of fast action, scenes in Chinatown's underground, fights, auto races and all that go to provide thrills. The romance is injected by the love affair of the crook's son and one of the girls who is being defrauded.

King Baggott is the active criminologist and Grace Darmond and Rhea Mitchell are the sisters. George Seigmann, Fred Windemere, Harry Lorain, Stanton Heck and Leo White have strong roles which they also fill acceptably.

Nan Blair wrote the story and if the succeeding action keeps the pace set by the first four episodes this serial can be counted upon to highly entertain any serial audience anywhere.—*TOM HAMLIN.*

"Berth Of a Nation"

(Mutt and Jeff Cartoon Comedy Fox Half Reel)

NOTHING seems too big for these extraordinary comics to tackle and now its "Berth of a Nation."

Starting in as baggagemen, Bud Fisher's two imaginative chaps, Mutt and Jeff, very cleverly carry grips and trunks by the simple process of Mutt loading all the stuff upon Jeff, and after greasing the little fellow's soles, gracefully kicks him and the caravan slides across the station and into the baggage car.

Then they apparently become brakemen. The continuity is not very clear as to just how they obtained this sudden promotion, unless the Government has adopted a new rule anent the operation of railroads.

Madam the Snake Queen loses one of her snakes and the rest of the passengers in this Pullman try to lose this same snake, but it hoops itself, and the result is a merry chase over the top of the train. Every time the train passes through a tunnel, Mutt climbs up the little stepladder to kiss the pretty ingenue.

And then the two leading men, in trying to escape from the snake manage to keep up the pace set by a Bolshevist and get credit for capturing him. This entitles them to the reward offered—$5,000,—which will undoubtedly keep these spendthrifts in high-priced milk and eggs for a week until their next production is completed.

A very nonsensical but generally satisfactory filler for most any theatre.—*TOM HAMLIN.*

Mary Pickford in a tense moment from "Heart O' the Hills" her latest First National release.

"Musical Soup"

(Mutt and Jeff Cartoon Comedy-Half-Reel-Fox)

HERE we are favored with a title that a live exhibitor can make a lot of noise about. In fact, it speaks for itself. Our exploitation suggestion would be to have a number of signs printed, to be displayed in the various restaurants, worded as follows: "No Musical Soup Here—Apply at the ——— Theatre."

The histrionic abilities of these two performers are too well known for further comment and their finesse and delicacy in handling such a hot subject reflects great credit upon their ancestors.

Here they are restaurant proprietors with soup to serve, and augmented by a hose they deliver the goods. This is just as ridiculously funny as most of the Mutt and Jeff offerings, and where these stars are favorites will certainly captivate the patrons and will also generally satisfy the capitalists, burgeoise and proletariat who are at present unacquainted with these two figures of fancy.

Since June 30th these subjects have proved a very acceptable "filler."—*TOM HAMLIN.*

"His Last False Step"

(A two-reel Mack Sennett-Paramount Comedy)

THIS one is a very acceptable two-reel comedy and fully up to the Sennett standard. Ford Sterling and a bunch of Sennett funmakers get in a sort of mixup, in which the old badger game is promoted.

The picture is well mounted and is full of rapid action without so much of the "trick" photography to distract. All the exciting events culminate when Ford Sterling falls over into the bathtub and finds that all this excitement which seriously threatened to disrupt his happy home was but a dream.

It was a wild dream while it lasted and will certainly afford great amusement to the spectators.—*TOM HAMLIN.*

EIGHT PRODUCTIONS

Reviewed This Week

In The Following Pages

"THE HEART OF A GYPSY"

(HALLMARK)

Obvious Story of a Romany Romance

WHEN the gypsy formula is introduced in a screen story you can make up your mind that one of two romantic patterns will be incorporated—either the heroine will be presented as a gypsy from birth or that she will become one during the progress of the story. In Frank Hall's presentation of Charles Miller's production, "The Heart of a Gypsy," the latter course is followed. Gypsy blood courses through her veins, although she is unaware of it until she learns from her grandmother's lips that her father married a Romany lass.

The story does not develop any issue away from its central idea further than a melodramatic bit that is obviously forced. The heroine is happy with her gypsy lover after mourning her husband for two years. But like Enoch Arden he turns up and unlike Enoch Arden he does not look in the window and go away. The author makes him out a traitor so that his wife may denounce him. When he is murdered she is tried for the crime because of a threat that she would kill him. A last minute confession from an eye-witness saves her and it is all over.

This courtroom scene is like dozens of others visualized on the screen. It drags out its uninteresting action without a ripple of suspense. The story is a frail romance at best, although it has a pleasing quality about it. The scenes where the husband is introduced seem to have been conceived for no other purpose than to provide a sustaining note of drama. And there is nothing finished about the conception nor the execution of them. Another weakness is found in the belated development of the action which is due to the "planting" of the characters. Many of these could be dispensed with and there would be a closer arrangement of sequences. The picture is well staged and capably played by Florence Billings and an adequate cast. Length, 5 reels.—*LAURENCE REID.*

THE CAST

Rosaline Dane.....Florence Billings
Patty, her daughter.....Aida Horton
Mrs. Morton Hilliard.....Mathilda Brundage
Margery Fields.....Fay Evelyn
Rowena, an old Gypsy.....Josephine Wohn
Ralph Dane.....Bradley Barker
Ben Gelli.....Corliss Giles
Mario.....Franklyn George
Dr. Rupert Allen.....Herbert Wilke
Marcia.....Sara Biala
Secret Agent.....Gaston Bell

By Elizabeth Ethel Donaher.
Directed by Charles Miller.
Photographed by Edward C. Earle.
Art Director — Charles Chapman.

CATCH LINES

Suppose you had mourned your husband for two years and decided to find happiness in love again. And your husband came back. What would you do? See how it is answered in "The Heart of a Gypsy."

A story of gypsy life — a story of love and adventure and intrigue — a story of strong situations and climaxes — that is "The Heart of a Gypsy." See it.

She was a gypsy by nature and when the nomadic tribes pitched their tents near her home she joined them. What came of her adventure? See "The Heart of a Gypsy."

PROGRAM READER

A situation of the utmost force forms the crux of the action of "The Heart of a Gypsy," the feature that will be presented here on ————. A murder has been committed. A young wife has been accused of killing her husband. The evidence is overwhelming that she is guilty since she was overheard to say that she would kill him. Then when the future looked black for her something happened to clear her life of its shadow. What was it? Was it evidence — did some one know that she is innocent? You must find out for yourself when "The Heart of a Gypsy" is presented here in the near future. It is a romantic play — a dramatic play — a play of adventure and intrigue. The solution of the story will not be given here, for it is carried through with such force and skill on the screen that it wouldn't do to spoil it all before hand. Florence Billings has the leading role and a capable cast supports her.

SUGGESTIONS

You can feature this is as a Hallmark picture and bring out the value of the title. Play it up in appropriate catch lines. You can make mention of the plot and the central situation which forms the crux of the action. Don't give away the story in detail — elaborate on it to the extent that it is a colorful tale of gypsy life and that it is exceptionally rich in romance and adventure. Feature the players. Most of them are well known to your fan patronage. The title looks like the best angle for exploitation. Inasmuch as gypsies are a fascinating people you can feature the angle which will bring the patrons into the theatre. Tell them that they will see a faithful presentation of gypsy life. Play up the director. He is one of the best in the business.

"HEART O' THE HILLS"

(FIRST NATIONAL)

Mary Pickford Has Dramatic Role Here

"HEART O' THE HILLS" is without question the most entertaining subject that Mary Pickford has ever had. However dramatic "Stella Maris" may have been, however, sweet and wholesome "Daddy Long-Legs" may have been these pictures are surely eclipsed in entertaining qualities by "Heart O' the Hills," an adaptation of the story by John Fox, Jr. The element that will strike the spectator most deeply of all is its rich characterization and the opportunity it affords the star to show a versatility that has heretofore been hidden because of the public's desire to see her as a dainty ingenue.

So a new Mary Pickford is presented here — a Mary Pickford who displays a genuine talent for emotional expression. You will see the old Mary Pickford too. She has ample opportunity to display her delightful mannerisms, her quaint humor and her charming personality. The role of the little mountain girl who avenges her "Pap's" death who is wonderfully happy in her mountain fastness with her youthful lover, Jason who leaves the hills to get an education and returns to them, who becomes a Night Rider and other characters, is one that is fascinating in every particular.

It is a story of contrasts too. and humor is admirably commingled with pathos throughout. The background of the hills "up thar" embellishes the story not a little. And Director Franklin has taken advantage of the highlights by emphasizing them for their full value. His "shindig" in grandpap's hut, his unique courtroom scene when the jury announces collectively that it is guilty, and other details are well conceived and executed. In the star's capable company is Harold Goodwin who as the youthful lover, gives a performance that stands out like a cameo. He is the uncouth, honest, mountain lad to the life.—Length, 5 reels.— *LAURENCE REID.*

THE CAST

Mavis Hawn.....Mary Pickford
Jason Honeycutt.....Harold Goodwin
Grandpap Jason Hawn.....Fred W. Huntley
Martha Hawn.....Clare McDowell
Steve Honeycutt.....Sam DeGrasse
Colonel Pendleton.....William Bainbridge
Gray Pendleton.....Jack Gilbert
Marjorie Lee.....Betty Bouton
Norton Sanders.....Henry J. Herbert
John Burnham.....Fred Warren

By John Fox, Jr.
Directed by Sidney A. Franklin.
Photographed by Charles Rosher.

PRESS NOTICE-STORY

Mary Pickford, the universal favorite, will appear at the ———— theatre beginning ———— in her newest photoplay, "Heart O' the Hills," an adaptation of the story by John Fox, Jr. This is considered one of the most interesting contributions to American fiction, it being written by one of our most celebrated authors. The role which the star assumes could not be more adaptable if it was written with her in mind. She portrays the tempestuous feudist girl of the Blue Ridge mountains with remarkable depth and feeling and manages to extract a great deal of humor from the characterization. You will see a new Mary Pickford here — a Mary Pickford who depicts many varied roles. She avenges the death of her "Pap," becomes a Night Rider, a school girl, a society girl, and other characters.

As Mavis Hawn she takes the role of a girl whose father has been killed in a feud and whose mother is on the verge of re-marrying. Oddly, Mavis is in love with the son of the widower who is courting her mother, both Mavis and Jason Honeycutt take separate trails in their search for education. The mountain boy chafes under the cruel treatment of his father and he is unrelentingly jealous of the attention which Mavis pays to one of the city aristocrats who visits in the mountains. The sweethearts fire a double shot that ends Honeycutt's life, when they find that he is responsible for the murder of Mavis's father.

The latter part of the story details feudists battles and land stealing and presents Mavis on trial for her life. The picture is full of humor and pathos and offers a beautiful romance, And it is dramatic to the core. The star is supported by an exceptionally clever group of plyers. Sydney Franklin directed the feature.

PROGRAM READER

The ———— theatre will offer for next ———— Mary Pickford in "Heart O' the Hills," an adaptation of the story by John Fox, Jr. Our patrons are doubtless familiar with this beautiful tale of the Blue Ridge mountains. They will probably remember the youthful romance of the mountain children, of how Mavis and Jason plighted their troth in the golden days of childhood, how they separated to gain an education, how they returned to their hills to continue their love. The story is an ideal vehicle for Mary Pickford. There is a similarity in her role and the memorable Tess of "Tess of the d'Urbervilles." The picture is full of humor that will bring laughs to all, pathos that will bring tears to the eyes, and tense drama that will grip you with its action and suspense. It is a picture which the management highly recommends. It will send you away glad that you went to see it. A great picture, a great author, a great star.

"LOST MONEY"
(FOX)

This Photoplay Will Undoubtedly Satisfy

MADLAINE TRAVERSE comes to us this time in a role that does not portray a woman with a dark secret in her early life and there are no Lords and Dukes in the cast. This time she is the pampered daughter of a wealthy Londoner, and journeys with her father to his South African bungalow. Unknown to her he had lost nearly all his wealth on the London exchange.

When a wealthy youth of husky physique and a rather effeminate countenance leaves his holdings in care of her father while he goes into the desert and jungle to save some friends from the savages the father uses some of the funds and when the youth returns the father finds that the young man has lost his duplicate copy of the deed of trust and refuses to return the property.

This is fairly well directed and the continuity maintains an easy rhythm. Miss Traverse contributes a very creditable performance but some of the others overact in many of the situations. A photoplay that will undoubtedly satisfy those that appreciate this sort of a story.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, average puller and fairly pleasing; Elite, good puller and generally pleasing; Family, average puller and generally pleasing; Workers, good puller and fairly pleasing. — Length, 5 reels— Released, December 7.— *TOM HAMLIN.*

THE CAST

Judith Atherstone.....Madlaine Traverse
Ox Lanyon.....George McDaniel
Caton Cooper.....Henry Herbert
Graham Atherstone.....Edwin B. Tilton

Story and Scenario by Denison Clift.
Direction by Edmund Lawrence.
Photography by Walter Williams.

PRESS NOTICE-STORY

Madaline Traverse is presented by William Fox in her latest screen attraction, "Lost Money," at the ——— theatre for ——— days beginning ———.

She is the London belle who takes part in a cave-man courtship in South Africa and this emotional actress is said to have one of the best roles in a long time.

Her father was almost impoverished on the London exchange but she did not know it. She agrees to accompany him to his South African bungalow for a time and it is here that her romance begins.

Their neighbor was the youthful diamond mine operator and very wealthy. When the young man determined to go into the jungle and desert to rescue some of his friends who were besieged by savages he places his holdings in trust with her father.

During the youth's absence the old man uses a portion of this money to tide him over his own difficulties. When the young mine owner returns and the old man discovers that the youth had lost his copy of the deed of trust he refuses to turn over any of the property.

The youth was all shaken over this and determined that the old man should be made to suffer. And also his haughty daughter. So he kidnaps the girl and brings her into the desert. The efforts of the searchers were useless and it was a long time before they finally discovered the couple and persuaded her to return home to her father.

But this is not the end of the romance. It is merely an anti-climax. The William Fox people do not care to divulge too much of the story as it would spoil the entertaining value of the picture for the patrons who will see it later on the screen.

This is described as the story of money lost but hearts found and has a thrilling situation when the house is attacked by Kaffirs who are afterwards routed by the soldiers.

PROGRAM READER

She was the pampered daughter of a wealthy father.

But she did not know that he had suddenly lost his wealth and therefore the girl acted as haughty as ever.

When this London belle was taken to South Africa she received the surprise of her life. She was abducted by a regular cave-man.

It was then that she learned to wash dishes for the first time.

And it was then that she learned what true love is.

Madlaine Traverse is the star in the William Fox picture coming to this theatre next week.

It is entitled "Lost Money" and is a story of money lost and hearts found.

SUGGESTIONS

When you book this picture quickly acknowledge that you have a very good title for catch line etc., and will act accordingly. But don't neglect using the name of the producer and the star as they both have a certain pulling power that should not be ignored. William Fox presents Madlaine Traverse in "Lost Monday." One good line for throw-aways, stickers, etc., is; — "You will find lost money at the ——— theatre December ———. Don't capitalize the title or use quotation marks around it and you will attract more attention to the announcement.

CATCH LINES

A lost soul can be saved but it is hard to find lost money unless you attend the ——— theatre.

One London belle is kidnapped by a cave-man in South Africa and then learns to love him.

"THE POINTING FINGER"
(UNIVERSAL)

May Please the MacLaren Admirers

WITH the star in a typical Mary MacLaren role this one may fairly well please her admirers but will never cause a stampede at the box office window. It is not up to her former offerings and is so ridiculously illogical that it quite fails to hold attention.

The continuity is broken and the chance for a really big scene is lost when the girl reveals her real identity to the youth.

She so quickly blossoms from a life-long kitchen slave to a budding society debutante that it becomes utterly impossible for an audience to treat this seriously unless the patrons are very unsophisticated. Miss MacLaren, David Butler, Johnnie Cook and Carl Stockdale do very nicely in their respective roles and the picture is clean and inoffensive and may no doubt prove pleasantly entertaining to all except the blase.

The girl is the oldest child at the orphanage and runs away, carrying a new gown, and later, when acting as assistant to an entomologist, she learns that when she left the orphange the safe had been looted of $10,000, and that she was blamed for it. The son of the "bug" professor helps prove her innocence and marries her.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, average puller and fairly pleasing; Elite, average puller and not generally pleasing; Family, average puller and fairly pleasing; Workers, average puller and generally pleasing.— Length, 5 reels.— Released, December 1.— *TOM HAMLIN.*

THE CAST

Mary .....Mary Mac Laren
David .....David Butler
William Saxton.....Johnnie Cook
Grossett .....Carl Stockdale
Matron .....Lydia Knott
Matron's Assistant.....Charlotte Woods

Story by Frank R. Adams.
Scenario by Violet Clark.
Directed by Edward Morrissey.

PRESS NOTICE-STORY

Mary Mac Laren in her latest Universal picture, "The Pointing Finger," will be shown at the ——— theatre for —— days, beginning —

Mary, the oldest orphan in a small town orphanage, finally determines to strike out for herself, and takes a gown belonging to the matron. When she arrives in a big city she finds it difficult to obtain work.

An old professor who advertises for an assistant refuses to employ her because she is too pretty. It is then that the great idea comes and she trades the attractive outfit for an old suit and puts on black rimmed glasses. This time the professor hires her, little thinking that she was the same girl he had formerly refused to engage.

When Mary escaped from the orphanage it seems that the safe was robbed and ten thousand dollars stolen. The matron believes naturally that Mary stole the money and a wide search is made for her.

The professor's youthful son finds Mary without her disguise as she was combing her hair one day and falls in love with her. He asks her why she is masquerading in such a severe makeup. She then tells him of her escape from the orphanage, but of course does not know that she is suspected of stealing the ten thousand dollars.

It is when the orphanage solicitor visited the professor in search of funds that Mary learns for the first time that the safe had been robbed. And the solicitor recognized her but did not denounce her. For it develops that he knew something of where the money had gone.

When he is discovered by Mary in the act of robbing the professor's safe after a successful bazaar for charity he tells the professor's son that Mary was robbing his safe and that she was also the girl that escaped with the money from the orphanage.

But the old professor had been concealed nearby and heard the conversation the rogue had with Mary before the son arrived, and the solicitor was the one arrested and Mary is freed of suspicion and ready to marry the son.

PROGRAM READER

This girl was an orphan and the oldest girl in the orphanage. All the drudgery fell to her and she suddenly tired of it.

When the delivery man brought a striking gown for the matron, the girl determined to steal the dress and journey to the nearby big city. She wanted to strike out for herself. She would return the money for the dress later on.

But the night she escaped, the safe of this same orphanage was robbed of the big fund just raised, ten thousand dollars.

And the girl was blamed for it although she did not know it. And a strenuous search by the police failed to discover the girl. It is her drama that is unfolded in the Universal picture coming to this theatre next week.

Mary Mac Laren is the star and a happy ending to this girl's drama is brought about in a happy manner.

SUGGESTIONS

Tell them after you have booked the picture that Mary Mac Laren, the star in "Shoes," "Bread," and other Universal successes is now portraying the orphan in her latest screen drama, "The Pointing Finger." A special matinee can be held by inviting all the children in the nearest Orphan's Home to be your guests. This should procure you all the favorable publicity needed outside your regular advertising.

"BROTHERS DIVIDED"
(PATHE)

Should Highly Entertain Keenan Followers

FRANK KEENAN in a dual role is very effective in both characterizations, and, as this is a well produced photoplay of the regulation Keenan type, it should highly entertain his following and prove very satisfactory entertainment for about every class of audience.

Two brothers of very opposite characters are portrayed. One is the crabbed and religious brother who is hard of heart and the other is the black sheep in early life, but possessed of a good heart.

After the younger brother is pardoned in middle life because of his heroic action during the prison fire he visits the older brother who is proprietor of a large mill and when the selfish one suffers a stroke of partial paralysis the younger brother takes charge of the mill and makes everybody happy by declaring occasional vacations and providing amusements for the employes.

And the dividends in money are shown to be greater than under the other brother's regime. The son who fled because his father was an ex-convict finally comes homes and marries the girl he loves. A finer sense of social justice is the good thought unfolded in this picture. It is well mounted and has clear continuity and a very good cast.

Pulling possibilities and pleasing probabilities for respective audiences are about as follows: Metropolitan, good puller and generally pleasing; Elite, good puller and very pleasing; Family, good puller and entirely pleasing; Workers, good puller and generally pleasing.— Length, 5 reels.— Released, December 7.— *TOM HAMLIN.*

THE CAST

Tom King.....Frank Keenan
Matthew King.....Frank Keenan
Max King.....Wallace MacDonald
Ruth Renaud.....Ruth Langston
Prof. Renaud.....James O. Barrows
Harriet King.....Gertrude Claire
Lafe Wetherby.....Russ Powell
Mrs. Wetherby.....Mary Talbot
Bartender.....Paul Mullen
Prison Warden.....Curtiss G. Powell
Captain of the Guard.....Capt. G. W. Ely
Guard Lieutenant.....Lieut. John Moody
Guard Lieutenant.....Lieut. R. P. Fine

Produced at Robert Brunton Studios by Frank Keenan Productions Inc.
Story by Gertrude Andrews.
Scenario by Gertrude Andrews and E. R. Schayer.
Directed by Frank Keenan.
Distributed by Pathe.

PRESS NOTICE-STORY

Frank Keenan in his own production of "Brothers Divided" is announced for a —— days' showing at the ———— theatre beginning ————.

The star appears in a dual role and the photoplay is described as a drama of American homes advocating civic betterment and personal happiness and portrays a good thought that is timely in showing a finer sense of social justice.

Tom and Matthew King are brothers of strikingly opposite characters and Tom, the adventurous one, falls into bad company and is sentenced to prison for life, leaving his baby boy in charge of his brother Matthew.

When he proves himself a hero at the prison fire he is pardoned in middle life by the Governor and returns to his home. Matthew is a crabbed fellow who believes in getting the maximum of labor out of his employes and he suffers a stroke of partial paralysis when Tom returns.

Tom then takes charge of the mills and by providing occasional vacations for the employes and encouraging sports as a pastime, he still manages to realize a bigger money dividend than the mills enjoyed under the regime of his brother.

Max is the grown son of Tom and leaves the city when he discovers that his father, whom he was led to believe had died, was a returned convict. The youth could not face his sweetheart and felt too humiliated. But when Tom takes charge of the mills he gathered the employes together and frankly confessed that he was an exconvict and his plan proved a safe and sane one.

The youth finally decides to return and when he finds that his father is so honored and respected he begs his pardon and then visits his sweetheart whom he finds happy to meet him again. And old Matthew finally acknowledges that fair tactics are always the best for the great human family.

SUGGESTIONS

When you book this one you should not fail to mention that Frank Keenan who scored so heavily in "The World Aflame" is both the director and star in this picture and that he appears in a dual role. From then on you should mention the good thought brought out through the picture by using material from the catch lines, program reader and press notice story on this page.

CATCH LINES

One brother declared that one hour of justice was worth a year of prayers.

Where one brother was an ex-convict the other was a wealthy mill owner and it was the first that commanded the respect of the community.

With one brother "steady" and the other brother "unsteady" the latter one with the finer sense of justice won acclaim.

"A FUGITIVE FROM MATRIMONY"
(ROBERTSON-COLE)

Warner Scores in Humorous Characterization

H. B. WARNER has gotten away from his Oriental characterization for the time being and picture patrons should take notice that he is as capable in a light comedy role as when he is interpreting serious expressions. The star has in Fred Myton's story, "A Fugitive from Matrimony," a subject similar to his memorable "Alias Jimmy Valentine," in that it affords him an opportunity to evade the law. He is only a pseudo-crook, a character he assumes because it offers him a certain zest in a life that is otherwise quite drab. And he wants to avoid matrimony.

The development of the tale is familiar enough for it presents the old established formula of a young millionaire attempting to evade the clutching hands of dowager mothers who have marriageable daughters to offer. But its obviousness never intrudes here for a single instant. It is well covered up through the employment of sure-fire incidents. From the moment that the hero exchanges his clothes with an escaped convict and climbs in the bedroom window of a marriageable daughter's home in order to escape the pursuing guards the interest is carried forward with plenty of humor and suspense. She will reform him (a familiar stroke too) and the climax reveals him deep in the throes of love.

The picture carries spontaneous action which is quite zippy considering its single-track idea. If Mr. Warner does not want to tire his following with Oriental stoics then allow him to take a humorous journey occasionally attired in a convict's clothes. Seena Owen appears opposite. Henry King's direction is praiseworthy.— Length, 5 reels.— *LAURENCE REID.*

THE CAST

Stephen Van Courtlandt.....H. B. Warner
Barbara Riggs.....Seena Owen
Mrs. E. Elmer Riggs.....Adele Farrington
Zachariah E. Riggs.....Walter Perry
Edythe Arlington.....Christine Mayo
Maurice Bradford.....Matthew Biddulph
Chimmy, the Cricket.....John Gough
Mother Kelly.....Lulu Warrenton

By Fred Myton.
Directed by Henry King.
Supervised by Jesse D. Hampton.

PRESS NOTICE-STORY

H. B. Warner, whose screen efforts have mostly been confined to tales of the desert comes to the ———— theatre beginning ————, in his latest Jesse D. Hampton production, "A fugitive from Matrimony," which is a subject of comedy foundations. In characterization it is not unlike his memorable stage success, "Alias Jimmy Valentine," in that it offers him opportunity to evade the law disguised as a convict. As Stephen Van Courtlandt, he is a member of the most ultra exclusive set in America. A traveler for many years it is his ambition to keep moving so as to avoid the tangles of matrimony. Adjoining his estate is the newlyrich Riggs family, the doting mother of the household desiring to catch him as a husband for her daughter.

Steve returns unexpectedly to find an escaped convict prowling about his property. He willingly exchanges his clothing with him after listening to a hard luck story, and the criminal, in gratitude, tells him to look him up at Mother Kelly's in the fifth ward if he ever needs help. Steve to avoid the searchers climbs in Barbara Riggs' bedroom window. She does not know his identity, but still she is attracted to him because of the feminine impulse to reform him. And she eventually learns his identity. So in running away from matrimony he actually stepped into it.

This is a bright and interesting picture—a picture punctuated with plenty of dramatic situations in addition to its humorous scenes. Mr. Warner gives a finished performance of the pseudo convict and his support includes Seena Owen, Adele Farrington, Walter Perry and others.

CATCH LINES

He traveled the wide world over to avoid matrimony. And when he came home he exchanged places with an escaped convict. It was more fun in dodging the law than doting mothers with marriageable daughters. Did he escape from matrimony?

"Who are you and what do you want?" she asked, when she found this stranger in her bedroom. He wore a convict's clothes, so she decided to reform him. What happened? See "A Fugitive from Matrimony."

In running away from marriage he stepped right into it. How? See H. B. Warner in the delightful comedy-drama, "A Fugitive from Matrimony."

PROGRAM READER

Stephen Van Courtlandt was the most eligible man in New York society. Dowager mothers looked upon him with anxious eyes, appreciating the fact that he would be an admirable "catch" for their daughters. There was Mrs. Riggs for instance. This member of the nouveau riche had been moved on an adjoining estate so as to be near him. But Stephen never looked her way. He traveled in Europe most of the time to avoid matrimony. When he returned he stepped right into it without knowing it and he married into the Riggs family too. In running away from the law he landed straight at the altar. How this is done may be seen next ———— when H. B. Warner comes to this theatre in "A Fugitive from Matrimony". It is a picture of rich situations that build both dramatically and humorously. A treat is in store for you.

"THE BLACK GATE"

(VITAGRAPH)

Characterization Robs Story of Truth

"THE BLACK GATE," Earle Williams' newest expression, is a sort of visualization of "Who Killed Cock Robin?" insofar as the chief character is concerned. He is constantly at cross purposes with himself whether to acknowledge his guilt or innocence. Our hero will stand trial for murder on the premise that he will inherit a princely sum from the real murderer's mother when he passes through the black gate on his way to the death chair. This money is to go to his brother in payment for a debt. The man is resolved to die until he discovers that the girl for whom the crime was committed still loves him. Then he wants to break his contract.

No sooner has he made a resolution to live than he expresses a desire to die after all. The wealthy woman, in an admirable spirit of trustfulness, surrenders the fortune before the trial begins, and the hero offers no defense. When the fatal day approaches he offers evidence that he is innocent. So he gains his liberty and his love. And the real murderer is punished after all. No sympathy can be extended the hero, nor any admiration for his inexplicable conduct. He has gotten the money under false pretenses.

The inconsistent characterization may fortify the story with an element of mystery (perhaps that is the note that was striven for), but it robs it of the beacon light of truth. It is a story of gray lights and shadows with not a ray of penetrating sunshine. Length, 5 reels.—*LAURENCE REID.*

THE CAST

Shaler Spencer.....Earle Williams
Vera.....Ruth Clifford
Wade DeForrest.....Harry Springler
Rod Spencer.....Park Jones
Mrs. DeForrest.....Clarissa Selwyn
Norton.....Brinsley Shaw
Bowne.....J. Barney Sherry

By Hilliard Booth.
Scenario by Lucien Hubbard.
Directed by Theodore Marston.

PRESS NOTICE-STORY

Earle Williams, the Vitagraph star, will appear at the ——— theatre on ——— of ——— week in his latest production entitled "The Black Gate." This picture presents him with opportunities for heroic sacrifice in that he offers to assume the guilt of a murderer so that his brother may come into his rightful inheritance. As Shaler Spencer, a lawyer, Mr. Williams, squanders his brother's money and in oder to cancel the debt, he makes a bargain with the real murderer's mother. She is to turn over to his estate a goodly fortune when he passes through the black gate, or the little green door, as the entrance to the death chamber is sometimes called.

Wade DeForrest committed the crime through jealousy of Bowen, a theatrical manager. She was formerly Spencer's sweetheat, but they had separated over a quarrel. At the trial Shaler offers no defense and the evidence is given that he actually fired the fatal bullet. But life looks sweet to him after a sojourn in jail, and he tells the authorities that he couldn't have committed the crime inasmuch as his bullets were steel-jacketed while the fatal bullet was a lead one. So the evidence comes forth that two bullets were fired instead of one. Shaler's bullet is found imbedded in the wall and so he is given his liberty. The brother has the money since the wealthy woman had fulfilled her contract before Shaler was taken to prison.

This is a decided novelty and it offers the star a role in which he takes full advantage. It carries a quota of action and suspense and mystery. The cast includes Ruth Clifford, Harry Springler, Park Shaw, Brinsley Shaw and others. Hilliard Booth directed the feature from a story by Lucien Hubbard.

CATCH LINES

How to obtain the money that he squandered. His brother's wealth. That was the question that perplexed Shaler Spencer. How he found a way forms one of the most novel and dramatic ideas ever seen in a screen play. See "The Black Gate."

He would assume the part of a murderer. Why? So that his brother might come into his rightful inheritance. What happened? See Earle Williams in "The Black Gate."

He was found guilty of murder and soon he would walk through the black gate that leads to the electric chair. What saved him? See Earle Williams in "The Black Gate." A gripping picture.

SUGGESTIONS

Here is a mystery melodrama so it would be advisable to shroud the story with mystery. Don't by any means give away the plot. You can decide best if you want to take advantage of the title and what it means. If you are not afraid of jarring your patrons you can make your exploitations very vivid. You can touch upon the black gate through which no one ever returns. We would not give this a lobby display since it might keep patrons away from the theatre. It would be very easy to get a chair and have an electrician make replica of the one in the death chamber, but it appears as if such a plan would be too realistic. But you can decide what best to do if you know your audience. We would advertise it as a clever mystery melodrama, a melodrama that is decidedly unique of plot. And feature the star and his players. Bring out that it presents a compelling romance.

"THE A.B.C. OF LOVE"

(ACME–PERRET–PATHE)

Delicate Story Brutalized by the Scissors

"THE A. B. C. of Love" gets down to the A. B. C.'s of screen construction, it being modeled after the old Cinderella pattern and presenting an arrangement of scenes which are equally old-fasioned. The story while it unfolds a pretty romance is not only impossible but improbable. It might have appeared more logical had the direction not been so hap-hazardly executed. On second thought the old-fashioned development would not have hampered the story had there been some attention paid to the cutting process.

The picture presents an appearance of having been taken in several thousand feet with the responsibility resting upon the shoulders of the cutter. While there is some sequence of scenes yet the film offers evidence of being trimmed of whole chapters. So much so that the movement of the characters is at times extremely puzzling. And terse subtitles are not sufficient in building up the continuity. There are no subtleties in the direction. The result is it presents a choppy story that loses its high lights. An orphaned country girl marries her hero who is fascinated by her charm and youthful exuberance despite the fact that she is illiterate.

The conflict, crudely introduced, presents him tiring of her when he realizes her lack of an education. The butterfly, who would win him, shows herself eventually as a salamander of the worst type, so he goes back to his wife a sadder and wiser man Happy this time too, for during his absence from the hearth she has learned her A. B. C.'s. Length, 5 reels.—*LAURENCE REID*

THE CAST

Kate.....Mae Murray
Harry Bryant.....H. E. Herbert
Diana Nelson.....Dorothy Green
Prof. George Collins.....Arthur Donaldson

By Leonce Perret.
Directed by Leonce Perret.
Photographed by Alfred Ortlieb.

PRESS NOTICE-STORY

"The A. B. C. of Love" is a dramatic romance of a little wildflower of the country and a man of the world and it will be presented at the ——— theatre for ——— days beginning ——— with Mae Murray as the star. This is an Leonce Perret production of a story by the director himself and it offers Miss Murray many opportunities to display her charm as well as her histrionic capability. It can safely be said that never has the star appeared in such a dramatic role as she has here. As Kate, an orphan, who is just blossoming into womanhood, it is Miss Murray's privilege to sound the depths of youthful expression.

Kate is discovered by Harry Bryant, a playwright, and taken to a wayside Inn. He gives her his address and the priest of the parish, escorts her to Harry's home, for he had found her a runaway. She was unable to stand the cruelties of the innkeepers longer. So the man and the girl fall in love with each other, her charm and youthful exuberance more than counterbalancing her lack of education. After they are married Harry realizes that his wife's inability to read or write is not conductive to happiness, so he finds solace with a former sweetheart, Diana Nelson. When he learns eventually that this woman is only using him to make an impression in the world he picks up the threads of his broken romance and renews his old time happiness.

Be it said that during his perigrinations away from his fireside the little wife has gained an education. And by arousing his jealousy through playing his game she keeps his interest. This is a picture which is unusually rich in romance and yet it carries enough drama to balance it nicely. Its note of heart interest is appealing. The picture is artistically produced.

CATCH LINES

She could neither read nor write, but she possessed an individual charm, and so he married her. Did the romance burn out? See Mae Murray in "The A. B. C. of Love."

She didn't know her A. B. C's. But she knew the A. B. C's of love. She could keep a man interested despite her lack of education. Until — See Mae Murray in "The A. B. C. of Love."

See "The A. B. C. of Love" with Mae Murray. A delightful story of youth and love and sunshine. Yes and shadows too. A dramatic romance artistically produced and delightfully played.

SUGGESTIONS

You have a catchy title to work upon in the exploitation of this picture. You can feature it in the manner of Children's blocks for your newspaper spreads with the A. B. C. printed on the blocks. You can ask questions if the patrons know the A. B. C's of love. Feature it as a delightful romance of an innocent girl who lacked a knowledge of the familiar A. B. C's but knew enough about the A. B. C's of love. And what she didn't know her husband taught her. You can feature this picture along attractive lines with teasers, throw-aways, door-knob hangers, etc. Pathe will supply you with attractive stills for newspaper layouts. Use them.. Feature the star and the director. Feature Miss Murray as the "maid of many moods," who finds it difficult to learn her A. B. C's but who learns the A. B. C's of love very easily. Bring out the picture's ingredients. Tell that it is a piquant, dramatic romance of youth and love.

Advance Information on All Film Releases

CHRISTIE FILM COMEDIES
(At State Right Exchanges)

CHRISTIE TWO REELERS
Nov. ..—A Roman Scandal (Colleen Moore)....2
Oct. ..—Wild and Western (Fay Tincher)....2

SINGLE REEL COMEDIES
Her Bear Escape....1
Home Brew....1
His Master's Voice....1

EDUCATIONAL FILM CORP.
(Through State Right and Educational Exch.)

RED CROSS TRAVEL SERIES
The Relief of Poland....1
Constantinople, the Gateway of the Orient....1

BLACK AND WHITE COMEDIES
Oct. 13—Business is Business....1
Oct. 6—A Prince There Was....1

EQUITY PICTURES CORPORATION
Silk Husbands and Calico Wives (House Peters)....6
Eyes of Youth (Clara Kimball Young)....7

FAMOUS PLAYERS-LASKY EXCHANGE

PARAMOUNT-ARTCRAFT
Nov. 30—Scarlet Days (Griffith Prod.)....5
Nov. 30—Counterfeit (Elsie Ferguson)....5
Nov. 23—The Miracle of Love (Cosmo. Production)....5
Nov. 23—It Pays to Advertise (Bryant Washburn)....5
Nov. 23—The Invisible Bond (Irene Castle)....5
Nov. 16—23½ Hours Leave (McLean-May)....5
Nov. 16—.Male and Female (Cecil B. DeMille)....5
Nov. 9.—What Every Woman Learns (Enid Bennett)....5
Nov. 9.—Crooked Straight (Charles Ray)....5
Nov. 9.—Luck in Pawn (Marguerite Clark)....5
Nov. 2.—L'Apache (Dorothy Dalton)....5
Nov. 2.—Turning the Tables (Dorothy Gish)....5

FOX FILM PRODUCTIONS

BIG PRODUCTIONS
Should a Husband Forgive....5
Kathleen Mavourneen....5
Evangeline....6

WILLIAM FARNUM SERIES
Wings of the Morning....5
The Last of the Duanes....5

TOM MIX SERIES
The Daredevil....5

FOX ENTERTAINMENTS
Thieves (Gladys Brockwell)....5
Eastward Ho! (William Russell)....5
The Winning Stroke (George Walsh)....5
Lost Money (Madoline Traverse)....5
Vagabond Luck (Ray-Fair)....5
Chasing Rainbows (Gladys Rockwell)....5

GOLDWYN EXCHANGES
The Cup of Fury (Rupert Hughes)....6
Flame of the Desert (Geraldine Farrar)....7
The Loves of Letty (Pauline Frederick)....5
Jubilo (Will Rogers)....6
The Gay Lord Quex (Tom Moore)....5
Jinx (Mabel Normand)....5
Bonds of Love (Pauline Frederick)....5
Strictly Confidential (Madge Kennedy)....5
Almost a Husband (Will Rogers)....5
The World and Its Woman (Geraldine Farrar)....5
Lord and Lady Algy (Tom Moore)....5

W. W. HODKINSON CORP.
Mary Minds Her Business (Billie Rhodes)....6
Hearts and Masks (Billie Rhodes)....6
The Joyous Liar (J. Warren Kerrigan)....5

METRO EXCHANGES

NAZIMOVA PRODUCTIONS
The Brat (Nazimova)....5
The Red Lantern (Nazimova)....5

SCREEN CLASSICS, INC., SPECIALS
Fair and Warmer (May Allison)....6
Please Get Married (Viola Dana)....6
Lombardi, Ltd. (Bert Lytell)....6

PATHE EXCHANGES
Dec. 21—The Prince and Betty (Wm. Desmond-Mary Thurman)....5
Dec. 14—The A-B-C of Love (Mae Murray)....6
Dec. 7.—Brothers Divided (Frank Keenan)....5

BOUND AND GAGGED (Serial)
(George B. Seitz and Marguerite Courtot)
Dec. 21—Ninth, A Homeless Prince....2
Dec. 14—Eighth, Arrested....2
Dec. 7—Seventh, A Fatal Error....2

THE BLACK SECRET
(Pearl White and Walter McGrail)
Dec. 21—Seventh, The Betrayal....2
Dec. 14—Sixth, The Unknown....2
Dec. 7.—Fifth, The Acid Bath....2

"FLYING A" SPECIALS (American)
The Hellion (Margarita Fisher)....5
Six Feet Four (William Russell)....6

AMERICAN FILM COMPANY, INC.
Aug. 19—This Hero Stuff (William Russell)....6

REALART PICTURES CORPORATION

SPECIAL FEATURE S
The Mysteries of the Yellow-Room (Chautard)....6
Soldiers of Fortune (Dwan)....7

STAR PRODUCTIONS
Erstwhile Susan (Constance Binney)....5
Anne of Green Gables (Mary Miles Minter)....6

ROBERTSON-COLE PRODUCTIONS

SUPERIOR PICTURES
Nov. ..—A Fugitive from Matrimony (H. B. Warner)....5
Nov. ..—The Blue Bandanna (Wm. Desmond)....5
Nov. ..—The Illustrious Prince (Sessue Hayakawa)....5

SPECIALS
Dec. ..—The Beloved Cheater (Lew Cody)....5
Nov. ..—The Broken Butterfly (Tourneur)....5
Oct. ..—The Open Door (special cast)....5

SELECT PICTURES
Aug. ..—The Undercurrent (Guy Empey)....6
Sept. ..—Faith of the Strong (Mitchell Lewis)....5
Sept. ..—A Scream in the Night (Special)....5
Oct. ..—Isle of Conquest (Norma Talmadge)....5

SELZNICK PICTURES
(Distributed Through Select Pictures Corp.)
Sept. ..—A Regular Girl (Elsie Janis)....
Oct. ..—The Country Cousin (Elaine Hammerstein)....
Oct. ..—Sealed Hearts (Eugene O'Brien)....
Oct. ..—The Glorious Lady (Olive Thomas)....
Nov. ..—Piccadilly Jim (Owen Moore)....5
Out Yonder (Olive Thomas)....5
Nov. ..—The Broken Melody (Eugene O'Brien)....5

TRIANGLE EXCHANGES
Nov. 23.—Flame of the Yukon (Dorothy Dalton)....6
Sept. 7—Let Katie Do It (D. W. Griffith)....5

UNITED ARTISTS CORPORATION
Dec. 29—When the Clouds Roll By (Douglas Fairbanks)....6
Oct. 20—Broken Blossoms (D. W. Griffith)....6
Sept. 1—His Majesty the American (Douglas Fairbanks)....8

UNIVERSAL EXCHANGES

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"MALE AND FEMALE"

From J.M. Barrie's famous play "The Admirable Crichton".
Adapted for the screen by Jeanie Macpherson.

A PARAMOUNT ARTCRAFT PICTURE

It will undoubtedly interest you to [illegible] "Male and Female" opened to [illegible] business at Imperial. [illegible] broke all house records.
Herman Webber. San Francisco

"Male and Female" went over big. [illegible] one day beat all previous [illegible] over $400.
F. W. McClellan. Baltimore

"Male and Female" played to capacity [illegible] opening Rialto and Princess. [illegible] house record by $500. The picture through patrons is advertising itself.
C. L. Winston. Denver

Saturday sixth day "Male and Female" broke all records Park Theater including record Labor Day opening of previous super-special.
Harry Ascher. Boston

"Male and Female" in Newman Theater today broke not only theater record but record for any other theater in Kansas City at highest admission prices.
Will delight more people than anything ever before presented.
John P. Goring. Kansas City

Delighted to report "Male and Female" yesterday broke the record of the Garden by $50, playing to absolutely capacity seating and standing every show.
Tom Moore. Washington

Record held by previous super-production shattered here today when "Male and Female" opened to largest house in history.
L. F. Whelan. Detroit

54,665 persons in one week; 9,172 persons on one Sunday; 7,354 persons on one week day! Three records established by "Male and Female" at Rivoli Theater, New York.

Two, three, four-week and indefinite runs now in Chicago, Cleveland, Des Moines, St. Louis, Columbus, Omaha, Providence, Rochester, Atlanta, Dallas, Tulsa, Salt Lake City, and all other large cities. Ask anyone who's seen it!

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MAURICE TOURNEUR'S

is one of the great

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"VICTORY"

pictures of the year

By
Joseph Conrad
Scenario by
Stephen Fox
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Maurice
TOURNEUR

IT has an astonishing power to grip you, this fascinating Conrad tale of romance,—a power that Tourneur has fully realized.

It is like no other picture of the year. It has an appeal that only few really great pictures can claim. In fact, as the reviewers said:

"It is marvellous what a picture this book has made. The scenes are wonders of photography." "It achieves the atmosphere Conrad creates. A thoroughly well knit-story full of life and action." "The production is on a lavish scale. An original and interesting picture, picturesque in detail, a refreshing change from the conventional in nearly all respects." "Decidedly distinctive and unique offering."

You can afford to talk loud about "Victory." It is one of the great pictures of the year.

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Every Great American Production Organization is Making Plans to Produce Super-Specials in Europe.

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MARIE DORO is the Star
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This tremendous picture is the result of the concentrated effort of a full staff of American Camera men, Technical men, Property men, Editors and Cutters who were taken abroad, and who are ***still there*** and at work on other American-made Productions. And remember ***because they know European producing conditions.***

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Here is American Quality back of big stories selected for the American market in the full knowledge that America's taste is international and unprejuduced ***if the films are right.***

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NOTE:—Mr. Godal, during his visit here, is making his headquarters at the Hotel Astor, where all communications will reach him.

DON'T TOUCH THE SAFETY VALVE!

Independent theatres and independent producers must keep their freedom to prevent a blow-up — AND THEY WILL KEEP THEIR FREEDOM.

If you fool with the safety valve on a boiler, you're in for a blow-up.

The film industry has its safety valves, too, and they mustn't be meddled with.

To exist as an industry we've got to give the public better pictures.

Independent theatres, buying on the open market, will compel the production of quality films.

That is our safety valve.

Distributor control of theatres chokes this safety valve, for the distributor can and will force any kind of footage into the houses that are signed up tight.

But the public wants good pictures and will pay for them.

Independent producers are now making the best product of their careers, and these pictures ARE GOING TO BE SHOWN to the public. Maybe in your theatre, or your opposition or the town hall, or the School house, or a barn or a tent—BUT THEY ARE GOING TO BE SHOWN!

And then—the blow-up!

If your house is not free of distributor control or dictation, the blow-up will hit you. You can't run your house successfully without good pictures, and the distributor who insists on controlling your theatre is simply keeping good pictures off your screen.

When the blow-up comes—and it will come—your long-term contract will be poor consolation for your darkened theatre while you see the independents showing your former patrons the pictures you couldn't show them in your house.

Don't sell—Don't sign—keep the safety valve working!

Hiram Abrams.

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D. W. Griffith's "BROKEN BLOSSOMS" is a more powerful attraction today than when it was first shown last Spring, because people speak of it, they see it again and again, and those who have not yet had the opportunity, are looking for it. They feel that it is one film that they must not miss.

That is why "BROKEN BLOSSOMS" is a more compelling box-office feature for you now than ever before.

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1920

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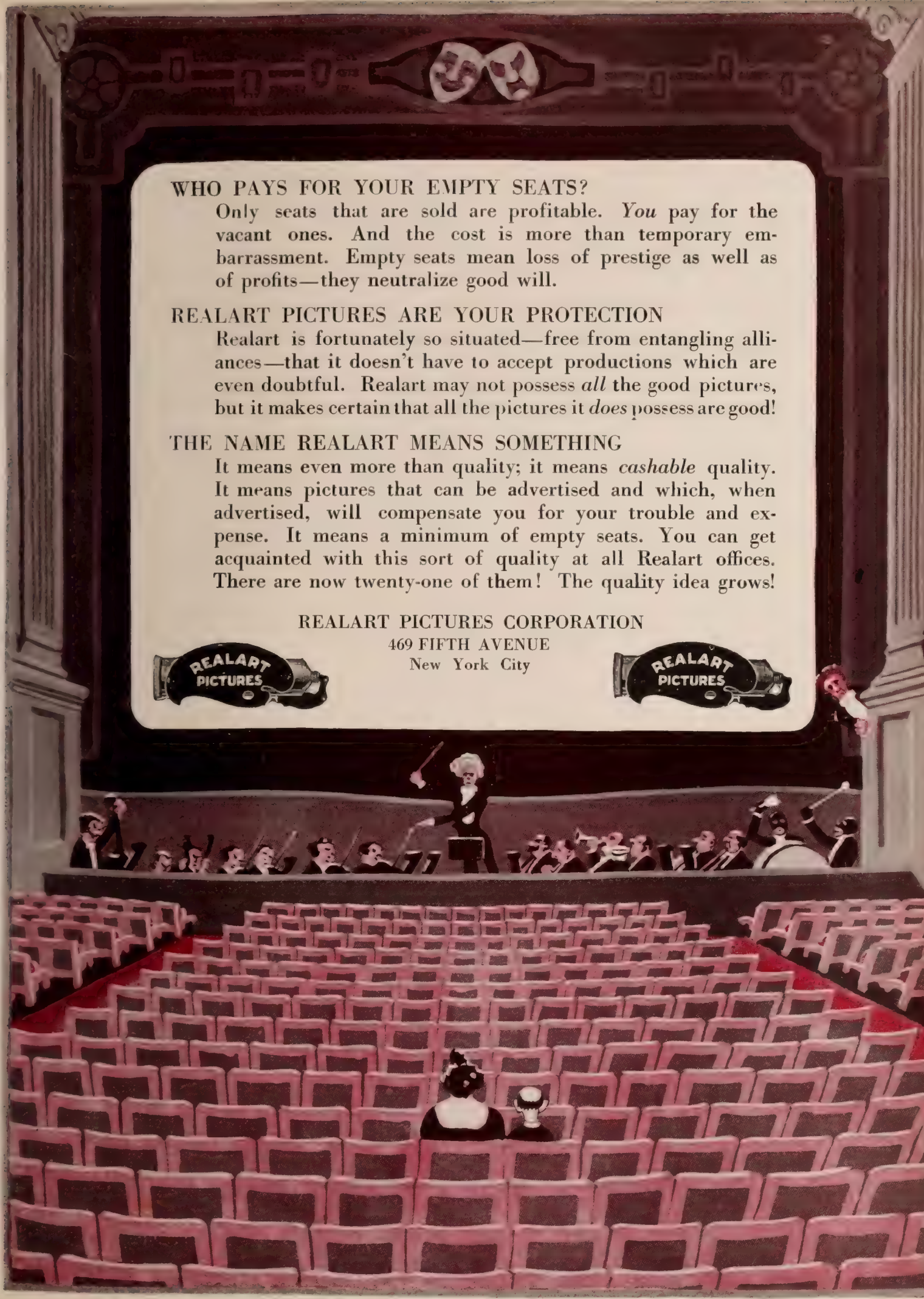
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DESPITE UNFAVORABLE WEATHER MARY MILES MINTER IN ANNE OF GREEN GABLES PROVED EXCELLENT DRAWING CARD AT TIVOLI STOP WEDNESDAY WE HAD CONSTANT LINEUP AT BOX OFFICE THOUGH IT WAS POURING RAIN STOP CONSIDER THIS REMARKABLE TRIBUTE TO YOUR LITTLE STAR AND HER INITIAL REALART PRODUCTION CONGRATULATIONS

FRED DAHNKEN
TIVOLI THEATRE.

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GENERAL MANAGER REALART PICTURES CORPN 469 5th Avenue New York NY

OPENED MY NEW HOUSE WITH ANNE OF GREEN GABLES TODAY STOP BUSINESS FAR EXCEEDED EXPECTATIONS STOP LINES EXTENDING BLOCK EACH WAY STOP CROWDS UNABLE SECURE ADMISSION STOP PEOPLE SPOKE GLOWINGLY CONGRATULATING ME ON THIS EXCEPTIONAL REALART PRODUCTION STOP AM PARTICULARLY ELATED WAS FORTUNATE TO SECURE REALART STAR RELEASES.

MILLER'S NEW THEATRE
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who wish to establish themselves as producers, with the financial and other assistance of

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He devised the first selective machinery built for this purpose. The above-listed product from new concerns and the additional product that this announcement should bring forth will prove that today he controls—

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to read the opposite page and then question—if they can—the claim of W. W. Hodkinson that *he alone* has built an organization designed to select pictures for *National Distribution* in the same manner that the exhibitor would book them for his own theatre.

The W. W. Hodkinson Corporation will not commit itself to inferior product in the present market *any more than the exhibitor will.*

It is well known to the exhibitors of the nation that each and every picture released by our organization is classified and graded and offered at prices in keeping with its worth and value *to the retail exhibitor-buyers of the industry.* In other words, we pick the pictures we distribute with as great care and thought as you pick the pictures you book for your theatre.

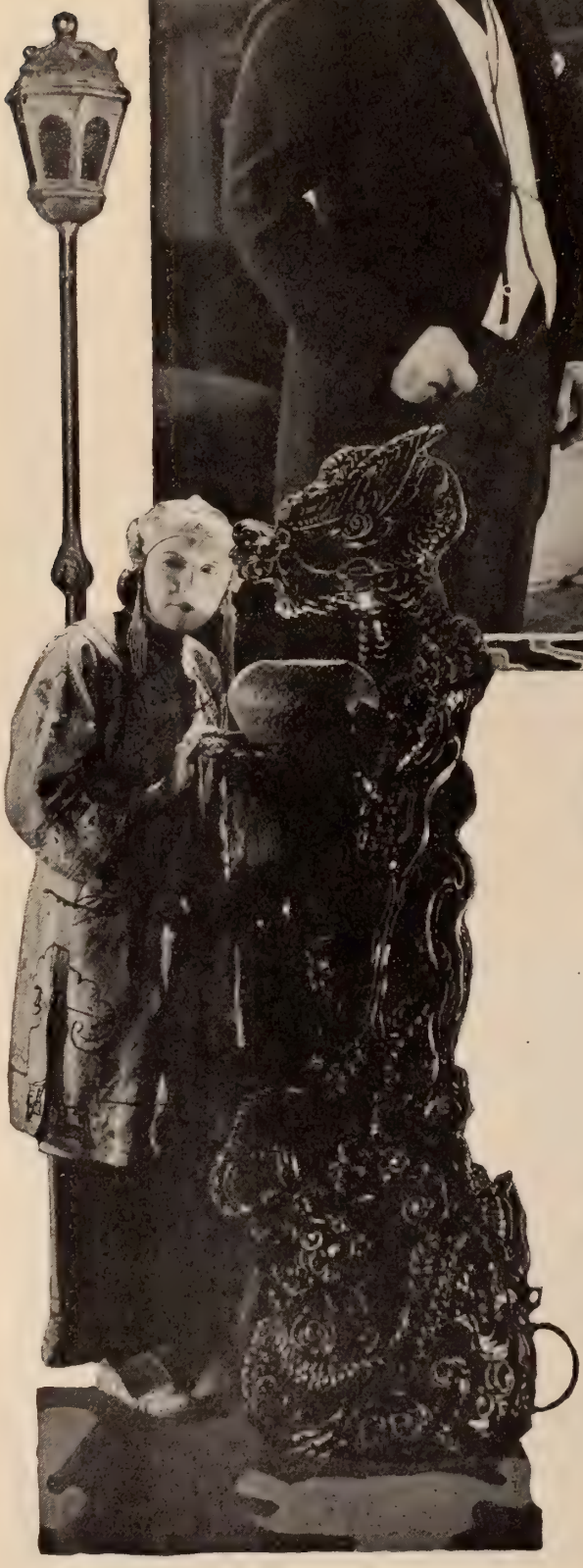
The W. W. Hodkinson Corporation has in the past and will in the future discourage poor product and encourage new and worthy producers.

A highly capitalized Producer-controlled organization cannot encourage good product from new producers without destroying the market for its own inferior pictures.

Read these pages again. Debate and discuss their contents. And remember: Until you are able to recognize the peculiar fitness of the Hodkinson machine *for helping you,* it will not serve its real and fullest purpose and that, until then, it must necessarily deal with you on a competitive basis, the same as other Producer-Distributors do.

When you recognize that we are different and can help you solve your problems we stand ready to explain our position and come to your aid.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE *Exchange, Incorporated*



J. PARKER READ JR.
presents

LOUISE GLAUM
in
THE LONE WOLF'S DAUGHTER

By Louis Joseph Vance

Combining the world-known characters of
"THE LONE WOLF" & "FALSE FACES"

The combined genius of a great organization has produced one of the biggest and most fascinating productions ever made —*"The Lone Wolf's Daughter."*

Power, artistry, craftsmanship, showmanship, exploitation, values—all are present in every inch and foot of this gorgeously rich production.

"The astounding glamour of Louise Glaum is an element now and hereafter to be counted on by exhibitors to make them profits," says *The Moving Picture World.*

We, its distributors, say: "This is the biggest production ever made at the famous Thos. H. Ince Studios." *See it at your exchange.*

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*
Foreign Distributor: Apollo Trading Corp.

Robert Brunton *presents*

J. WARREN KERRIGAN

and his own company in

THE LORD LOVES THE IRISH

By Monte M. Katterjohn

Directed by Ernest C. Warde

This is a story of Success in America —and all Americans love the type of success shown in this picture.

This is a successful picture that audiences like—and no matter what exhibitors think on many subjects, they always like the pictures *that audiences are ready to rush in and pay for.*

We, its distributors, know the measure of its success by *the size of the rentals that exhibitors gladly are paying for it.*

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHE *Exchange, Incorporated.*

THE LONG ARM OF MANNISTER WITH HENRY B. WALTHALL
THE GIRL FROM NOWHERE WITH Cleo Madison AND Wilfred Lucas
SINS OF THE CHILDREN WITH Alma Hanlon AND Stuart Holmes
SUSPICION WITH GRACE DAVISON
THE HIDDEN CODE WITH GRACE DAVISON
PIONEER ATTRACTIONS
ATONEMENT WITH GRACE DAVISON AND CONWAY TEARLE
VIRTUOUS SINNERS WITH WANDA HAWLEY
The Facts and Follies SERIES PRODUCED BY Bernarr Macfadden
THE BOOMERANG WITH Henry B. Walthall

Some Territories Still Open on These Pioneer Attractions

EXHIBITORS

For All Features Get in Touch with Your Local Pioneer Distributor

PIONEER EXCHANGE
130 West 46th Street
New York City

PIONEER EXCHANGE
53 Elizabeth Street, East
Detroit, Mich.

GREATER STARS PRODUCTIONS
716 Consumers Building
Chicago, Ill.

M. & R. EXCHANGE
730 S. Olive Street
Los Angeles, Cal.

PIONEER EXCHANGE
145 Franklin Street
Buffalo, N. Y.

MASTERPIECE FILM ATTRACTIONS
1235 Vine Street
Philadelphia, Pa.

EQUITY DISTRIBUTING CO.
403 Davis Street
Portland, Oregon

PIONEER EXCHANGE
812 Prospect Avenue
Cleveland, Ohio

EASTERN FEATURE FILM CO.
57 Church Street
Boston, Mass.

CRITERION FILM SERVICE
67 Walton Street
Atlanta, Ga.

M. & R. EXCHANGE
107 Golden Gate Avenue
San Francisco, Cal.

PIONEER FILM CORPORATION
130 West 46th Street, New York

S SELZNICK PICTURES P

FIGURES

1
17
170
1,700
17,000

Compare "1" with "17,000."

Yours is only one of the seventeen thousand motion picture theatres in the United States.

Compare the one person who stops at your box-office to buy a ticket with the number of persons who pass without stopping.

Then realize that SELZNICK PICTURES National Advertising Campaign reaches virtually every one of those passers-by, and that by the law of proved averages a profitable percentage of would-be passers-by are sure to stop and buy a ticket if you are presenting a SELZNICK PICTURE.

Advertising Does It

PREVENT FUTURE REGRETS—
BOOK SELZNICK PICTURES NOW

S SELZNICK PICTURES P

OLIVE THOMAS

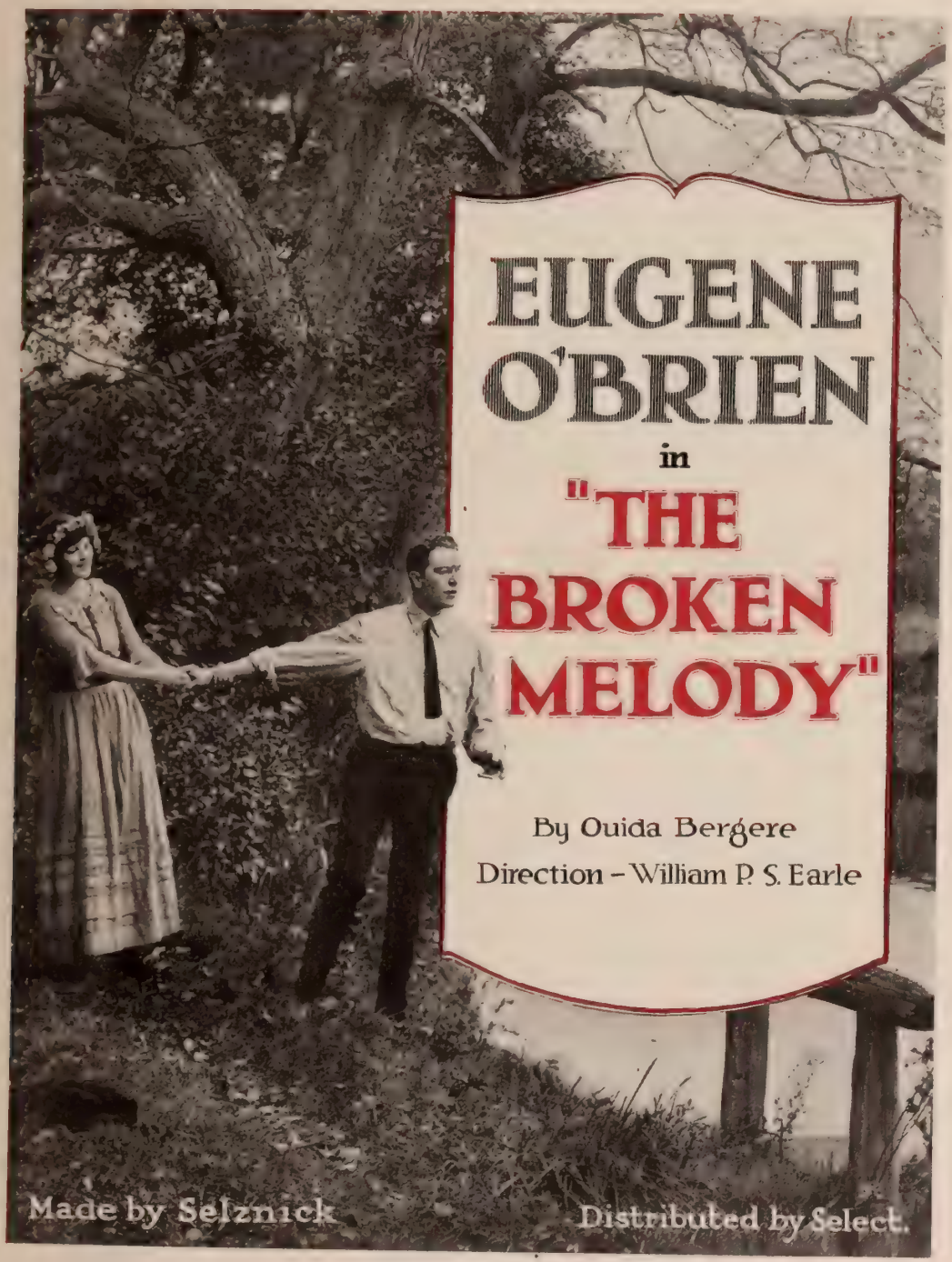
in Pauline Phelps and Marion Short's

"OUT YONDER"

A RALPH INCE PRODUCTION

Made by Selznick Distributed by Select

S SELZNICK PICTURES P



EUGENE O'BRIEN

in

"THE BROKEN MELODY"

By Ouida Bergere

Direction – William P. S. Earle

Made by Selznick

Distributed by Select.

S SELZNICK PICTURES P

ELSIE JANIS

in

"THE IMP"

By Elsie Janis
and Edmund Goulding
Direction-Robert Ellis

—It's a Deluge of Delightful Devilment

Made by Selznick
Distributed by Select

S SELZNICK PICTURES P

S SELZNICK PICTURES P

OWEN MOORE

in P.G. Wodehouse's Saturday Evening Post Story

"PICCADILLY JIM"

Direction – Wesley Ruggles

Made by Selznick

Distributed by Select

Joseph M. Schenck
presents

NORMA TALMADGE

in

"The Isle of Conquest"

ADAPTED BY
JOHN EMERSON
AND ANITA LOOS

By Arthur Hornblow

Directed by Edward José

SELECT PICTURES CORPORATION

Lewis J. Selznick
President

NATIONAL NP PICTURES

PROTECTION

Any man who builds a theatre and then fails to insure it against fire is criminally careless. And the same goes for any man who builds up a business in that theatre and fails to protect that business against forces far more ruinous than fire.

National Picture Theatres, Inc., offers every exhibitor the chance to protect his business and to make it grow —make it grow not only in volume but in the proportion of profit.

National Picture Theatres, Inc., is, in a sense, a form of business insurance in which the insured makes money by being insured.

As an exhibitor who has a business, the least you can do toward protecting that business is to investigate.

NATIONAL PICTURE THEATRES, INC.

Lewis J. Selznick

President

729 Seventh Avenue New York

REPUBLIC RP PICTURES

EDWARD GODAL
presents

MARIE DORO
in
"TWELVE-TEN"
produced for the B.&C. Films by
HERBERT BRENON

REPUBLIC DISTRIBUTING CORPORATION
LEWIS J. SELZNICK, Advisory Director - BRITON N. BUSCH, President
130 West 46th Street New York City

REPUBLIC RP PICTURES

"The AMAZING WOMAN"
a
LLOYD CARLETON
production ...with
RUTH CLIFFORD

REPUBLIC DISTRIBUTING CORPORATION
LEWIS J. SELZNICK, Advisory Director - BRITON N. BUSCH, President
130 West 46th Street New York City

GUY EMPEY PICTURES CORPORATION

announces its next production, now in preparation

"OIL"

Story by Guy Empey

Adaptation by William Addison Lathrop

Directed by Wilfrid North

"Oil" is an American drama of today, with gripping humor as its chief characteristic. Guy Empey plays the leading role, and is again supported by Florence Evelyn Martin, now appearing with him in the big special,

"THE UNDERCURRENT"

GUY EMPEY PICTURES CORPORATION

220 West 42nd Street New York City

Joseph M. Schenck presents

NORMA TALMADGE

In her first picture for 'First National'

The tremendously gripping and intensely dramatic story of a girl's adventure in New York's underworld and it's highest society

FROM THE SLUMS-

"A Daughter of Two Worlds"

Adapted from Leroy Scott's novel of the same title, by James L. Young & Edmund Goulding

Directed by James L. Young

PHOTOGRAPHED BY DAVID ABEL

TECT DIRECTOR WILLARD M REINECK

A First National Attraction

TO FIFTH AVENUE

It's Red Hot

THE SENSATION OF THE

ANITA

In the Beloved

"In Old

A DRAMA OF INFINITE THRILLS

Don't book this great show unless you are prepared for extra crowds, for it surely will pack them in!

Are You Ready? Go!

Off The Fire

YEAR NOW BOOKING

STEWART

American Classic

Kentucky"

Greater than the stage play which has had 27 years of continuous success

Admittedly

MARSHALL NEILAN'S

Masterpiece in Direction

Produced by Louis B. Mayer

Written by Charles T. Dazey

A "First National

Special Attraction"

"Gas," Model, Bulls-Eeye

Gale Henry in the stellar role in "Gas," a two-reeler produced by Model and released by Bulls Eye, handles the various situations so as to get the greatest possible number of laughs out of them.

And this is
REX BEACH'S
Greatest Picture

SAMUEL GOLDWYN AND REX BEACH PRESENT

REX BEACH'S

FAMOUS STORY

THE SILVER HORDE

DIRECTED BY FRANK LLOYD

GOLDWYN PICTVRES CORPORATION

SAMUEL GOLDWYN President

Two men and a woman fight with grim desperation for a tremendous stake—the silver horde of salmon that sparkles in an Alaskan river. A Rex Beach wonder drama!

SAMUEL GOLDWYN AND REX BEACH PRESENT

REX BEACH'S

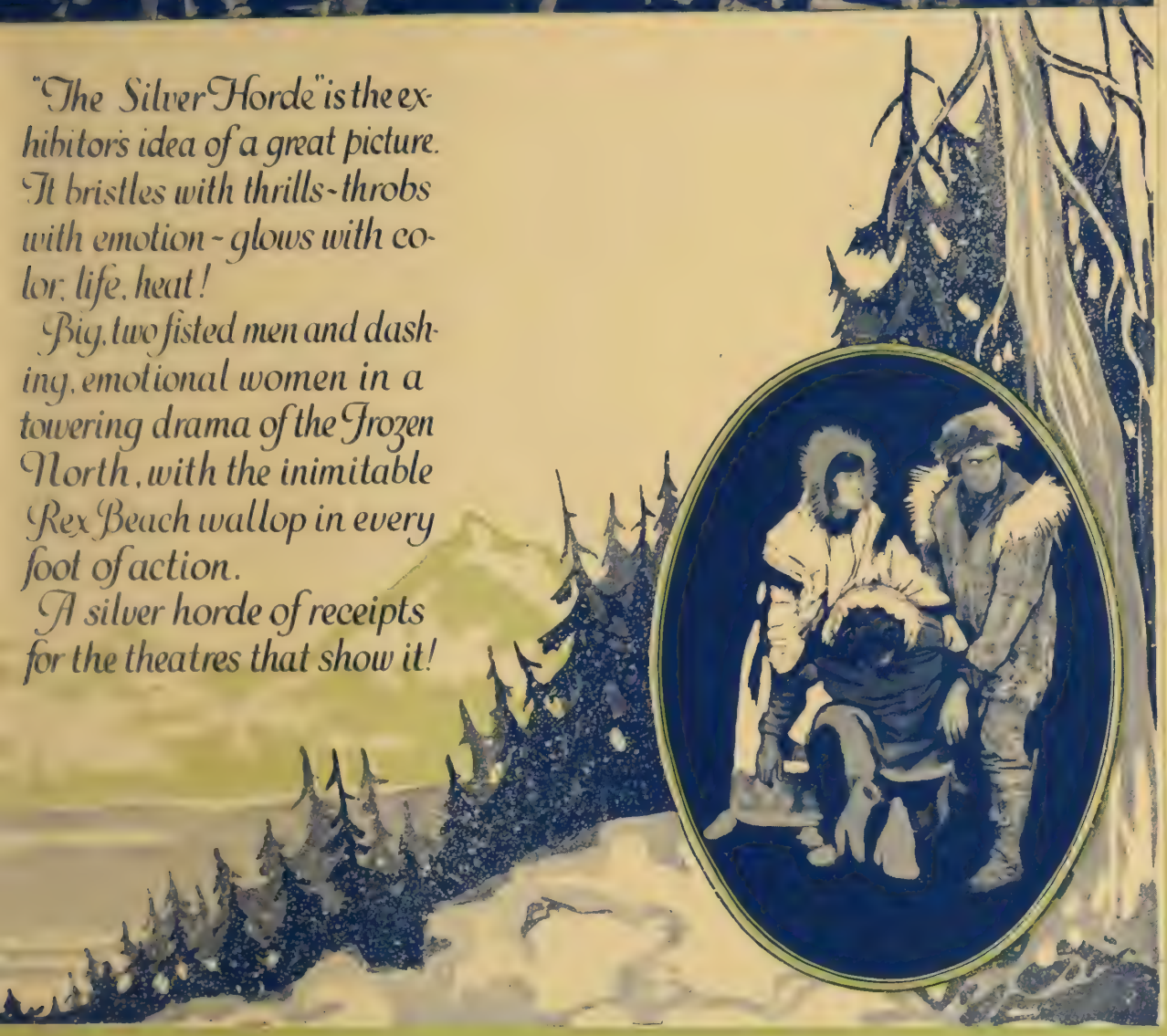
GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

"The Silver Horde" is the exhibitor's idea of a great picture. It bristles with thrills - throbs with emotion - glows with color: life, heat!

Big, two fisted men and dashing, emotional women in a towering drama of the Frozen North, with the inimitable Rex Beach wallop in every foot of action.

A silver horde of receipts for the theatres that show it!



FAMOUS STORY

THE SILVER HORDE

DIRECTED BY FRANK LLOYD

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDWYN President

The REX BEACH PICTURES

Why is Rex Beach called the screen's most successful writer? First, because his stories have the pile-driving thud of realism. Rex Beach, like Jack London, lived his tales before he wrote them.

Second, because his pictures are enriched by his own absorbing personality. Rex Beach is right there -- "on the lot" -- during the filming, and the picture invariably catches the authentic smack of the man, from first-hand contact.

Every Rex Beach Picture is a money-magnet. You know that as well as we do, and that's why you'll book "The Silver Horde" and back it to a finish!

SAMUEL GOLDWYN AND REX BEACH PRESENT

REX BEACH'S

FAMOUS STORY

THE SILVER HORDE

DIRECTED BY FRANK LLOYD

GOLDWYN PICTVRES CORPORATION

SAMUEL GOLDWYN *President*

Geraldine Farrar appears in Flame of the Desert, one of the most gorgeous screen spectacles ever produced.

New York has already acclaimed this tremendous picture with enthusiasm.

Now it's your turn!

SAMUEL GOLDWYN PRESENTS

GERALDINE FARRAR

IN

FLAME OF THE DESERT

WITH LOU TELLEGEN

BY CHARLES LOGUE

A REGINALD BARKER PRODUCTION

GOLDWYN PICTVRES CORPORATION

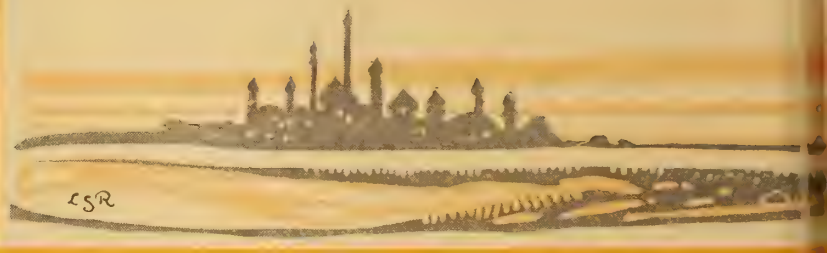
SAMVEL GOLDWYN *President*

WHAT THEY SAID

FLAME OF THE DESERT *is extremely spectacular and so wonderfully atmospheric that it deserves a foremost place among the really big productions of the day. The settings, photography and direction quite justify the adjective "superb."*
—N. Y. Evening Telegram

If you like Geraldine Farrar on the screen, you will like FLAME OF THE DESERT *-- and no one is lukewarm in regard to this very much alive artist.*
—N. Y. Tribune

The most lavish and spectacular picture play of the star's career.
—N. Y. American



SAMUEL GOLDWYN PRESENTS

GERALDINE FARRAR

GOLDWYN PICTVRES CORPORATION
SAMVEL GOLDWYN *President*

IN NEW YORK

FLAME OF THE DESERT, *directed by Reginald Barker, introduces the spectator to a world that never flags in its fascination. It presents a succession of scenes of exotic beauty, with hosts of players in dazzling trappings & costumes. Miss Farrar moving through their midst in a splendor that is regal.*
– N. Y. Evening Mail.

Sumptuous Production.
– N. Y. Times

A real special with plenty of punch to put it over.
Wids

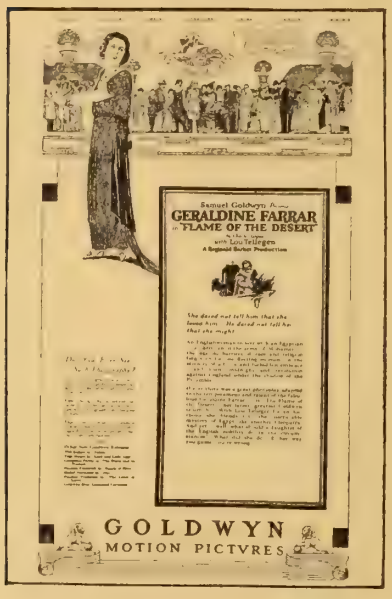
IN

FLAME OF THE DESERT

WITH LOU TELLEGEN
BY CHARLES LOGUE
A REGINALD BARKER PRODUCTION

GOLDWYN PICTURES CORPORATION
SAMUEL GOLDWYN *President*

IN 386 NEWSPAPERS



Here is a miniature reproduction of a Goldwyn advertisement that will cover the United States, appearing simultaneously in 386 newspapers.

Monster publicity--but it is only one volley in a national barrage that outdoes anything of the kind ever attempted in the industry.

The exhibitor's name and address is on it. It commands the space. We aim to spread the gospel of Goldwyn--and the best way to do it is to help sell your seats.

SAMUEL GOLDWYN PRESENTS

GERALDINE FARRAR

IN

FLAME OF THE DESERT

WITH LOU TELLEGEN

BY CHARLES LOGUE

A REGINALD BARKER PRODUCTION

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

SAMUEL GOLDWYN PRESENTS

WILL ROGERS

IN

JUBILO

BY BEN AMES WILLIAMS

SCENARIO BY ROBERT F. HILL

DIRECTED BY CLARENCE BADGER

GOLDWYN PICTVRES CORPORATION

SAMUEL GOLDWYN President

Book Jubilo! And bank-book it! It is Humor with a capital "H", Drama with a capital "D", and Success with a capital "S".

SAMUEL GOLDWYN PRESENTS

WILL ROGERS

IN

JUBILO

BY BEN AMES WILLIAMS

SCENARIO BY ROBERT F. HILL

DIRECTED BY CLARENCE BADGER

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDWYN *President*

Come, let us reason together

THERE are few business problems which cannot be straightened out if the two interested parties will sit down and reason together. Your problem, as an exhibitor of motion pictures, is to secure attractions that will not only bring in money to your house, but which will by their quality, by their interest, by their suspense and genuine entertainment value satisfy each patron to the end that attendance upon your theatre will become a fixed habit.

In this manner your playhouse becomes a community centre where people naturally turn to find amusement.

As soon as your house has established its character and is fully identified as the place where real enjoyment is sure to be found, your next step is to maintain that standard so that your success may be continuous, your profits large and your reputation of the best.

During the present season I have caused to be released four great motion picture specials, which absolutely guarantee success, prestige and satisfaction to every exhibitor of motion pictures. Beginning with CHECKERS, which has brought a tidal wave of prosperity to theatres everywhere, and which continues as one of the greatest successes of the year, I presented Theda Bara in KATHLEEN MAVOURNEEN, EVANGELINE with Miriam Cooper in the title role, and then SHOULD A HUSBAND FORGIVE? a 1920 Cinemelodrama reaching into the hearts of all the world.

Many exhibitors have already profited by booking these pictures for long runs, and then advertising them and exploiting them with that enthusiasm and industry which turn successes into triumphs.

I desire, therefore, that such exhibitors as have not as yet played these attractions should reason together with me by means of this frank talk. Entertainments like these, conceived in showmanship, matured with rare dramatic skill, enacted with brilliance and scened in beauty, are born to success.

It is my desire that exhibitors everywhere shall share generously in the great profits which these entertainments are bringing in. My business reason for this is that as Fox Entertainments make money for the theatre, the exhibitor conducting that theatre becomes a business friend. If he can link himself to these productions I know by experience with them that his rewards will be so great he will feel he cannot afford to miss any of the productions which have my personal guarantee as a showman.

It is not enough, however, for any motion picture special, no matter how great its value, to merely book the picture, but the exhibitor must give to it that industry and enthusiasm in exploitation which I already have mentioned.

I speak as a showman to showmen, and I invite you to a share in the financial rewards and house prestige which will be yours when you play CHECKERS, KATHLEEN MAVOURNEEN, SHOULD A HUSBAND FORGIVE? and EVANGELINE.

William Fox
President

FOX FILM CORPORATION

FOX ENTERTAINMENTS

A Production for the greatest

Theatres in the world

WILLIAM FOX *presents*

Tom Mix

in

THE FEUD

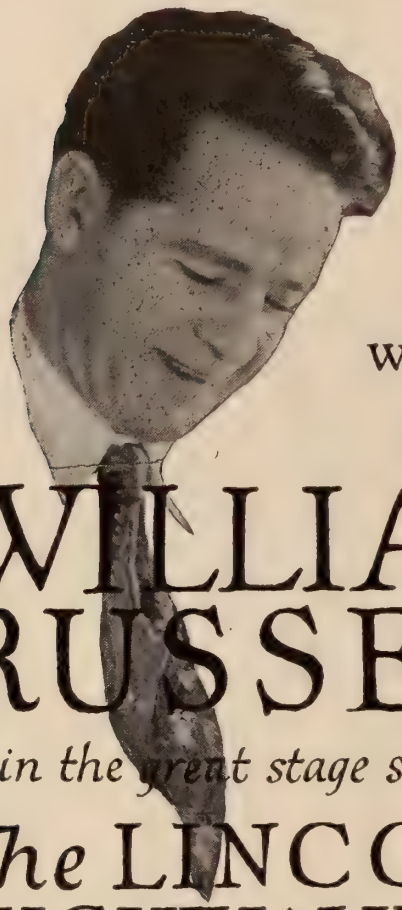
A typical Mix drama of the great outdoors

by Charles Kenyon – staged by Edward Le Saint

FOX

ENTERTAINMENTS

NO STAR in motion pictures is moving faster toward the high place in screen popularity than this splendid, manly, able young man -



WILLIAM FOX *presents*

WILLIAM RUSSELL

in the great stage success

The LINCOLN HIGHWAYMAN

by Paul Dickey -
Directed by Emmett Flynn.

FOX ENTERTAINMENTS

Murray W. Garsson
Presents

A Supreme Picture Unique in Fiction

"THE BLINDNESS of YOUTH"

EVERY scene is sweet and clean in its mission to picturize this charming story of a young society girl and the pathetic love of a youth that ends in a—

You must see it to appreciate the dramatic thrilling incidents and tense situations that hold you with interest to the climax.

State Rights Buyers and Exhibitors will find "The Blindness of Youth" to be a money maker.

For Territorial Rights Address

Murray W. Garsson, Gen'l Manager
FOUNDATION FILM CORPORATION
1600 Broadway, New York
Phone Bryant 4620

A picture you'll be glad to book

ON STATE RIGHTS

Morgan Bryan
1918

WARNER BROS.
Present
SELIG'S SENSATIONAL ANIMAL SERIAL
"THE LOST CITY"
of the
AFRICAN JUNGLES
with
JUANITA HANSEN
Directed by
E.A. MARTIN
Written by
FREDERIC CHAPIN
A distinct surprise in serial production; uncivilized natives and ferocious beasts realistically portray this thrilling story of daring adventure in the African jungles in 15 Awe-inspiring Episodes.
AMERICAN AND CANADIAN
STATE RIGHTS FOR SALE
DON'T WRITE - - WIRE
WARNER BROS.
220 WEST 42D ST. - NEW YORK CITY

Another Endorsement

of

BRUNTON SERVICE

Los Angeles, Cal., October 2, 1919

Mr. Robert Brunton,
Brunton Studios, Inc.,
South Hollywood, Cal.

My Dear Mr. Brunton:

Now that the public has given its verdict on "The Miracle Man," I should like to tell you how much I value the co-operation of your organization in the production of the picture.

I congratulate you on the organization that you have built up, and you are deserving of the thanks of every independent producer.

Your very best well wisher,

Sincerely,

George Loane Tucker

GEORGE H. WILEY OFFERS

ARLINE PRETTY

WITH

HENRY G. SELL

- IN -

THE SUPER SERIAL SENSATION OF THE YEAR

A WOMAN IN GREY

By C. N. AND A. M. WILLIAMSON

Directed by
JAMES VINCENT

Screen Version by
WALTER RICHARD HALL

Produced by
SERICO PRODUCING CORP.

A WOMAN IN GREY

C.N. and A.M. Villiamson's Greatest Mystery Story. Fifteen Episodes Abounding with thrills, Action, Mystery and Suspense. Entirely Different than any other Serial. A Tensely Gripping Story, Staged by a Great Director, and enacted by an All Star Cast.

The SERIAL of SERIALS

Foreign Rights
Controlled by
EXPORT & IMPORT FILM CO. Inc.
729 - 7th. AVE. N.Y.

Thrills That Will Bring An Audience To It's Feet

For Particulars Apply to
SERICO PRODUCING CORP.
220 WEST 42nd. STREET NEW YORK CITY

ROBERTSON-COLE

Announces

SESSUE HAYAKAWA

in

The Tong Man

Produced by HAWORTH

Directed by William Worthington.

Announcing

Molly Malone

in

Supreme Comedies

A WORD FROM THE WISE

By Telegraph

"First Supreme 'Good Night Judge', playing at Loew's Stillman, Cleveland. Packed houses. Carried a good laugh from first subtitle to end. Kuhn, District Manager, and Klein, Resident Manager, claim it best single reel ever booked to date. Arrangements being made for another print to run day and day in other Loew houses with Stillman.

FRED G. SLITER"

Filmed by the
Southern California Producing Co.
Exclusively for ROBERTSON-COLE

Available at all ROBERTSON-COLE EXCHANGES

ROBERTSON-COLE

announces

BESSIE BARRISCALE

in

BECKONING ROADS

THE whole world seeks the unusual, the strange, the weird, the diverting, the combination of entertainment and knowledge.

The motion picture exhibitors of today are the men who must supply that demand—for the teeming millions have turned to the product of the camera.

You can deliver the goods, the unusual, the weird, the diverting, the most remarkable screen story of the strangest people on earth, the savages of the South Seas by booking

Martin Johnson's

ON THE BORDERLAND OF CIVILIZATION

And you can deliver C. O. D.

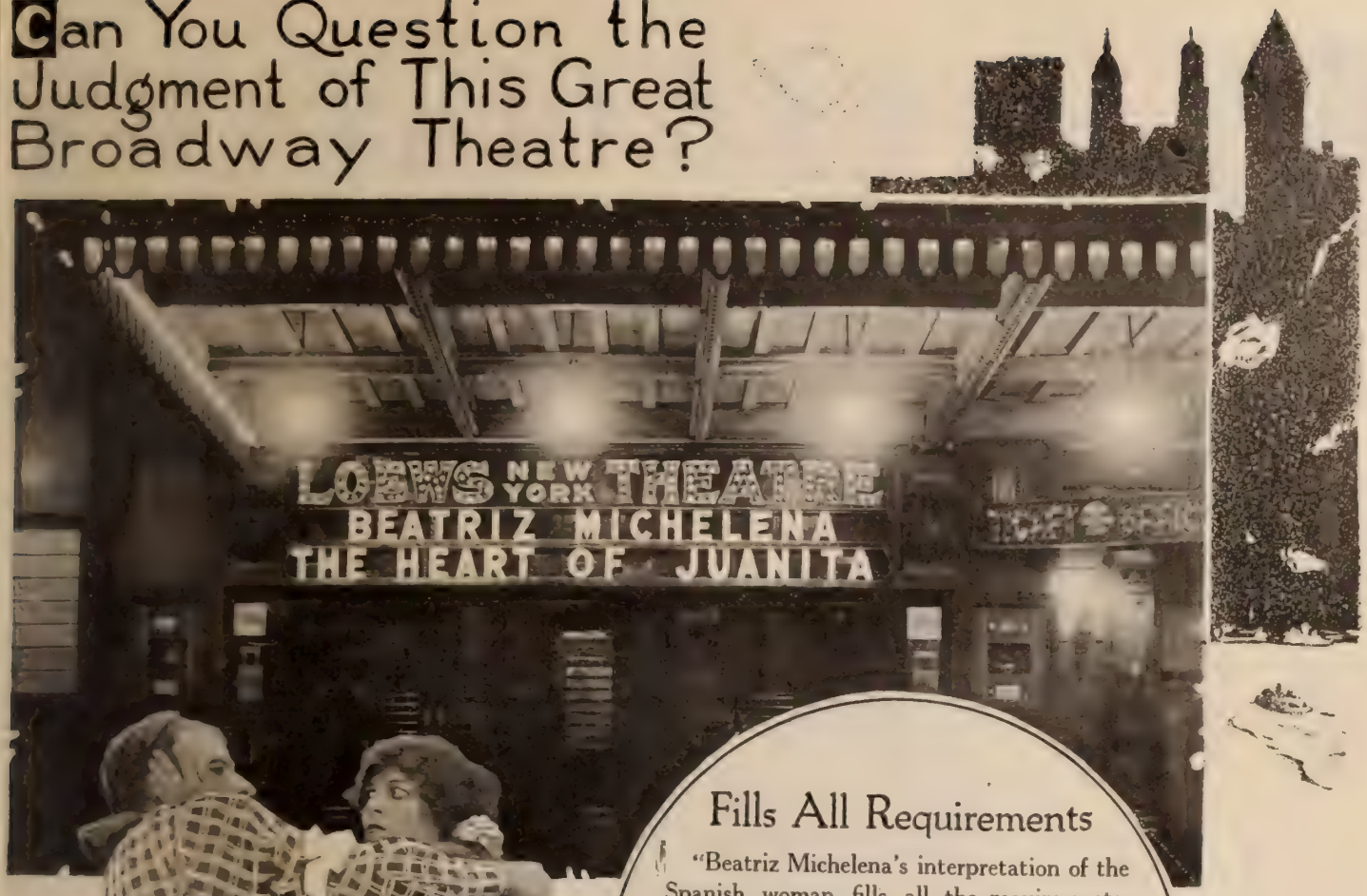
ROTHACKER PRINTS

Ten Single Reels of Feature Strength:

Tulagi, a White Spot in a Black Land
Through the Isles of the New Hebrides
The Home of the Hula Hula
Saving Savages in the South Seas
Cruising in the Solomons
Domesticating Wild Men
Lonely South Sea Missions
Recruiting in the Solomons
The City of Broken Old Men
Marooned in the South Seas

Available at all **Robertson-Cole Exchanges**

Can You Question the Judgment of This Great Broadway Theatre?



Fills All Requirements

"Beatriz Michelena's interpretation of the Spanish woman fills all the requirements. Her appearance is much in her favor and her restraint is much in the favor of a public besieged with emotional actresses.

"Mr. Middleton gives his scenes dignity. There is ever present an intangible something which assures the spectator that the action before him is not to be ignored."

EXHIBITORS TRADE REVIEW

BEATRIZ MICHELENA

And Her Own Company

in The HEART of JUANITA

Photoplay by Capt Leslie T. Peacocke and Earle Snell Directed by George E. Middleton

Available at all ROBERTSON-COLE EXCHANGES

EXPLOITATION

Off to a Running Start

Now, Mr. Exhibitor, you have booked "THE BELOVED CHEATER," because it was one of the snappiest, peppiest comedy dramas you have seen in a long time. You knew it was going to make your patrons sit up and take notice or you wouldn't have booked it in the first place.

Are you going to sit back in your seat and let a really good chance slip by?

Or are you going to do what hundreds of live exhibitors are doing—play "The Beloved Cheater" to the limit—please all your old patrons and create hundreds of new friends.

No good picture ever played to the limit of its drawing-power—even though the house showing it played to standing room only every day of its run.

So don't be afraid of spending a few extra dollars on exploiting a picture which will warrant the exploitation.

Remember—holding a crowd in front of your house—even if they can't get in—is worth money to you some other day.

Advance Teaser Campaign

Start your advance work at least two weeks before you open with the picture. It is well to plan this campaign so that one feature will follow on the heels of another. In this way you will reap the cumulative effects of your work. Open the campaign by placing in all available locations strips bearing the following inscription printed in red:

KEEP YOUR EYES ON YOUR SWEETHEARTS!

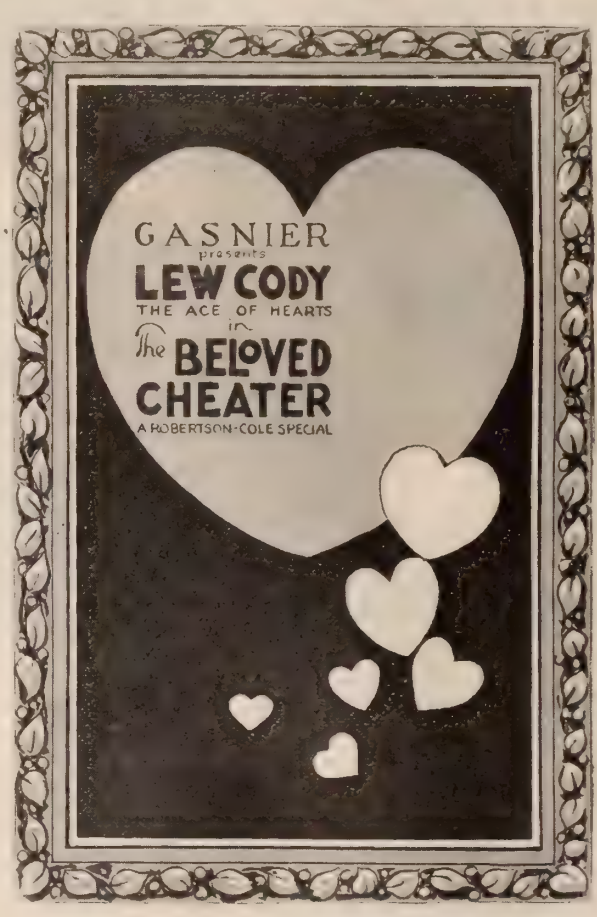
Allow these strips to remain until they awaken curiosity then place a similar strip immediately beneath it bearing these words:

THE BELOVED CHEATER IS COMING!

Hold up the placing of your regular paper until these strips have obtained their greatest effect, then bill thoroughly. It might be well to mention in connection with a teaser campaign that you can book through the Robertson-Cole Exchanges, a *trailer* showing scenes from "THE BELOVED CHEATER" title in such a manner as to prove a highly effective appeal to your patrons. You should use the trailer at least a week before your opening and follow this with the regular *announcement slide.*

Don't forget to use the beautiful two-color heralds which have been prepared for your use in exploiting "THE BELOVED CHEATER."

While these heralds were primarily designed for distribution in you theatre previous to your showing, they may also be used in direct advertising upon the street. Engage a pretty girl—she will get more results than another—let her conduct a personal campaign for "THE BELOVED CHEATER."



Let your artist follow this design for lobby posters

Advantageous Hook-Ups

"THE BELOVED CHEATER" naturally lends itself to unlimited possibilities in the way of tie-ups with various stores in your city. Gilbert & Friedland, Inc., music publishers have published a song, "THAT BELOVED CHEATER OF MINE," which gives every assurance of being one of the hits of the year.

Arrange with the various music stores to give a special window display before and during the run of the picture at your theatre featuring this song. If your dealer is a live wire, he will have a singer at the theatre.

Novelty and toy shops are open to suggestions for a tie-up with "THE BELOVED CHEATER." In this connection a display of Kewpie and other dolls can be featured with large and small hearts bearing the inscription:

Soda fountains near the theatre are always ready for ideas which will help their business. Remember that any tie-up you make must be advantageous for the store as well as for yourself. In the case of the soda fountains, they expect to do business with your patrons as they come and go from your house. With "THE BELOVED CHEATER" here is a title than can be featured as the name of a Sundae and the fountain may be decorated with Kewpies and hearts bearing the same legend as above.

Personality in Advertising

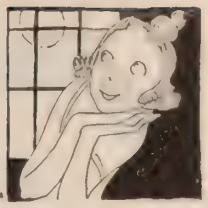
Always believe in what you are advertising. You cannot expect to impress others unless you yourself are impressed. You have booked "THE BELOVED CHEATER" because you were impressed that it would make money for you. You therefore must plan all your advertising with the idea that your patrons will be impressed with the fact that they will enjoy the picture.

You can enthuse personally about the picture and enthuse others but it is physically impossible for you to see every one of your patrons and tell them about what you are going to show next week or tomorrow. Let the newspapers or the other mediums be your personal messenger and try to put that enthusiasm in your copy. The advertisements that are shown in this book carry that message as far as it is possible for a distributor to go—*you* must put the personal element in your advertising.

Get a personal angle to your advertising and watch your business keep growing.

"THE BELOVED CHEATER" IS A REAL PICTURE—HOW MUCH YOU MAKE WITH IT DEPENDS UPON YOURSELF

POSSIBILITIES



Presenting the Picture

Never make the mistake of believing that you can exploit a picture to the limit—crowd your house—and then present your picture in the same way that your patrons are accustomed to see with the regular run of program pictures.

It doesn't take much effort on your part to make an event of any presentation.

In the first place consider your decorations. The effect of any presentation begins the moment your patrons step into the theatre. So with this in mind place large Kewpie dolls festooned with paper hearts, together with large vases of roses near your entrance. The same style of decoration can be carried throughout the house.

If you have girl ushers, let them wear white aprons with red silk hearts stitched in one corner.

Now comes the important question of music. On another page in this book you will find a musical setting, compiled by one of the best known artists in the country especially for "THE BELOVED CHEATER." It will pay you to augment your usual orchestra for this occasion and make a feature of your music.

As an added feature, obtain a singer and present the latest song hit, "THAT BELOVED CHEATER OF MINE."

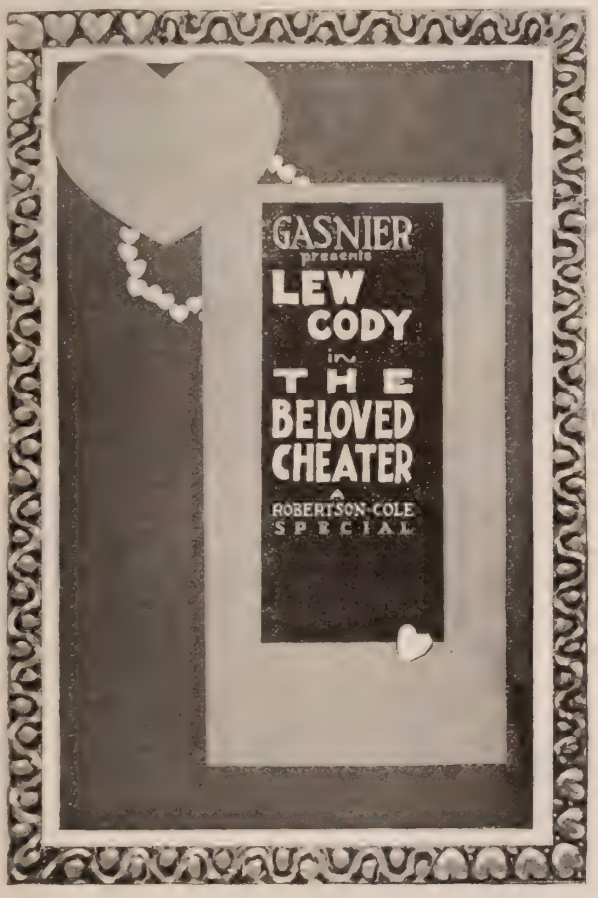
If the facilities of your house permit, it is suggested that you open your presentation with the following tableau:

This will require a setting in which a large pair of French doors figure prominently. The curtain rises in darkness—a dim blue light glows through the panels of the French doors, silhouetting the figures of a man and a woman—they kiss. A spot then opens on a man downstage—he shows great perturbation as he sees the figures in the rear—then the lights are suddenly extinguished and the picture opens.

Keep Plugging for Profits

Do not relax your campaign as soon as the picture opens. You can count naturally upon the word of mouth advertising that "THE BELOVED CHEATER" is going to receive from those who saw it the opening day. This boost is the best that you can obtain for it as going to bring their friends into the house, but, give these friends an opportunity to ask, "Did you see the Beloved Cheater?" and "How did you like it?"

Advertise and follow up your advertising so that this will be the natural question on every one's tongue. Keep your press notices before the public continuously and your advertising space in the newspapers. Arrange this advertising copy so that it will be in the nature of a follow-up. Your public reads the newspapers and they see your ads. Don't forget that advertising which remains the same soon becomes stale and ineffective and will attract no attention.



Another simple but striking design for lobby display

Practical Stunts

Don't be afraid of a stunt just because it may seem wild or far fetched.

The purpose of any stunt is to make people *stop, look and listen*—then to pull people into your house.

It has always been the habit of the public to remember those things which are out of the ordinary.

Do not commence your stunts until the day you open with "THE BELOVED CHEATER." Select the prettiest girl you can find and have her drive slowly through the streets. On the sides of the car have signs reading:

I
DON'T BELIEVE IN
KISSING

These signs will naturally attract the attention of everyone on the street. They will turn and look after the car, so place a third sign on the back of the car:

LEW CODY says:
Take them in your arms
Look lovingly in their eyes;
Whisper pretty words in their ears:
And they'll all KISS—
From babies to grandmothers.
IN
THE BELOVED CHEATER
AT THE
CAPITOL THEATRE

In the vicinity of the theatre post signs reading:

FOLLOW THE TRAIL
OF HEARTS

Then paste red paper hearts two blocks in every direction leading to your theatre. Curiosity alone will attract many.

Lobby Display

Many theatres throughout the country have followed the example of the great Broadway theatres and are now having their own artists prepare special posters for their lobby frames.

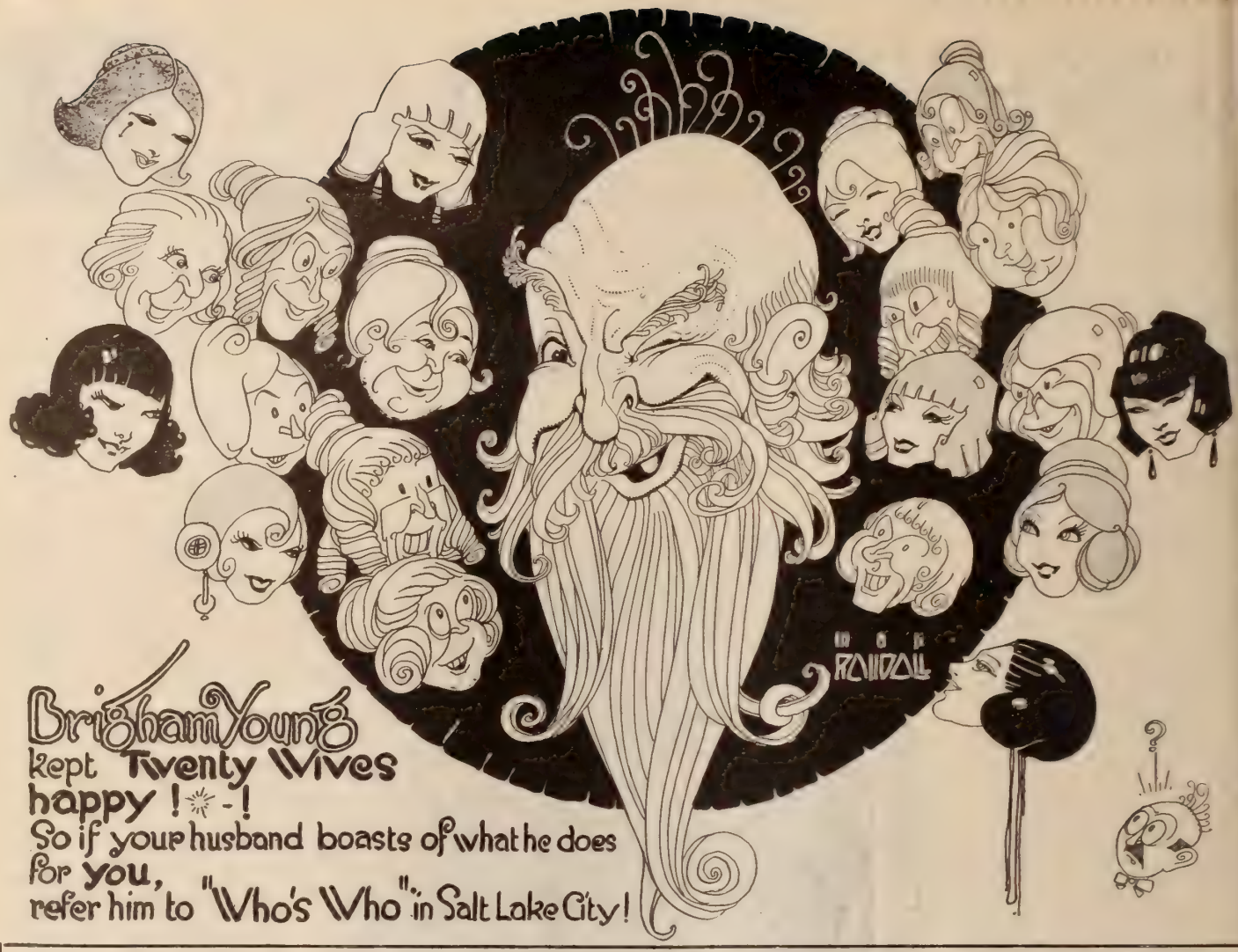
There is a certain distinction in these individual hand-drawn and lettered posters and it gives the house an atmosphere of class that is attractive to many neighborhoods.

To assist those who are using this style of poster we have provided the two designs, shown on this page, for the assistance of your artist.

Of course you will use the regular lobby display photo which you will obtain from the Robertson-Cole Exchange but in addition to these you can make use of other displays which take advantage of the title to awaken interest in the production.

One of the features of "THE BELOVED CHEATER" is a trophy cabinet in which the Beloved Cheater collects trophies of his various love affairs. You can show such a collection in your lobby consisting of gloves, a slipper, handkerchiefs, a faded flower, etc.

IF YOU HAVE ANY INDIVIDUAL EXPLOITATION TROUBLES—ASK ROBERTSON-COLE—THEY KNOW


Brigham Young
kept Twenty Wives
happy ! ☼ - !
So if your husband boasts of what he does
for you,
refer him to "Who's Who" in Salt Lake City!
RANDALL

A DYNAMIC DRAMA OF DAILY DOMESTIC DIFFERENCES

A photoplay that sets a brand new standard for high-class entertainment

Harry Garson Presents
The Star of a Thousand Emotions

HOUSE PETERS

In the First of Equity's Big Special Productions

"SILK HUSBANDS AND CALICO WIVES"

Gentlemen—here's something new—unique, novel and a Box Office attraction extraordinary for feature pictures. More original and novel exploitation ideas, more advertising possibilities than you ever dreamed of. WATCH FOR FURTHER IMPORTANT ANNOUNCEMENTS.

EQUITY PICTURES CORPORATION

H. K. Somborn, President — J. J. Schnitzer, Treasurer

Aeolian Hall, New York

Sweeping the Country in a Blaze of Sensational Box Office Records . . .

CLARA KIMBALL YOUNG

IN

"EYES OF YOUTH"

Directed by Albert Parker

Presented by Harry Garson

READING, Pa., Dec. 2nd—"Congratulations on your wonderful production 'Eyes of Youth.' . . Capacity business. Highest praise from patrons. . ."—Carr & Shad, Inc.

CHICAGO, Nov. 5th—"Eyes of Youth" most amazing production. . . . Cast best we ever saw. . . Miss Young far superior to anything she has ever done. . . Congratulations.—Greater Stars Production Co.

YORK, Pa.—"Audiences greatly pleased with 'Eyes of Youth' . . . . bad weather, yet pulled big. . . will go over big all week."—Hippodrome.

READING, Pa.—Congratulations on your wonderful picture, "Eyes of Youth" . . . . one of most wonderful productions I ever saw. —John H. Cook.

LOS ANGELES, Cal.—"Eyes of Youth" sensational success . . . done largest business history of Kinema on paid admissions and cash receipts.—George Dumond, Tally's Kinema.

CHICAGO, Ill.—"Eyes of Youth" is a near stampede. . . Playhouse records broken in spite of 50 per cent. advanced prices. . . Theatre compelled to close its doors. . . Crowds massed one solid block from theatre.—Playhouse.

SAN FRANCISCO, Cal.—"Eyes of Youth" enthralling. . . Second week opened with capacity houses. . . What more can we say.—Imperial Theatre.

Playing engagements now being arranged through all Equity Franchise Holders, in all the principal cities of the United States

EQUITY PICTURES CORPORATION

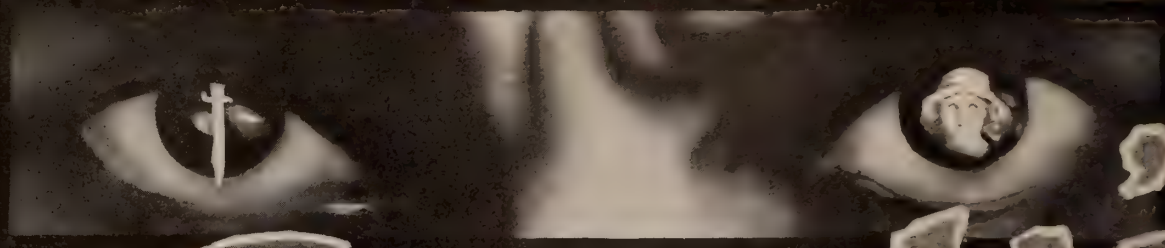
H. K. Somborn, President — J. J. Schnitzer, Treasurer

Aeolian Hall, New York

BURSTON FILMS, INC.

Present THE FIRST SERIAL DE LUXE

KING B



in "The Hawk's"

Supported by

GRACE DARMOND

and RHEA MITCHELL

Directed by W. S. Van Dyke

We Told You So!

The Sunday Telegraph: "Should commend itself to the box-office."

Exhibitor's Trade Review: "Will keep patrons absorbed and bring them back for each and every episode."

Watch for Complete Reviews Next Week!

Distributed by W. H. Productions Company

"The Hawk is Out
AGGOT
Trail"
State Rights Buyers you have never had an offering like this before. Highest class feature stars at the height of their popularity in the FIRST SERIAL DE LUXE. The character of "The Hawk's Trail" opens the doors of the finest theatres in the land to the booking of this De Luxe feature production for 15 WEEKS. All communications answered in the order of their receipt.
W. H. PRODUCTIONS CO.
71 West Twenty-third St.,
New York
71 West 23rd. St. New York
A Face as Well Known as the Man in the Moon

To the Members of the
MOTION PICTURE EXHIBITORS OF AMERICA, Inc.

GENTLEMEN:

In your own experience you have found that the only rival of the printing press is the motion picture screen. For the entertainment and enlightenment of the people the screen has many advantages over the printed word. During the war, the people learned from the motion picture screens in your theatres the great truths that enabled them to present a solid front against the foe within our borders. Through this medium for the visualization and dissemination of ideas our people were induced to support war drives, Liberty Loans, and also to see the great events of the mighty world conflict as they actually happened.

That so powerful a force must inevitably be developed and made to serve all the purposes of our civilization soon became evident. As an Exhibitor and in common with many thousands of you, I felt the growing demand on the part of the public for pictures of an educational and industrial nature becoming insistent.

That the exhibitor could not afford to give his screen for these purposes indefinitely was a foregone conclusion; that the leading producers would welcome any change that brought about a more equitable arrangement could not be denied.

There cannot be, nor for two or more years past has there been, any doubt that such pictures were as much a part of our national life as the truly educational advertisements, stories of business success, and articles of business trade or professional instruction which filled the columns of our great periodical magazines and newspapers.

A searching investigation led me to the conclusion that there was one producer whose record in the educational and industrial picture field warranted a frank discussion of present conditions, and the hope that an agreement could be reached for a betterment of these conditions for you exhibitors.

This producer was the Industrial Department of the Universal Film Manufacturing Company of 1600 Broadway, New York. I am happy to say that my hopes were well founded. I now have the privilege of announcing to the members of this association that arrangements have been entered into with the Universal Film Mfg. Co., whereby they have agreed to pay exhibitors a fixed sum per day for each Universal Industrial or Educational picture you play.

They will also pay a percentage of all booking charges into the treasury of our organization. Within the next few days, I will send you a letter telling you the exact terms of the arrangement, the amount to be paid you, etc. The interests of the exhibitor and his patrons will always be safeguarded by the fact that regardless of this agreement, the public will always be the final judge of what it does or does not wish to see on the screen.

But the agreement means even more. It means that in spite of the many fine Universal productions of the past the standard is bound to be improved. You have in the past been getting excellent Universal Industrial pictures for nothing. I know, because I have run them on my own circuit. In the future under this agreement, you will get even better pictures and you will get paid for showing them. In addition, as above stated, there will be sums of money paid into our treasury monthly that will be of the greatest help to us in our tax drives and other constructive work of our organization.

I have seen the pictures that will in due time be offered for your approval. I recall one in particular—a membership drive for the Boy Scouts—a picture of the most fascinating interest, and of the most exquisite photography.

I have seen travelogs in Sumatra where much of the world's rubber supply comes from—a picture of the scenic class included on the weekly programs of the largest picture palaces in the country. Many more in process of production worthy to grace my screens—and yours.

This is not an appeal for an endorsement. There is no altruistic camouflage used to hide an ulterior purpose. We are not going into the industrial production or distributing business nor are we attempting to coerce you or your fellow members. In the development of an industry too great to be ignored we have taken a forward constructive step which will bring increased revenue into your theatres.

Full information will be sent you soon, so that you may guard against unaccredited representatives claiming to represent your own organization.

Any industrial or educational pictures offered you will bear as a trailer the seal of the Motion Pictures Exhibitors of America, Inc.

I shall welcome letters of inquiry or suggestions from any of our members.

Yours truly,

(*Signed*) *Alfred S. Black*

President Motion Picture Exhibitors of America, Inc

64 Broadway
Boston, Mass.

Jesse D. Hampton *presents*

BLANCHE SWEET

in the photodramatization of

BRET HARTE'S famous story "CRESSY"

"FIGHTING CRESSY"

Bret Harte was the greatest writer of the "Golden Period" of the Far West that the country has produced. He wrote of real people and real happenings. His stories are full of human interest, of pathos, of drama.

"Cressy" has now been transferred to the screen with all its beauty and thrill intact.

Pathé Distributors

CHARMING

RUTH ROLAND

with a popularity equal to the circumference of the earth, in her own serial

The Adventures of Ruth

Miss Roland is a certain asset to the ticket window - - -
In Pathé serials she has proven herself to be a sure-fire attraction.
"The Adventures of Ruth is her own story and her own production - - -
Advertised Nationally
Coming Dec. 28th - -

Adapted for the screen by Gilson Willets

Produced by Ruth Roland Serials, Inc.

Pathé
Distributors

He Rocks Their

Harold Lloyd in the

S. L. Rothapfel says:

WESTERN UNION TELEGRAM

NEWCOMB CARLTON PRESIDENT — GEORGE W E ATKINS FIRST VICE-PRESIDENT

CLASS OF SERVICE SYMBOL

Telegram — Blue
Day Letter — Blue
Night Message — N L
Night Letter

If none of these three symbols appears after the check number of address of telegram, Code or service instructions in the symbol appearing after the check.

RECEIVED AT B34D 49 NL

1919 NOV 19 AM 6 05

LOS ANGELES CALIF 18

MANAGER PATHE EXCHANGE INC
25 WEST 45 ST NEWYORK NY

HAVE BOOKED LLOYD COMEDIES AFTER SEEING THREE OF THEM PROJECTED FOR ME THE FIRST ONE BUMPING INTO BROADWAY SHOWING HERE THIS WEEK HOUSE ROCKED WITH LAUGHTER THERE IS NO QUESTION IN MY MIND OF MR. LLOYDS INSTANTANEOUS SUCCESS AND WILL PLACE HIM IN THE FRONT RANK OF SCREEN COMEDIANS.

S L ROTHAPFEL.

The Strand Theatre of New York

Mitchel H. Mark Realty Corporation
Owners and Operators

December 17, 1919

Pathe Exchange, Inc.
25 West 45th Street,
New York, N. Y.

Gentlemen:-

I think the Pathe Exchange is to be congratulated on having the distribution of the new two reel Harold Lloyd comedies.

"BUMPING INTO BROADWAY" was one of the best comedies that has played at the Strand in a long time. In both our New York and Brooklyn houses it was a riot of fun with the audiences, and in its originality, the cleverness of its titling, and in the wholesomeness of its fun, it is safe to predict that Harold Lloyd from now on will be just double the favorite he was in his single reel releases

Yours truly,

Jack Eaton
MANAGING DIRECTOR.

JE-K

Billy Connors of the Marion Theatre says:

THE MARION THEATRE CO.

PICK OF THE PLAYS

OPERATING

THE MARION THEATRE — THE LONA LITE

MARION, INDIANA, November 18th, 1919

Mr. Jack Shrader,
Grand Rapids, Ind.

Mr. Arthur Shrader,
Grand Rapids, Michigan.

My Dear Mr. Shrader,

We booked Harold Lloyd for three days at the Marion Theatre, Marion, Indiana, and his pictures will [illegible] Harold Lloyd in "Bumping into Broadway" personally [illegible] a clean cut comedy that I have had the pleasure of seeing. [illegible] the patrons was unanimous that he is better than Chaplin. [illegible] I earnestly wish to let me have a return date of at least two [illegible] soon as you can.

Yours Very Truly,

Marion Theatre

Billy Connors
Mgr.

Jack Eaton says:

Produced by Hal Roach

Pathé Distributors

Houses With Laughter—

Special $100,000.00 Two Reel Comedies

Form 1201

WESTERN UNION TELEGRAM

NEWCOMB CARLTON PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE SYMBOL

Telegram — Blue
Day Letter — Blue
Night Message — NM
Night Letter — NL

If none of these three symbols appears after the check number of words, this is a telegram. Other class or character is indicated by the symbol appearing after the check.

RECEIVED AT

K81 CH 31 COLLECT NITE

1919 NOV 27 AM 3 28

SEATTLE WASH NOV 26

A3ST DIRECTOR OF EXCHANGES PATHE EXCHANGE INC 25 W 45 NEWYORK NY

BULPING INTO BROADWAY EVERYTHING PATHE CLAIMED AUDIENCE HILARIOUS DURING TIME IT IS SHOWN EXTREMELY FUNNY BUT CLEAN THROUGHOUT USED HALF PAGE AD ON OPENING THIS COMEDY WELL PLEASED WITH RESULTS

JAMES Q CLEMMER.

James Q. Clemmer says

The Ogden Theatre says

WESTERN UNION TELEGRAM

NEWCOMB CARLTON PRESIDENT — GEORGE W. E. ATKINS FIRST VICE PRESIDENT

RECEIVED AT

88O7NYSM 69 BLUE

SALTLAKE UTAH 1134A NOV 17 1919

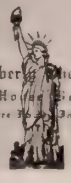
PATHE EXCHANGE INC

NYK

WIRE READING AS FOLLOWS JUST RECD FROM OGDEN THEATRE OGDEN UTAH HAROLD LLOYD IN BUMPING INTO BROADWAY POSITIVELY GREATEST KNOCKOUT OF THE YEAR STOOD THEM UP FOR OVER THREE HOURS WANT TO THANK YOU FOR BOOKING ME THE BIGGEST HIT OF THE SEASON STOP THIS MAKES US FEEL FINE ESPECIALLY CONSIDERING THE FACT THAT MISTER PEERY OF THE ABOVE THEATRE THOUGHT SURE HE HAD OVERSOLD ON THESE NEW LLOYDS

PATHE EXCHANGE INC

734PM



November 20, 1919

Pathe Exchange,
Indianapolis, Indiana.

I think the Harold Lloyd comedy, Bumping Into Broadway" is by far the best comedy that has ever been in this house. It kept the house roaring from beginning to end. There is no doubt in my mind that Lloyd is the cleverest comedian on the screen today.

Very truly yours,

B W Brentlinger

B.W. Brentlinger of the Liberty Theatre, Terre Haute, says:

Pathé Distributors

Pathé
Distributors

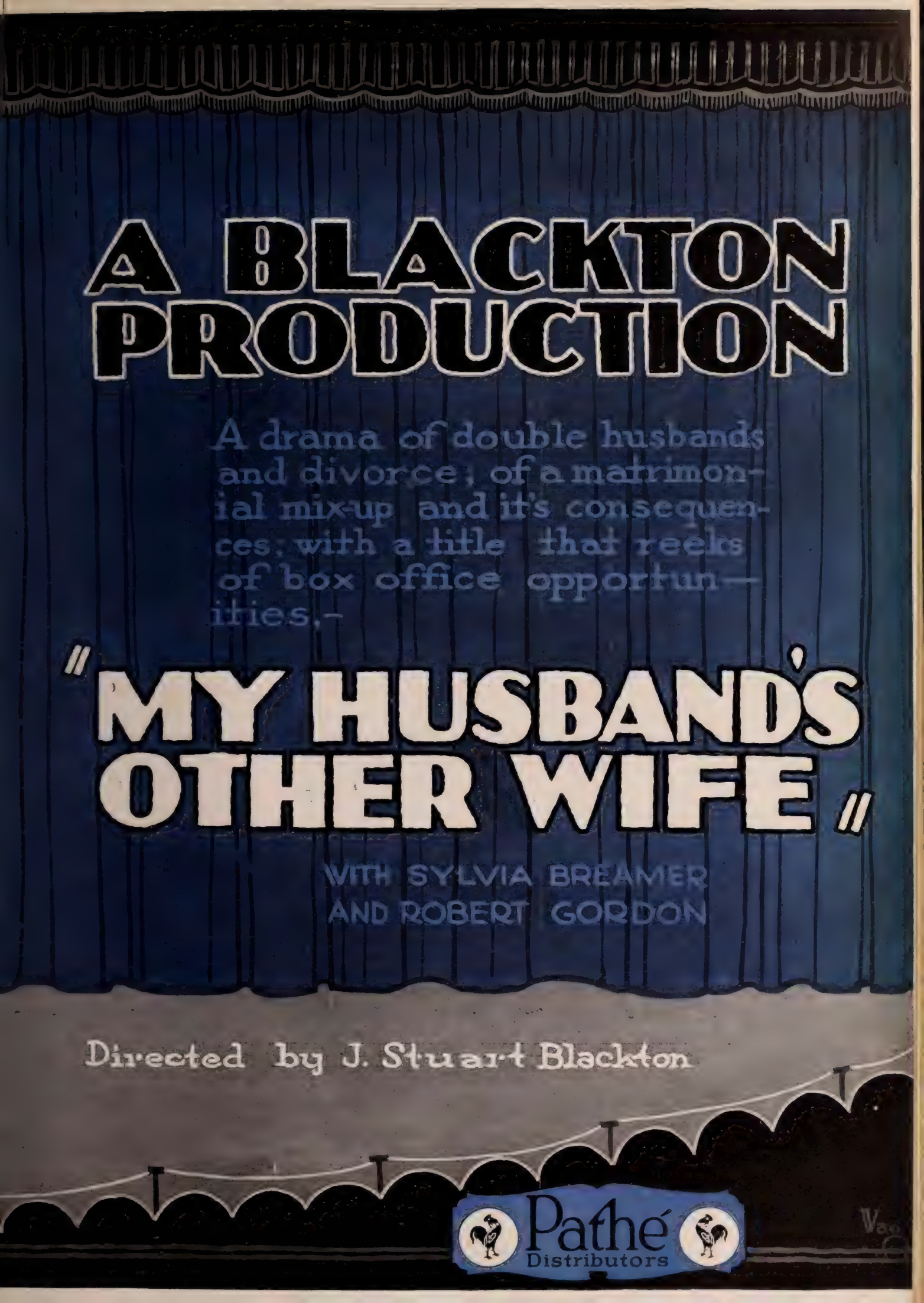
A BLACKTON PRODUCTION

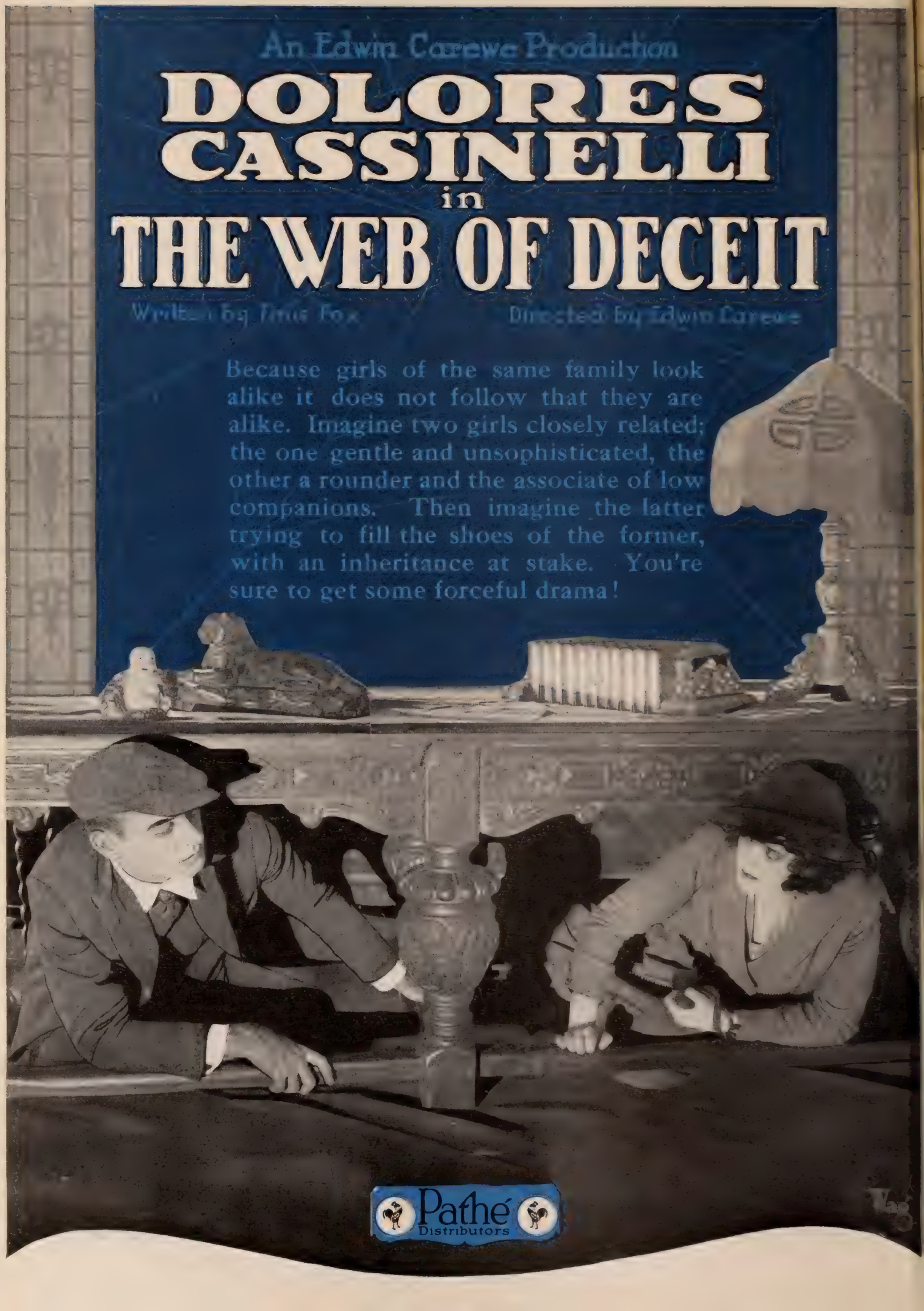
A drama of double husbands and divorce; of a matrimonial mix-up and it's consequences; with a title that reeks of box office opportunities.-

"MY HUSBAND'S OTHER WIFE"

WITH SYLVIA BREAMER
AND ROBERT GORDON

Directed by J. Stuart Blackton




An Edwin Carewe Production
DOLORES CASSINELLI
in
THE WEB OF DECEIT
Written by Finis Fox
Directed by Edwin Carewe
Because girls of the same family look alike it does not follow that they are alike. Imagine two girls closely related; the one gentle and unsophisticated, the other a rounder and the associate of low companions. Then imagine the latter trying to fill the shoes of the former, with an inheritance at stake. You're sure to get some forceful drama!
Pathé
Distributors

An Appeal to All Producers of Meritorious Feature Productions:

The exchanges listed below—exclusive distributors of all Capital Film Company releases—are crying for more, more, more and still more REALLY GOOD FEATURES!

They are in the market for everything meritorious from spectacular productions to special-added attractions, including Westerns, Comedies, Scenics, Cartoon, et al.

We are striving to our utmost to satisfy this healthy demand—and especially during this acute situation throughout the country due to strikes, H. C. L., and conservation chaos—we hope to lay such plans that, with the return of normal conditions, we will be able to say, "We would like to screen for your approval—(YOUR FEATURES)."

We have the most consistent facilities and the most efficient organization for distributing and getting actual sales results in the entire independent or territorial rights field.

Need we say more?

We believe you would prefer results to delays and respectfully call to your attention that WE NEED YOUR PRODUCT if we hope to serve our exchanges best.

CAPITAL FILM CO.

S G Barnhard

President

Exchanges Releasing Capital Super Short Features:

Queen Feature Service	Potter Bldg., Birmingham, Ala.
Baltimore Booking Co.	412 E. Lexington St., Baltimore, Md.
Premier Pictures Corp.	8-10 S. Graham St., Charlotte, N. C.
Bee-Hive Exchange	207 S. Wabash Ave., Chicago, Ill.
C. C. Hite Attraction Co.	532 Walnut St., Cincinnati, Ohio.
Dave Warner Films	407 Sloan Bldg., Cleveland, Ohio.
R. D. Lewis Film Co.	1815½ Main St., Dallas, Texas.
Southwestern Film Corp.	1911½ Commerce St., Dallas, Texas.
Strand Features	201 Film Exchange Bldg., Detroit, Mich.
Supreme Photoplays	1446 Welton Ave., Denver, Colo.
Bee-Hive Exchange	109 W. Maryland St., Indianapolis, Ind.
W. I. Film Service	211 Wimmer Bldg., Indianapolis, Ind.
Crescent Film Co.	315 Gloyd Bldg., Kansas City, Mo.
R. D. Lewis Film Co.	106 S. Cross St., Little Rock, Ark.
Consolidated Film Corp.	738 S. Olive St., Los Angeles, Calif.
Ludwig Film Service	421 Loeb Arcade, Minneapolis, Minn.
Pearce Films	610 S. Canal St., New Orleans, La.
Bee-Hive Film Exchange	Toy Bldg., Milwaukee, Wis.
Capital Film Exchange	729 Seventh Ave., New York, N. Y.
R. D. Lewis Film Co.	114 S. Hudson St., Oklahoma City, Okla.
Fontenelle Feature Film Co.	1504 Harney St., Omaha, Nebr.
Capital Film Exchange	1314 Vine St., Philadelphia, Pa.
S & S Film & Supply Co.	414 Penn Ave., Pittsburgh, Pa.
United Film Service	3628 Olive St., St. Louis, Mo.
R. D. Lewis Film Co.	112½ Soledad St., San Antonio, Texas.
Consolidated Film Corp.	90 Golden Gate Ave., San Francisco, Cal.
Dooley Exchange, Inc.	445 S. Warren St., Syracuse, N. Y.
Empire Film Dist. Co.	905 Mather Bldg., Washington, D. C.

W-E-M

CAPITAL FILM CO.

Consumers Bldg. Chicago

Announcemer

UNAVOIDABLY DELA

BUT WATCH OUT FO

Exhibitors' De

Address Inquiries to
EXHIBITORS' DEFENSE COMMITTEE
care The First National Exhibitors' Circuit,
6 West 48th St., New York, N. Y

# of New Plan

ED FOR A FEW DAYS

EWS OF ACTIVITIES OF

ense Committee

Composed of Members of
THE FIRST NATIONAL EXHIBITORS' CIRCUIT, Inc.

A Thousand Years Ago
THE MIGHTY CAPITALS
of Europe rocked with laughter
at the Comedy of the
JESTERS
and the World's Sense of Humor was just Awakening
To-day
THE MIGHTY CAPITOL
The Greatest Temple of the Photo-play in the World
Rocks With Laughter
at the Exquisite Art of
JESTER COMEDIES
and the World's Sense of Humor has advanced a Thousand Years

follow The Lead of The Leaders -

Book JESTER COMEDIES

TERRITORIAL SALES CORPORATION 1600 BROADWAY NEW YORK CITY

Mystery, Tense Drama and Thrills.

FLORENCE REED

A modern woman's answer to life's greatest question

A box office attraction of unquestioned merit

in

'The Eternal Mother'

Introducing scenes and situations never before presented in a photodrama.

A supporting cast that includes many well known and well liked players.

A great Star in her greatest role.

UNITED
PICTURE THEATRES of AMERICA Inc.
J. A. Berst, Pres.

The Biggest Grouch in Town
Will Laugh Right Out Loud
When He Sees

'THE SHIMMY GYM'

With

Bobby Burns & Jobyna Ralston

It's a

CUCKOO COMEDY

"Everyone's a Bird"

Released
Nov. 30th

And how your patrons will sit up and take notice when they see the CUCKOO BEAUTY BRIGADE in their Gym suits !!!

Produced by Mark M. Dintenfass.

Distributed UNITED PICTURE THEATRES OF AMERICA, INC. J.A. Berst Pres. New York *Through*

ast --- Furious --- Farce ----------

issy itzgerald

ts to make your patrons happy
ner begin by showing,

ISSY'S CONOMY'

ked to overflowing with honest-to-
lness laughs.

Two reels of
Fun and Frolic
with 'The Girl Who
Made The Wink Famous'

Cash in on
Cissy Fitzgerald's reputation
as a laugh producer extraordinary.

BERST. PRES.

There is a place on your program for

Gayety Comedies

a reel a week

featuring—

George Ovey

with

Lillian Biron

and the

Gayety Girls

first releases now in hands of leading INDEPENDENT EXCHANGES

(above) Dropped Into Scandal — Are Flirts Foolish?

(above) Hits and Misses

Gayety Comedies INC. 1501 GOWER ST. LOS ANGELES CALIF.

Dark and Cloudy

Lovesick At Sea

great stars in their greatest plays

DOUGLAS FAIRBANKS
WILLIAM S. HART
NORMA TALMADGE
FRANK KEENAN
DOROTHY GISH
DUSTIN FARNUM
MAE MARSH
LILLIAN GISH
BESSIE BARRISCALE
H. B. WARNER
MABEL NORMAND
ROSCOE ARBUCKLE
ROBERT HARRON
OWEN MOORE
OLIVE THOMAS
DOROTHY DALTON
LOUISE GLAUM
CONSTANCE TALMADGE

TRIANGLE PLAYS
reached the highest mark ever set in the history of the industry

THESE MASTER CREATIONS
of the Greatest Producers of to-day have never been excelled

STORY—STARS—DIRECTION
SETTINGS—PHOTOGRAPHY
All Are Perfect

These Re-created Plays, released every Third Week will be shown in the Very Best Theatres

KEYSTONE-TRIANGLE EXCHANGES

dorothy dalton

The FLAME OF THE YUKON

A THOMAS H. INCE
PRODUCTION

Released November 23rd

Dorothy Dalton's greatest picture is playing a full week's run in many of the biggest *first run* theatres in the country.

See it and know why.

KEYSTONE-TRIANGLE EXCHANGES

dorothy gish

BETTY OF GREYSTONE

Supervised by

D. W. GRIFFITH

Released December 14th

A classic of the motion picture art, re-created for the highest class audiences of to-day.

DOROTHY GISH *and* OWEN MOORE in a guaranteed success.

KEYSTONE-TRIANGLE EXCHANGES

charles ray

The CLODHOPPER

By MONTE M. KATTERJOHN

A THOMAS H. INCE PRODUCTION

Released January 4th

The best example of the inimitable art of Charles Ray.

The picture in which he achieved his greatest triumph.

KEYSTONE-TRIANGLE EXCHANGES

ALBERT E. SMITH presents

BESSIE LOVE

in

"PEGEEN"

A Prescription for Happiness

That is what Peg O'Neill had for the world. They called her the 'angel o' happiness. No sacrifice was too great for her in making others happy. She considered her life a cheap price to pay for it. And she proved it.

No, you never saw any just like it. Vitagraph has made it the newest kind of a happy play—an ideal Bessie Love picture. It is different and delicious.

Directed by
DAVID SMITH

From the popular novel by
ELEANOR HOYT BRAINERD

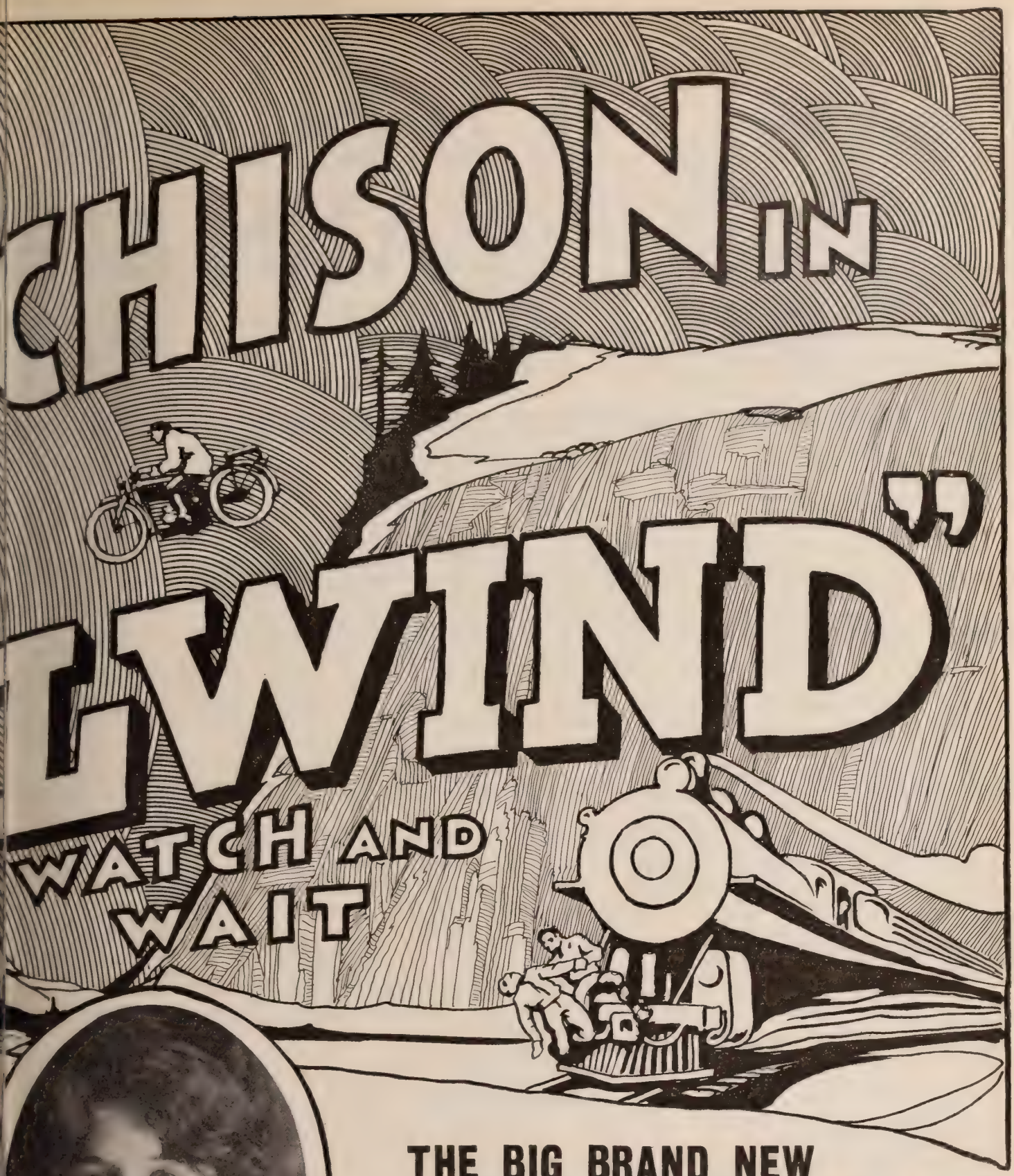
COMING ! COMING ! COMING !

THE SERIAL EXTRAORDINARY

15 Amazing Episodes 15

COMING —Charles Hutchison, the fearless dare devil Star of serials in the mightiest serial sensation in years—the serial supreme—the serial wonderful—the serial thrilling—"THE WHIRLWIND"—in 15 of the most amazing installments ever recorded in films—A tremendous human interest story of a stolen fortune of giant proportions—a love story of gripping interest—with new ideas—new stunts such as will thrill any and every living human being. REMEMBER "THE GREAT GAMBLE" and it's smashing success? Then get this—"THE WHIRLWIND" was written and produced by the same genius, JOSEPH A. GOLDEN, the peer of all serial makers of the present day.

CHARLES HUTCHISON



EDITH THORNTON

THE BIG BRAND NEW MIGHTY SERIAL THRILLER

"THE WHIRLWIND" is immensely more than the alluring title conveys—"THE WHIRLWIND" is a monumental thriller—with the great Hutchison in unbelievable stunts of daring never yet seen on the screen. It will rock the serial world. It will draw and play capacity. It will astonish the trade and the public—KEEP YOUR EYES OPEN FOR FURTHER BIG ANNOUNCEMENTS—and if you want further facts write or wire immediately to ALLGOOD PICTURES CORPORATION.

Written and Directed by **JOSEPH A. GOLDEN**

ALLGOOD PICTURES CORPORATION
814 Longacre Bldg., New York

A. Alperstein, Gen'l Mgr.

E. S. Manheimer, Foreign Sales Rep.

A House Packer Without a Rival

YOU OU
YEARS AG
WALL ST

→THERE'S A STAMPEDE ON!

→YOU ARE THE HERD. THE DRAGOONS OF WALL STREET ARE A'HORSE WITH LARIATS SWIRLING, TO ROUND UP THE INDUSTRY!

→THEIR EVERY MOVE IS CAREFULLY CALCULATED, THEY ARE FIGURING ON YOUR NERVOUSNESS, ON YOUR FRIGHT, ON YOUR PANIC!

→YOUR PROBLEM IS NOT ONE OF WORDS OR SPEECHES—IT IS A PROBLEM OF ACTION!

→WHAT ARE YOU GOING TO DO?

→WHERE ARE YOU GOING TO GET GOODS?

→HOW ARE YOU GOING TO SUPPORT THE INVESTMENT IN YOUR THEATRE?

→HERE'S THE ANSWER:

→GIBRALTAR PICTURES IS A FACT, NOT A THEORY!

→IT IS AN ACTUAL FACT!

GIBRALTAR

135 WEST 44

FOUGHT A TRUST —WILL YOU LET BEAT YOU NOW?

→ IT IS SOLID, SUBSTANTIAL, DEPENDABLE.
→ GIBRALTAR MAKES NO STOCK OFFERS—IT MAKES PICTURES.
→ NOT SPASMODIC PICTURES, BUT:
→ 26 PRODUCTIONS A YEAR!
→ FIVE COMPANIES ARE — NOT PLANNING — WORKING.
→ 26 PICTURES A YEAR WITH REAL STARS, BIG BOOKS, BIG PLAYS.
→ EVERY ONE OF THE 26 CARRIES PROVEN ADVFRTISING VALUE.
→ 26 GIBRALTAR PICTURES A YEAR FOR THE SCREENS OF THE BEST THEATRES IN THE UNITED STATES.
→ WE DON'T NEED YOUR MONEY TO FINANCE OURSELVES WITH.
→ WE ARE NOT AFFILIATED, ALLIED OR TIED UP WITH ANY COMBINE OR FIRM OF PRODUCERS!
→ NOW IS THE TIME TO SHOW THEM THAT THE AMERICAN SPIRIT OF '76 IS NOT CHANGED WHEN WALL STREET RAISES IT TO 76 MILLIONS.
→ LET WALL STREET PLAY ITS STOCKS.
→ WE WILL PLAY PICTURES.
→ WATCH OUR ANNOUNCEMENTS—LOOK INTO IT—LET'S GO!

ARTHUR F. BECK, Executive.

PICTURES

ST., NEW YORK

"Peggy O'Neill"

She was the foremost "Peg" of Peg o' My Heart. Millions know her. Millions love her. Your chance to cash in on her immense popularity and winning personality lies in how quickly you seize the opportunity presented in this picture.

State Right Men and Foreign Right Men Who Appreciate an Opportunity Will Act Quickly. Be the First to Wire in.

The PENNY PHILANTHROPIST

is the money picture of the season. It has a Money Title, Two Money Stars and a Money Author, Clara E. Laughlin.

Ralph Morgan

First reached the public eye as the boy in "Turn to the Right." Wherever theatres are known his reputation has travelled. He is one star that women love and men admire. This season he is adding to his wonderful popularity as the returned "dead soldier" in "The Five Million," one of the season's biggest hits.

ARTHUR S. HYMAN ATTRACTIONS

CONSUMERS BUILDING - CHICAGO.
FILM BUILDING - DETROIT, MICH.
W. G. M'COY, MGR. CHICAGO - C. O. BROKAW, MGR. DETROIT
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ONE OF THE FEW BIGGER SPECIALS IS COMING

MOLLY KING

Supported by an

ALL STAR CAST OF FAVORITE PLAYERS

In Elane Stern's Novel Story

"WOMEN MEN FORGET"

Directed by JOHN M. STALL, Director of "Wives of Men"

Distributing Arrangements Announced Shortly

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AMERICAN CINEMA PRODUCTIONS

WALTER NIEBUHR, *Pres.*

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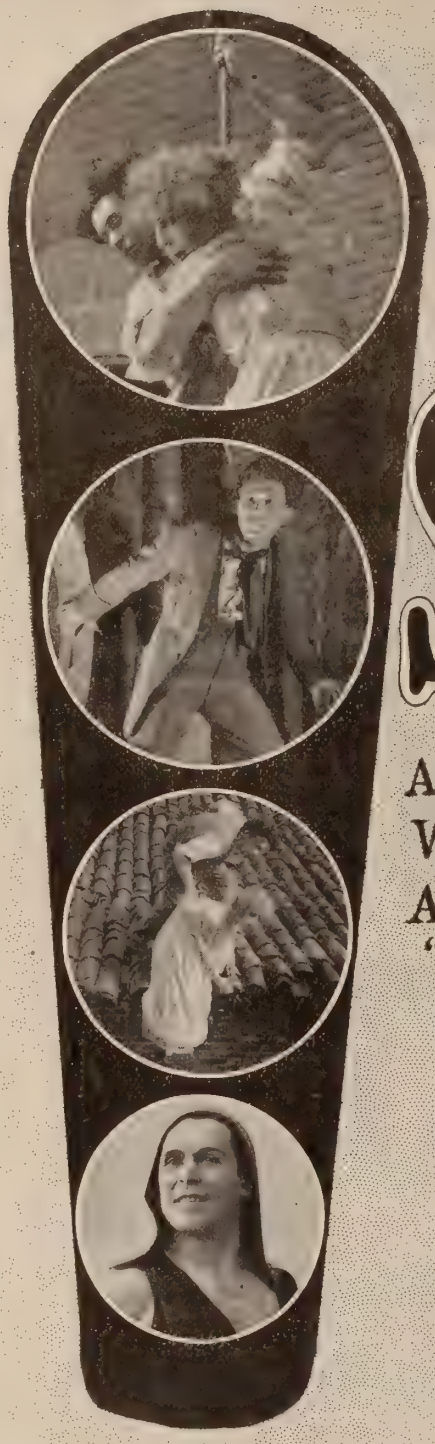

The Superman

A SENSATIONAL MELODRAMA FILLED WITH STUPENDOUS, BREATHLESS ADVENTURE AND GENUINE COMEDY

"A Modern Musketeer and His Majesty, The American rolled into one, with a touch of Uncle Tom Without the Cabin thrown in"

"Contains more thrills than the best serial picture—and some sub-titles which rival the famous 'Fables in Slang.'"

from "Motion Picture News"
NOV. 15, 1919.

STATE RIGHTS NOW SELLING

TOWER FILM CORPORATION
71 West 23rd St. New York City

"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 20. No. 26 December 20, 1919

It's the Same Old Backbone

WE hear a great deal these days about the first run theatre in the key city—the key theatre, it may be called.

Distributors seem to be concentrating pell mell in an effort to book it, let alone tie up with it or actually own it.

Its importance, one might well think, to the business at large is overshadowing.

But is it? Is it so important after all?

It is important, to a certain extent, in the way of revenue. And it has a store window value. This is to say, it advertises the picture. Bookings follow in other theatres in the district of which the city is the key. The newspaper advertising given the picture by the key theatre helps all over the district. That is, it does in some cities, like Detroit, Denver, Seattle, where theatre advertising is heavy and where the newspapers circulate heavily in the adjoining district. In some cities, like New York, Chicago, Philadelphia, Boston, this is not a factor, because comparatively the advertising is not.

So far so good.

But after all there are only about one hundred and fifty of these key theatres. One hundred and fifty out of fourteen thousand picture houses.

And among these fourteen thousand theatres are a few thousand first run theatres—first run for the city they are in—which are of considerable importance both in the way of revenue and of advertising.

Then there are several thousand more, of considerable importance also to the producer and distributor.

Three years ago we found that 80 per cent of the picture theatres of the country were small theatres—550 seats on an average.

This percentage and seating capacity have not changed greatly.

These "eighty percenters" we at that time decided constituted the backbone of the business.

They do today.

We begin to doubt if they are influenced so greatly by the bookings of the key theatres. Certainly they are *not* influenced as at first they were.

Some of the best pictures don't get a great showing at the key theatres; and some which do are not the best pictures.

It doesn't take the live exhibitor long to find out such obvious, practical facts as this.

Also we begin to wonder why the distributors don't turn their particular attention to these theatres, their problems, etc.

They are mighty important to the industry at large, and they always will be. It is this large number of theatres, many thousands of them genuine and established centres in the daily life of their respective communities, that make the business different from that of the speaking stage, and its bookings are circuiting problems.

* * *

Rewards and Penalties

W. W. HODKINSON is authority for a brief, simple statement which in our opinion expresses the underlying truth about this business, past, present and future.

He says: "There must forever be in this business a system whereby good pictures are fully encouraged and poor pictures are fully penalized."

No one of us—producer, distributor or exhibitor—and whatever our policies and affiliations,

(Continued on next page)

WM. A. JOHNSTON, *Pres. and Editor.*
ROBERT F. WELSH, *Managing Editor.*
HENRY F. SEWALL, *Vice-Pres.*
FRED. J. BEECROFT, *Adv. Manager.*
E. KENDALL GILLETT, *Sec. and Treas.*

Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Representative, L. H. Mason, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, 618 Wright and Collander Building (Hill at Fourth St.); 'Phone Pico 780. Subscriptions $2 a year, postpaid, in United States. Canada, $4. Foreign, $7. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book. Western Union registered cable address is "Picknews," New York.

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Speaking Editorially:

It's the Same Backbone

(*Continued from preceding page*)

will argue against this broad and elemental truth. Just the same it may be overlooked in the feverish evolutions of the business and particularly in these days of unrest and confusion.

The statement is the acid test which can and should be applied to any plan of merchandizing pictures.

What Mr. Hodkinson means, we assume, is that there must always be unrestricted competition. There must always be, all along the line—producer, distributor, exhibitor—a free and easy movement whereby the best possible pictures will be at once inspired and permitted to reach the largest possible number of screens.

Such a system must be maintained simply because the life blood of this business comes from the public pulse—and comes only when the public is pleased to pay its money, which in turn will only continue so long as the public gets the best pictures that can be produced.

Mr. Hodkinson has built a business upon this selective principle, and as such will prove a growing and healthful force in this industry.

* * *

There's Work to Do

WE have already spoken of the splendid fulfillment of the motion picture's mission in the World War and of its new and still greater duty to cure the after war disease of red anarchy.

We have congratulated ourselves that the motion picture is utterly free from that taint of radicalism, from which the printed word, unfortunately, is not immune.

And we are positive that the motion picture will thus and utterly continue to safeguard the unusual power it enjoys—that not one creator or distributor or exhibitor of motion pictures will ever lend his slightest consideration to the steadily and dastardly propaganda now struggling to reach weak and ignorant minds. But on the contrary, motion pictures will keep on breathing the spirit of clean Americanism and preaching to the world's millions, every day, the ideals of good homes, good government and good living.

There is more to do, however. We of this business can act individually, and the duty is as pressing as the red menace is threatening.

The Department of Justice, finding our laws deplorably inadequate to this menace new to these shores has prepared a bill which will provide at last an effective weapon to protect America and Americans. It is known as the Davey Sedition Bill, H. R. 10650, and has been introduced in the House by Congressman Martin L. Davey of Ohio.

The bill hits the nail on the head. It defines sedition and fixes a penalty for its expression in any form. Congress, in the new session, finds itself swamped with important measures but surely none is more immediately and thoroughly needed than this enactment. Write your Congressman and ask that this bill has his best attention.

* * *

Thank You—One and All!

NOW that the printers' strike is over and we are back once more on regular schedule, and next week to take on again our regular size, we want to thank our readers and advertisers for their consideration and help.

Our thanks should go first perhaps to the J. B. Lyon Press of Albany, which housed us during the storm here in New York, and which to a man gave us cordial and sincere cooperation.

It was decidedly an achievement to get out, during such a strike, a paper as fine typographically as the interim NEWS has proved itself to be.

Our advertisers recognized fully the difficulties inevitable to the printing of a weekly paper, one hundred and fifty miles away from its office and were courteous and liberal to a degree.

The attitude of our readers can be summed up in a single expression common to many of the letters we have received: "Bully for you. You kept going."

* * *

Let's Hear From the Others

OUR figures of $600,000,000 to $750,000,000 gross annual intake for the picture theatres of this country continue to be questioned by exhibitors who find that they are paying, not ten or twelve—but thirty and forty per cent of the gross intake for film rentals.

We don't blame them for expostulating. But we can find no reason to change these figures.

The trouble lies with those other exhibitors who with closed towns and territories are getting the best of it and pulling the average film rental down so low that it seems unbelievable to the average exhibitor.

They are getting the best, not only of the producers and distributors, but of their fellow exhibitors.

We would like to hear from the closed towns and sections what proportion of their gross receipts they are paying out in film rentals.

William A. Johnston

Dealing In Personalities

WATCH!—Look!—Listen!—and Wait! for that big Holiday Number of MOTION PICTURE NEWS next week.

Just think, that big large-size page once more! The "right-size" page!

Gosh, if you only get one-tenth the pleasure reading about that "right-size" page that we receive from starting to work on it again—then we are all happy.

And you *will* realize it next week. You'll see once more the all-around, lively qualities that you have come to expect in MOTION PICTURE NEWS. And with our organization back in New York—instead of one hundred and fifty miles away at the printer's—you'll see those qualities again, week in and week out.

* * *

Getting back to that Holiday edition, however, we might give you one tip about it—especially if you are an advertiser. There's one ten page feature in this number which will alone insure its being an all-year-round workman for you. And that will assure you of being sorry every week in the year if you let this issue get by without your ad. It's a feature that will be on close to a thousand newspaper desks, that will be saved by exhibitors, and that will work for you in every New York office. Take our tip. Phone the ad department and get some of the details.

* * *

GOSH, but that boy Earl Hammons is a secretive one. Here he slips away without a word of warning and then to our desk comes this announcement:

"Mr. and Mrs. Alexander Ferris Handy have the honor of announcing the marriage of their daughter, Violet Adelaide, to Earl Wooldridge Hammons, on Tuesday, the second of December."

It just took our breath away at first. Then when we got it back we found that we thought so much of Earl Hammons that we just wanted to break loose with every adjective of congratulation in the dictionary.

The job is too much for us. If Earl Hammons were just an ordinary "fillum magnut" we could turn some neatly phrased formal word of "Congratulations!" and get away with it in dandy fashion. But Earl Hammons is such a "regular feller" that we don't know just how to out our "wish you the best of luck, old top!"

* * *

We just have to get back to that Holiday number, somehow or other. While speaking of that one big feature in the italic paragraph above we neglected to say that this feature is "but one of many." But the biggest of all to us is the "right-size" page once more. Do you folks realize what you have been missing during these past two months? We'll bet you don't. Memory is short in this picture game. But it will hit you with a bang when you see that "right-size" big book again. Mark our words!

* * *

LEO WHARTON was among the arrivals of the week at Mrs. Astor's gathering place. Leo has been down in Texas so long that people were beginning to wonder if he had forgotten pictures to go after oil.

But Leo is back—and with him three pictures. These are the product of the San Antonio Pictures Corporation, starring our old friend of "The Round-Up"—Maclyn Arbuckle.

The "other member" of the Wharton team is just as enthusiastic about San Antonio as both Whartons—Leo and Theo—have always been about Ithaca, New York.

"San Antonio is an ideal picture country," says Leo. "Climate, light, everything combine to make a producer happy. The scenery is entirely new, the best people of the country co-operate with you, and you are lots nearer 'the center of things' than you imagine when you first say, 'San Antonio.' I'm surprised that more of the producing companies haven't recognized the advantages of San Antonio."

* * *

Just a second, before we pass on. Start thinking about that Holiday Number of Motion Picture News now. Copy reservations must be made early if you want to assure position—because there will be forms going to press every day from Monday on. And we don't want you to say that we didn't give you warning that this number would have "honest-to-goodness" all-year-round value. Enuf said. We've done our part.

* * *

JOHN SIEFERT and Al Kinsel headed a delegation from the Miami Valley Exhibitors' League that visited New York last week and found time to call at the NEWS office and say "Howdy!" The Ohio boys are doing a little "gum-shoeing" to get the "inside info" on a number of things that are happening to and for exhibitors.

They also brought the news with them that on December 2nd the organized exhibitors of Cincinnati—over eight strong—had joined forces with the Miami Valley body.

Which is good news all around. Just keep your eye on this Miami Valley bunch. They are ready to show the country a real, worthwhile organization of exhibitors covering an entire exchange territory.

It seems a late day to try and tell exhibitors the benefits of organization, but we'll wager that those Cincinnati boys won't need any one to tell them after they have been with the Miami Valley crowd for a while. Organization was never needed as much by the exhibitor as it is at the present moment. And it isn't needed half as much now as it will be during the year to come.

* * *

As we close—don't forget that Holiday number of Motion Picture News, and the return to the "right-size." Next week! And then watch our smoke!

* * *

Did you catch that announcement regarding "Grumpy" on page 4278 last week? This stage success should be a knockout when screened by Robertson-Cole as a special. It's a legitimate production that deserves screen success.

KAY AND BEE BACK!

AL KESSEL and Charles Bauman are coming back into the producing field again!

The pioneers of Kaybee fame—who have to their credit more than their share of the events that make film history—are to produce three big productions a year.

Charles Bauman explained is to a "News" representative this way: "We used to make FILM. Now we are going to make PRODUCTIONS."

But that "film" recorded the discovery of Chaplin and some of the greatest achievements of Mack Sennett and Thomas H. Ince!

"Stand Fast, Stay Free"—Abrams

United Artists Official Embellishes Advertising Statements, Hitting at Theatre Monopoly Sought

ENLARGING on the points contained in advertising statements issued over his signature defending the open market for the selling of productions on a basis of merit, Hiram Abrams of the United Artists Corporation last week issued the following statement:

"I don't want the exhibitors to feed the monster that will surely destroy them eventually. Let me tell you of the famous legend of when the world was very young, an ambitious but foolish scientist built a giant called Frankenstein, and created life within him, through the use of salt, sugar, water and other chemical ingredients, and that when this miracle was performed Frankenstein turned upon his creator and destroyed him.

"There are many exhibitors today who are not so much scientists, but just as foolish, creating a motion picture Frankenstein.

"They are using the same ingredients; they are giving the salt, the sugar of their business, and the Frankenstein is supplying the water in the form of stock. And some day when he feels he is strong enough, Mr. M. P. Frankenstein will turn upon his creators and destroy them, a la his illustrious predecessor.

"Don't feed the monster that will destroy you. Don't even feed him a little bit, for it might be just that added ounce of strength that will give him the power to crush you. He is the business vampire of the age; he can give you nothing, but he will take everything from you.

"He wants your theatre! Are you going to give it to him? Or are you going to tell him in the strongest language that the mails will carry, that you are going to remain in business uncontrolled, uninfluenced by dictation, and in a position to secure the greatest pictures ever made from independent stars and producers, now and forever available to you if you stand your ground, hold the fort, and refuse to surrender.

"If I can only make the exhibitor understand that his selling out the control of his theatre is simply weaving his own noose, then I will have accomplished my purpose. I just want him to understand.

"You certainly know that in the time of the Spanish Inquisition it was considered an exquisite torment to force a victim to fashion the tools of his own torture? Well, I've been told that it's not a pleasant thing to have a noose placed around your neck, ready for the jerk to eternity. It is even less pleasant to be compelled to weave that noose for yourself.

"Yet that is what several unthinking exhibitors have already done, by surrendering the control of their theatres to conscienceless financial cliques, whose only interest is their own aggrandizement, regardless of who suffers or loses by it.

"My advice to all exhibitors is, don't weave your own noose. Don't build your own gallows; don't forge your own shackles; don't sell your birth-right for a mess of pottage, for you will find that even that will be more mess than pottage.

"You will do all of these things by giving up control or part of your theatre. You will avoid them all by clinging to your rights, your ownership, your independence—and in the end you will find that you can obtain the best pictures from independent stars and producers, making more money than ever before, making it all for yourself, and for a longer time—besides being free, which is the biggest word of four letters in the English or any other language."

"Topics of Day" Aids Red Cross

Christmas Seal Campaign Brought Before Public by Witty News Reel in Biggest Houses

"TOPICS of the Day," selected from the press of the world, by The Literary Digest and screened by Timely Films Incorporated, well exemplifies the Power of the Press on the Screen. This motion picture subject, which is distributed by Pathe, has a potent influence upon millions of movie fans throughout the English speaking world. It is a publicity factor the extent of which cannot be measured.

Many practical demonstrations may be cited to show the good influence and educational value of "Topics of the Day." At the present time, the attention of over fifteen million people is being drawn daily to the Red Cross Christmas Seal Campaign for 1919, by a special topic about this worthy work which heads a current program. Amedee J. Van Buren, President of Timely Films Incorporated, offered the co-operation of his organization for the seal campaign and it was readily accepted by James R. Crowell, Publicity Director of the drive.

The entertainment value of "Topics of the Day," is well known. This film has been booked and is billed as an "act" in all the Keith, Orpheum, Poli and affiliated vaudeville circuits. While the leading picture theatres in the big cities of the country are showing "Topics of the Day" with great success, the smaller picture houses in suburban communities have also been quick to realize that they too can play this subject with excellent results.

Newspaper editors and paragraphers have expressed an eager desire to see their brain-children flashed on the silver sheet. Almost every mail brings to the office of Timely Films Incorporated, editorial offerings from the best paragraphers of the American Press.

Out of Briggs Pictures

John William Kellette has severed his connection with Briggs Pictures, Inc., as director of Paramount-Briggs comedies, which position he held since May, and has returned from Jacksonville, Fla., and is making his home at the Elks Club, New York City.

MANAGERIAL SHIFT

M. W. Remond Named General Manager of Atlanta Houses

ACCORDING to announcement just made N. W. Remond of Jacksonville, Fla., has been appointed general manager of the five theatres owned in Atlanta by the Lynch Enterprises. He succeeded Hugh Cardoza, who represented Jake Wells in Atlanta prior to Mr. Wells selling his theatrical interests in this city to Mr. Lynch.

The theatres under Mr. Remond's management are the Lyric, Forsyth, Rialto, Strand and Vaudette.

Before coming to Atlanta he was associated with theatre management in Jacksonville for seven years.

Theatre Manager Resigns

Bernard Depkin, Jr., manager of the Parkway theatre in Baltimore since that theatre was erected about five years ago has resigned. He has been succeeded by Louis A. DeHoff, managing director of the New and Garden Theatres. Mr. DeHoff will direct the destinies of the Parkway along wtih his work of managing the other two theatres.

Mr. Depkin is one of the best known moving picture men in Baltimore and during the time that he has had charge of the Parkway, has brought that theatre to the forefront as one of the leading photoplay houses of the city. Mr. Depkin is not yet ready to announce his future plans.

The former manager's resignation is the result of the purchase of the Parkway Theatre by the Century Company of which C. E. Whitehurst is president. The purchase was made about a month ago.

Peter Milne with Wid's

Peter Milne, for the last six months in the Famous Players-Lasky publicity department, where he had charge of exhibitors exploitation publicity, has resigned to accept an editorial position on Wid's. Previous to his connection with Famous Players Mr. Milne was for five years chief reviewer on MOTION PICTURE NEWS.

News Item: Mr. Milne states that his resignation has nothing to do with the previous departure of Walter Greene. He announces that he is not dickering with Messrs. Thomas H. Ince, Mack Sennett, Allan Dwan, etc., in the formation of their new distributing corporation.

New Buffalo Theatre Named "Capitol"

George Hall and George Haney, proprietors of the Maxine theatre in Seneca street, Buffalo, are building a mammoth neighborhood house in South Buffalo. Up until a few days ago the name of the theatre was to have been the "Piccadilly."

The fact that the house was in an Irish section proved a stumbling block, and now it is said the theatre will be named The Capitol.

Boise Proves Worth of Sunday Shows

Idaho City After Three Years of Sabbath Opening Has Squelched Even Opposition of Clergy; Prominent Men Declare Opening Is Boon to the City

THREE years ago Boise, Idaho, a city of 30,000 people, was wrapped up in the second most bitter fight in its history—a fight to determine whether or not the motion picture houses should open their places on Sunday. The other fight was on the wet and dry question. In the first fight, Boise was made a dry city, in the second its motion picture shows were made available to those who desired quiet high class recreation on the day of rest.

Boise has now had three years of Sunday picture shows. The criticism has melted away, even some of those who most bitterly opposed the opening of the shows on Sunday, now declare that if the managers continue to show the same high class pictures as in the past, there will be no opposition.

Criticism Smothered

Following the opening of the picture shows in March, 1916, a great amount of crticism was directed against that form of amusement, sermons were preached against it. Today not a voice of criticism or censure is heard. The shows operate from 2 p. m., until 11 p. m., every Sunday. The consensus of opinion of officers of the law is that the shows have brought about a more orderly Sabbath. The police records show fewer arrests on Sunday since the shows opened and the hundreds of sons of toil who on Saturday night do their trading are now able to enjoy the movies on Sunday, thus doing away with being up late Saturday night and therefore able to return to work Monday fresh and in good condition.

The opening of the picture shows Sunday was secured through the passage of a law by the eleventh session of the state legislature, providing, that in any city or village, where the qualified electors equal in number to a majority of the votes cast at the last general election shall petition the council or board of trustees to permit theatres or moving picture show houses to keep open on Sunday, the council or board of trustees may pass an ordinance permitting Sunday opening during such hours and subject to such regulations as may be prescribed.

It was five years after the passage of this law before any attempt was made in Boise to open the picture houses Sunday.

Charles F. Reddoch, the attorney who handled the case for the motion picture show people in the courts, has been elevated to the judgeship of the district court and was elected by a large majority. Concerning Sunday picture shows, he says:

"I favor motion picture shows on Sunday because they furnish an enlightening, educational and harmless form of amusement which supplants evil. As city attorney of Boise I was surprised at the number of cases of drunkenness and other misdemeanor cases which came up Monday morning. They were persistent in spite of the territory being dry. Following the opening of the picture shows, the men were furnished a place to go and be entertained and gradually, I know from investigation, that fewer cases came into police court. I feel certain such shows tend for a more orderly Sabbath and detract but little from the church services. It was because I firmly believed it was for the betterment of the city that I put my heart in the strenuous fight to secure the opening of the theatres for Sunday shows and after several years of their operation I have no cause to regret it."

R. H. Park, president of the State Federation of Labor and prominent in Labor circles throughout Idaho, says: "I favor Sunday picture shows as it affords an opportunity for the laboring man to find relaxation and entertainment. Six days of the week he is on the job. In these times of a scarcity of labor, he is called upon to exert himself to the utmost, therefore it is necessary for him to retire early to be in sharp for the next day. Sunday is the one day on which he can enjoy the motion picture show with his family without the sacrifice of being out late, and it is a form of amusement which he can afford. I find where picture shows operate on Sunday, a more contented class of laborers. I would urge the theatre managers to put on a high class of shows, those which are educational and elevating as well as entertaining as I find the laboring men who patronize the shows wish to be enlightened as well as entertained.

"I favor the Sunday motion picture show for its educational advantages alone, if I could give no other reason," stated Frank J. Clayton, president of the State Industrial Accident Commission and a prominent Labor Union man. "I can see no more harm in attending a motion picture show than going to a baseball game, fishing or automobile riding. The picture show is within the means of those who are not able to afford automobiles, make long trips fishing and care not for the excitement and noise of baseball. I find the current events given at most shows educational, the pictures high class and the entertainment of a form to which I can see no valid objection."

These are but a few expressions from prominent men. The Sunday picture show has proven a success and a community benefit at Boise.

TWO INCORPORATIONS

Community Productions Has Big Capital Stock

CERTIFICATES of incorporation of two motion picture companies have been filed with the County Clerk of Westchester county, within the past week. The Stella Mayhew Productions and the Community Productions are the corporations.

The Stella Mayhew Productions has a capital stock of $50,000 and the directors are Stella Mayhew Taylor, William B. Taylor and Jacob S. Ruskin, all of New Rochelle.

The Community Productions is much larger, having a capital stock of $250,000. It will make Hastings-on-Hudson, a small village just north of here, its headquarters. The subscribers to the certificate of Community Productions were all women—Christine A. Bowles, Mary W. Fry, and Elizabeth Miller, while the directors are Warren D. and William H. Foster, Ernest H. Smith, and Forrest Izard. All the parties gave their addresses as 46 West 24th Street, New York City.

Goldwyn Salesman Named as Ass't. Manager

L. H. Guhl, for the past year Goldwyn's star salesman in Wisconsin, comes into his own by his appointment as Assistant Manager of the Chicago office.

Mr. Guhl, previous to his connections with Goldwyn was an exhibitor and operated a circuit of theatres throughout Iowa and Wisconsin. Upon his connection with Goldwyn, he was assigned to the Wisconsin territory and due largely to his efforts in this territory has increased the number of Goldwyn exhibitors.

His appointment as Assistant Manager at the Chicago office, comes as a reward for his conscientious and loyal work after he had turned down various offers from other concerns and remained loyal to Goldwyn.

Mr. Guhl is well known throughout this territory by exhibitors and exchangemen and his many friends will be glad to hear of his new appointment.

Referendum Urged in N. J. on Sunday Showings

An action which motion picture men look upon as highly encouraging in the campaign for Sunday shows in New Jersey was taken when the Jersey City Chamber of Commerce put itself on record as favoring legislation to provide for a referendum to allow Jersey City citizens to determine for themselves whether Sunday movies shall be permitted in the city. The action of the Board of Directors of the Chamber of Commerce, under the Chairmanship of Willard C. Stanton, was unanimous.

The Directors it is said took into consideration the trend of popular feeling as exhibited in the recent state elections, with regard to Sunday amusements, when both major political parties adopted Sunday motion picture planks in their party platforms.

Film Board of Trade Celebrates

Minneapolis Body But One Year Old is 100% Efficient; Much Accomplished Since Formation

CHANGING its regular meeting day from Monday to Wednesday night for one occasion so that it might celebrate on exactly the same date that its initial session was held the Minneapolis Film Board of Trade brought its first year to a close Wednesday, December 3, with an election of officers and a review of the organization's activities for twelve months past.

On December 3, 1918, the Film Board of Trade began activity in the Northwest. Inasmuch as a Screen Club, an F.I.L.M. Club and several exhibitors' organizations had failed to develop into permanent organizations local wiseacres held out little hope for the long life of the Board, at its inception. A. H. Fischer, manager of the Minneapolis Metro exchange, has been given the honor of presiding over Board meetings for the ensuing year. As the former vice-president and chairman of the transportation committee Mr. Fischer proved such a capable executive that his selection for president was by acclamation. E. S. Holmes, Vitagraph manager, was chosen vice-president, Charles W. Stombaugh, Pathe manager, secretary and Phil J. Reisman, Hodkinson manager, treasurer.

Robert Cotton, manager of the Republic exchange, was selected to act as the fifth member of the executive board. J. F. Cubberly, First National manager, was chosen chairman of the legislative committee at the annual election. Other members of this committee are: E. S. Holmes, Vitagraph; L. E. Davis, Goldwyn; J. E. Hicks, Paramount; J. E. Kemp, Westcott exchange. B. N. Judell, who operates his own exchange, was selected chairman of the transportation committee. B. Friedman, Friedman Film Corp., former treasurer, and W. Lestico, Triangle, former secretary, are other members of the transportation committee. Mr. Judell, Max Weisfeldt, Fox; Newton Davis, Universal; Harry Hollander, Realart and Carl Michaei, Kleine comprise the grievance committee. Phil Reisman, R. Cotton, and Carl Michael make up the publicity committee. L. E. Davis, B. N. Judell and E. S. Holmes were appointed as a committee to arrange for a get-together banquet for local film salesmen, to be given Friday, Dec. 26. The purpose of this banquet will be to get all salesmen and managers together for the purpose of closer harmony and to explain the future plans of the board.

Harry Rathner, Select exchange, retiring president in a brief speech prior to the balloting reviewed the first year's work of the Board of Trade and stated that reports show the organization to have saved exchanges and exhibitors many thousands of dollars, to have eliminated many complaints and to have created a better feeling between all branches of the industry.

Picking Industrials to be Shown

Sydney Cohen and Committee Will Pass on All Such Films Before M. P. T. O. of A. Members Run Them

WITH the growing strength of the Motion Picture Theatre Owners of America as an association for the protection of the American screen and the rights of motion picture exhibitors throughout the country, the committee on organization under the leadership of Sydney S. Cohen, chairman, is completing the final details relative to the type of pictures which will be furnished.

The committee is determined that every motion picture which borders on the "industrial" or which contains advertising propaganda of any sort will not be accepted for projection by any member until it has been given the approval of the representative committee. Even then, it is a part of the agreement made by every organization of theatre owners which has joined forces with the major organization, that it shall receive recompense for the projection of the film.

Under the plan as announced by Mr. Cohen and which he details further in the present announcement, the Motion Picture Theatre Owners of America will distribute pictures on a strictly co-operative basis. Every exhibitor who heretofore has booked "industrial" and advertising pictures blind, and who, after they were projected, received nothing for the service of his screen.

Pictures distributed by the parent association, according to Mr. Cohen, will be selected under the experienced and trained eyes of the best known directors, and with casts which will read like those in films projected in the largest Broadway theatres. Such care as this, declares Mr. Cohen, will provide motion pictures which will not prove offensive to the most critical patron.

Leaders in the movement, however, wish to impress exhibitors and others interested that the activities of the organization will not be confined to the distribution of pictures which are merely for industrial and advertising purposes. It is planned to distribute also a series of beautiful scenic productions, which will rank as high if not higher, than any that are now on the market.

Mr. Cohen declared that the educational angle in the industry would be made an object of deep study by the committee, and that an executive would be engaged for this type of distribution whose technical and scientific education was unquestioned.

Enters Picture Field

M. J. Connolly of the International Film Service and for many years assistant to "Zit." in the Dramatic Department of the New York Evening Journal, has resigned from the Hearst organization to embark in the motion picture and dramatic agency field. He has entered into partnership with Henry Sanger who has, for a long time, successfully conducted an agency of this nature from his offices in the Fitzgerald building.

THIS AND THAT

"Why Censure Movies?" was the subject of an address given before a Y. M. C. A. audience at Winnipeg, Manitoba, by Mr. C. Robson, chief censor for the Province of Saskatchewan. He dealt with moving picture matters in general and defended the censorship of films.

San Antonio Amusement Company, San Antonio, Texas, is among recent incorporations noted. Capital stock $125,000. Incorporators: E. H. Hulsey, Allen T. Morrison and Y. F. Freeman.

A new theatre tax schedule, differing principally in a new classification of legitimate theatres, was adopted by the county court at Independence, Me. It became effective at once and supersedes the schedule adopted Sept. 11. The old schedule included besides circuses, tractor and motor car exhibitions, horse and stock shows, and effected directly the American Royal and other big Kansas City exhibitions. The new schedule doesn't include exhibitors of that class and variety.

A reduction from $75 to $62.50 a month was made in the tax of theatres charging not more than $1.50 admittance.

Harris P. Wolfberg, manager of Famous Players-Lasky Corporation's Cincinnati exchange, was elected President of the Film Board of Trade of the Cincinnati Chamber of Commerce at its last meeting.

Charles Gramlich, General Manager and Director of the Joy Motion Picture Co., with headquarters in Miami, Florida, was a visitor in New York last week.

Frank Zambrino has bought "Lightning Bryce" to handle out of Chicago.

Foster Olsoyd, manager of the Strand theatre, New Orleans, is looking over New York's picture palaces while here on a short visit.

Carl Laemmle, who was a recent visitor at the Universal Cincinnati exchange, states that his company is considering the production of five-reel serials in place of the usual two-reel serials. "This plan would have several advantages," stated Mr. Laemmle. "In the first place, it would take the serial out of the 'fill-in' class and make it a feature, for a real plot can be unfolded in five reels, which is impossible in two reels. In addition, the reduction in the number of showings from 18 to possibly seven would increase the interest in serials.

Probably one of the most touching ceremonies ever held in honor of a departed actor soldier was enacted last Sunday on the steps of the Soldiers' and Sailors' Monument when Mrs. Sidney Drew formally presented the cross placed over the grave of her step-son, S. Rankin Drew, to the Sidney Rankin Drew Post of the American Legion.

Closing Danger Fades as Strike Ends

Miners Return to Work and Theatre Men Breathe More Easily; Industry Weathered Period Well; Restrictions to Remain in Force Until Normal Production Is Assured

SETTLEMENT of the coal strike and the consequent expectation that the coal restrictions will shortly be removed as production comes back to normal has brought relief to motion picture men in many sections. Though the industry weathered the crisis period in fine shape, the abnormal conditions that would have ensued from a continued shut down of the mines and a gradual tightening of fuel and lighting restrictions was a cause of worry on the part of many.

Prohibition of display lighting and electric signs was about the most severe handicap imposed on theatre owners, with the exception of a few scattered centers, notably Omaha, Neb., and Kansas City, where the houses were compelled to shut down. These lighting restrictions will continue in force for several weeks, it is expected, until mine production resumes in full volume. Director General of Railroads W. G. Hines, in announcing the continuation in force of coal bans, issued the following statement:

Regulations in Force

"A period of time will be required for the complete relocation of railroad stock and meantime it is not to be anticipated that all mines can be supplied with cars to the full normal extent.

"The Railroad Administration will continue to distribute coal to protect those regions whose supply has been inadequate until they can be supplied from their normal sources.

"Just as soon as practicable regulations in connection with the use of bituminous coal for power, light and heat will be rescinded or modified, and the same is true of the supplying of coal to necessary industries."

Consensus of opinion is that the restrictions will not be lifted for about two weeks. In the meantime the celebrated White Way of New York will continue dark, theatre lights and signs having been voluntarily dimmed even before orders from Fuel Administrator Garfield. The same conditions will obtain in Chicago, Denver and other large cities.

All told, comparatively few picture houses throughout the country were forced to close owing to the fuel trouble. In many cities, notably Denver, the hours of opening were cut. In the Colorado city the picture houses were permitted to run eight hours every day, opening at 2:30 and closing at 10:30 p. m. On Wednesdays, Thursdays and Fridays they were not to open until 6 p. m. It is probable such restrictions will be lifted at an early date.

Reports coming from all parts of Illinois, Wisconsin and northern Indiana indicate that but few movie houses in the district outside of Chicago were forced to close. Exhibitors during the first two or three days of the crisis were timid about making bookings, but quickly regained the spirit of optimism which is characteristic of the moving picture industry, and got back in the market, so that the exchanges have not suffered the slump in business which many feared was imminent.

Exchanges promptly met the problem of decreased train service by shipping out films a day earlier than customary and prompt delivery service has been maintained despite the handicaps.

Omaha theatre managers when forced to close, lost considerable money that had been invested in advance advertising of pictures they had booked. They assured the public, however, that as soon as the ban was lifted they would be given an opportunity of seeing the big features listed.

After having been closed for several days, Kansas City houses opened on Dec. 7 for a ten-hour period. The depleted coal supply, however, made it uncertain whether such a schedule could be maintained.

Cleveland houses and theatres throughout Ohio were unaffected.

REACHING OUT!

Seattle Combine Has Big Plans; To Acquire 27 Houses

JENSEN and Von Herberg of the Greater Theatres Company, Seattle, Wash., last week announced they would build a $1,500,000 house in Seattle, a $600,000 one in Great Falls, Montana, and in addition will buy or build twenty-five other houses on the Pacific Coast.

The Seattle house is planned to be the finest in the country. It will have among other features a $100,000 pipe organ and a large ball room with orchestra. Escalators will care for the crowds. The house will be opened within ten months.

Ascher Enterprises, Ten Years Old, Are Still Growing

Nathan Ascher, president of Ascher Bros. Theatrical Enterprises of Chicago, and recently elected one of the vice-presidents and a member of the board of directors of National Picture Theatres, Inc., the new cooperative company organized and incorporated by Lewis J. Selznick, last week celebrated his tenth anniversary of the foundation of his theatrical interests in the Windy City.

Nathan Ascher is regarded today as one of the most successful exhibitors in the country. He has been active in progressive legislation for the exhibitor ever since his entrance into the motion-picture business 10 years ago. He also was one of the principal organizers of the Exhibitor's League of America.

As a vice-president and director of National Picture Theatres, Inc., the tremendous financial resources of Ascher Bros. Theatrical Enterprises are solidly behind the new organization formed by Mr. Selznick. He will be active in the management of the organization's business affairs, and the broad and practical experience enjoyed by Mr. Ascher will be of great value in the development of the company's interests.

Overcrowding Costs Canadians a Fine

The police swooped down upon the various theatres of Ottawa, Ontario, on Dec. 1 to collect the names of exhibitors in whose houses the crowd was found standing in the lobbies or at the rear of the ground floor. Four managers, J. T. Moxley of the Regent, King Snell of the Dominion, Val Bureau of the Francais, and Harold Vance of the Casino, were later convicted and fined $20 and costs each for alleged overcrowding. The defence of the accused was that there were seats for the people who were standing, but they preferred to stand. The exhibitors denied that the aisles had been blocked.

A VACILLATING CENSOR BOARD

"THE Ten of Diamonds," a Triangle production featuring Dorothy Dalton and supervised by Thos. H. Ince, was taken from the Band Box theatre, a first run house in the loop district of Chicago, by the police, acting under orders from the board of censors. This action was taken despite the fact that the board had previously reviewed the picture, ordered several changes and had issued a permit after these changes had been made by the Triangle Exchange.

Immediatly the Triangle officials became busy. The manager of the exchange took the seized print to the board of censors and insisted that it again review the print. This it finally did and after a lengthy debate ordered further re-editing of the feature. The manager of the Triangle Exchange further insisted that the chief censor and his operator remain in their office until the required changes had been made so that an immediate decision could be obtained.

The exchange manager and his two assistants then began the re-editing of the Triangle production and the scenes were so arranged that very few cuts were necessary. The next day the picture ran.

Beck in Fight for Open Market

Declares His Plans for Gibraltar Pictures Are Aimed to Financial Interests Who Seek Control

WITH a guarantee of twenty-six feature productions a year, Arthur F. Beck, executive of Gibraltar Pictures, has stepped into the field on the issue of the open market.

Mr. Beck declares that his investment is based on the opening of the market in the face of big financial interests which are entering the motion picture field, and in an interview he said:

"Every theatre owner in the country is facing now a crisis in the development of his business. Five years ago one of the financial giants of Wall Street said that it would take a few years before big capital would enter the film field, because he could not at that time tell what he was buying into.

"Big business prefers to leave the pioneering to others, stepping in later when values are established and can be computed to a certainty.

"To-day theatre investments and film productions represent an almost completely standardized value. To-day seems, therefore, to be Der Tag for the money powers which have been biding their time to strike.

"Fortunately the business of pictures depends upon the art of picture making. No monopoly can hope to withhold from the theatre owner the meritorious product of those who dare to enter the producing field.

"With the situation as it now stands the life of the industry is at stake—if competitive effort is any criterion. The exhibitor is now worrying as to what he must do to safeguard his property. There is only one way for him to keep his hat in the ring and that is for him to feel sure of his film supply from competitive sources.

"Gibraltar's guarantee of twenty-six pictures a year, each made on high standard specifications, is calculated to relieve the stress of the situation. Nobody realizes better than I do what it means for these productions to be of high merit. My five units of production are bent to their utmost endeavor, and the weapon I am forging to place in the hands of the theatre man, will I am sure be found effective. I am preparing it for the big theatre as well as the small one. I am spending my money on a big scale for plays, stars, authors and directors who will stand up under prodigious advertising by the exhibitor. The finest class of theatres in the country may be assured of twenty-six Gibraltars a year that will equal the best they have shown and surpass their average offerings.

"I am fighting for an open market and I invite those to join me who believe that the theatre manager is entitled to honest selective booking, with no strings tied to it. The theatre man of any vision at all owes it to himself to look before he leaps. He must not allow himself to be bound by a system that contemplates his ultimate elimination. Gibraltar invites every test of its strength to keep the market open. Ten years ago we fought commercial monopoly. To-day we are fighting financial domination. We must not surrender to either."

Metro Branch Host to Film Men

New Jersey Exchange Gives Luncheon to Fifty Representative Men of the Industry

ABOUT fifty New Jersey exhibitors, local exchange men and other identified with the film industry met at the Hotel Astor, Friday afternoon, Dec. 5th, there to be guests of Herman F. Jans of the New Jersey Metro Film Exchange at a luncheon which later terminated in a semi-perfected organization which is to attempt to further the exhibitors' interests in securing the passage of a Sunday opening bill which it is planned will be introduced at the forthcoming session of the New Jersey legislature at Trenton.

After considerable discussion with some factions headed by Walter Read, manager of theatres in Asbury Park, Long Branch, Trenton and New York and H. Charles Hespe, D. D. S. of Jersey City an amicable settlement was reached with the appointment of a committee which will have charge of the proposed fight for less stringent laws.

The selection of the committee was by election. Those elected are as follows: Walter Read, manager of the Savoy theatre, New York and others at Trenton, Asbury Park and Long Branch, N. J., George Jacobs, a well known exhibitor of Trenton, James D. Lyons of Morristown and Dr. Hespe. Later this committee met and elected a chairman, treasurer and secretary.

Before adjournment a motion was carried recommending that all theatres in New Jersey conserve in lighting except between the hours of 7.30 and 8.30 p. m. as an assistance in the coal shortage emergency now confronting the country. The meeting adourned informally.

Following is list of those who attended the luncheon and meeting:

Aaron Shusterman, M. Matchette, Chas. Rosensweig, Nat Liebenkind, Harry Rice, J. S. Dickerson, Sol J. Saphier, Harry W. Doniger, R. A. White, Harry de G. Robinson, Edward H. Burns, James J. Lyons, H. Chas. Hespe, S. Eckman Jr., Henry Siegel, Walter Reade, Herman F. Jans, Maurice Broskie, Chas. Hildinger, F. Langtier-Rep, S. M. Weller, Harry Reichenback, P. A. Adams, John T. Collins, Geo. W. Cuff, Ph. Bornstein, J. M. Brenan, Geo. Marat, H. Austerman, M. Hirschfeld, A. S. Abeles, Henry S. Richland, David J. Hennessy, F. H. Mertens, Henry P. Nelson, L. F. Blumenthol, Jos. Stern, M. M. Kridel, Max Gold, C. L. Dooley, H. H. Wellenbrink, Foster Moore, F. E. Backer, George Blaisdell, Frank Gersten.

Directors Hold Annual Ball on Coast

The most notable social event of the year of the west coast film world was the fourth annual ball given by the Motion Picture Directors' Association, Thanksgiving Eve, in the Rose Ball Room and Dining Room of Hotel Alexandria.

The attendance marked the importance of the event, all studios being represented by the principal directors, stars, players and writers. Two orchestras alternately furnished dance music and during the Midnight Dinner, a Hawaiian orchestra and entertainers gave a program of unusual merit. Pretty lighting effects were introduced during the evening, adding lustre and beauty to the scene of handsomely gowned women and their escorts.

Arrangements for the ball were in charge of committees appointed by the Association through Walter Edwards, Acting Director and Frank Lloyd, Assistant Director. The committees were as follows:

Committee of Arrangements: Joseph De Grasse, Chairman, Reginald Barker, Wallace Worsley, Frank Lloyd, Walter Edwards, George Melford, Frank Beal, William Beaudine and Murdock McQuarrie. Reception Committee: James Gordon, chairman, Norval MacGregor and Thomas Ricketts. Musical Arrangements: Victor L. Schertzinger.

Fox's British Director Resigns Post

Ernest Reed, since 1916 Managing Director of the Fox Film Company, Ltd., Great Britain, has resigned his post to enjoy a rest after long service in behalf of Fox Productions in the United Kingdom. Mr. Reed arrived in New York on the Mauretania the day before Thanksgiving ,and announcement of his resignation was made after conferences.

Mr. Reed, when he left J. D. Walker's World Films to join the Fox organization, opened headquarters at 74-76 Old Compton street, London, in March of that year.

Mr. Reed's work was especially arduous during the war, by reason of his activities in behalf of the Allied cause and his film duties, and he was constantly under great strain.

Feature Men Win Drive in "U" Chicago Office

The sales organization of Universal Chicago Office has just completed a three weeks' sales contest. The contest was carried out in an endeavor to increase Universal sales to such an extent during the three weeks that they would win a prize for their manager, Mr. I. L. Leserman.

The organization was divided into two teams. The short subject men with Morris Hellman as Captain and the Feature salesman with I. Gettelson as Captain. Much enthusiasm was shown, and for three weeks the Universal office was a regular bee-hive of business getting salesmen.

The feature men won by a very short margin. The losers entertained the winners Saturday, December 13, at a theatre party and dinner, at which the salesman that procured the most business presided as toast-master.

Looping the Loop in the Windy City

Striking coal miners in southern Illinois are spending all their time and money at the picture shows according to Harry Weiss of The First National, Chicago, but should the tie up continue, serious conditions will arise, he says, as lightless nights and coal-less days are already common and things will change after the miners go broke around Christmas time.

Arthur S. Hyman Attractions, Inc., is sending out a convenient and well gotten up "bookers" book for 1920, to exhibitors. President Hyman also is making plans for an early exhibitors' view of the big picture, "The Penny Philanthropist" from the novel by Clara Laughlin for which he recently secured the world rights.

The Studio of the Emerald Motion Picture Company, Chicago, is a busy place these days. Six of the Billy West comedies have been completed and work on the seventh is under way, as well as the production of Alice Howell's third picture. President and General Director Ireland of the Emerald Co. and R. C. Cropper of the new Cropper Distributing Corporation, which has secured the world rights for 52 Billy West and Alice Howell comedies, to be released within the next year, are very much pleased over the comedies filmed to date, as well as the outlook for 1920.

Ground has been broken for a new theatre in Pana, Illinois, to be operated by Henry Tanner & Company. The house will seat five hundred people.

Charles J. Law of the Palace theatre, Pana, also announced plans for a twelve hundred seat theatre last week.

Construction work has started in Casey, Illinois, for a new theatre to be called the "Memorial" which will be managed by William Coburn.

The Barth Amusement Company, owners, announce that the new Barth theatre at Carbondale, Illinois, will open its doors on January 1.

Another new theatre to open soon after the first of the year, will be the Hippodrome, at Murphysboro, Illinois. Marlowe Brothers are the owners, and the house will seat fifteen hundred people.

The Allied Film Interests of Chicago and St. Louis are planning to open a theatre of their own in Harrisburg, Illinois. Several pieces of ground are now under consideration and options have been secured by the exchange managers. On January 6 a meeting will be held at Harrisburg, and a selection of the site will be made. This new theatre will give the exchanges an outlet for their productions.

President Schindler of the Mickey Film Corporation, is actively preparing for the first exhibitors' showing of his fine Swedish bioscope picture, "The Woman He Chose," world rights to which were recently obtained by him. Some new titles are being prepared and slight changes in the closing scenes of the picture made, which will greatly strengthen this production which has been praised highly by all critics who have seen it, for its photography, the natural acting of the players, its gripping plot and its quaint foreign atmosphere and scenes.

Harry Berman, general manager of Universal Film Company, was in Chicago for a few days last week going from there to Minneapolis, Kansas City and the Coast, visiting during his trip all western exchanges. Mr. Berman is enthusiastic over the progress made by the Chicago office of Universal during the past six months, stating that business has never been so good and that past selling records had been doubled during that period.

Arthur S. Hyman of the Arthur S. Hyman Attractions, is on a booking trip through Michigan and reports that the business is good despite the coal situation and will start booking their big new feature, "The Penny Philanthropist," in a short time.

Joe Brandt, special representative of the National Picture Corporation, was in Chicago last week on his way to the west coast, where he will arrange for a big new serial. He was accompanied by George H. Davis, widely known San Francisco theatrical manager and moving picture man. Messrs. Brandt and Davis have been selling state rights for "Confession" and report the New England and eastern states practically closed for this big picture. They also say that Illinois and Ohio are practically the only central states still open.

The Chicago office of the Universal has succeeded in locating Mrs. Ella Rogers, the aunt and only known relative of William Stowell, noted leading man of the movies, the report of whose death in a train accident in South Africa, had come over the cables. Mrs. Rogers resides at 3024 Winchester Avenue, Chicago, and was greatly grieved at the report of the accident.

A new moving picture theatre, the Electric, has been opened at Depue, Illinois, by John Chiabotti.

Mr. and Mrs. J. A. Dauntler, of the Dreamland Theatre, Prophetstown, Illinois, and John Neis, owner of the Electric Theatre at Ohio, Illinois, were Chicago visitors last week.

Harry Mintz, traveling sales representative of the Capital Film Company, was in Chicago last week for an important conference with President Barnhard and Manager C. Eddy Eckels.

Chicago picture circles were surprised by the announcement that Harry Brandt, for five years connected with the Universal, had sent in his resignation to be effective at once. Mr. Brandt is not as yet ready to announce his future plans, but will have something of interest to give out immediately after the first of the year.

Ross C. Cropper, president of the Cropper Distributing Corporation, is working night and day, arranging many surprises for the exhibitors of the country, which he will be able to give them owing to the fact that the Cropper Distributing Corporation will handle several world rights productions.

According to Maurice Hellman of the Universal Exchange, their serial, "The Radium Mystery," is proving a great big bet, running shoulder to shoulder with their serial, "The Midnight Man," featuring James Corbett.

"When the Desert Smiled," featuring Neal Hart, is going over with a bang, according to reports received at the Beehive Exchange from "Dandy Old" Reese and the well known Indiana perambulator, Sprague Green.

According to Frederick J. Ireland, president of the Emerald Motion Picture Company, their new two-reel releases, featuring Billy West, will unquestionably prove to be a comedy bonanza for the exhibitors of the country.

S. L. Barnhard, president of the Capital Film Company, announces that he will soon have a surprise for the film world which he will impart as soon as it has thoroughly crystallized.

John Julius, owner and manager of the Strand Theatre, Fort Dodge, has bought a new theatre at Webster, Iowa, which he expects to open by December 15th.

A. Teitel, the Chicago "Film Doctor," has just completed the conservation process upon "The Eyes of Youth" films, and declares the picture embodies the finest photography. "Dr." Teitel's treatment of new film has come to be regarded, not only as an insurance by exchanges, but for the exhibitors as well, as it insures the very best screen presentation of the camera's work.

Every indication points to George Kleine's production of "Deliverance," featuring Helen Keller, becoming one of the strongest features put out in many years. Mr. Kleine is now starting companies playing this picture in the principal legitimate theatres of the country.

Merrill Smith, the genial, live wire, general manager of the George Kleine Organization, will find it a hardship when they take off the 20th Century, owing to the fact that he is dancing back and forth between Chicago and New York almost weekly.

The Beehive Exchange, Chicago, Indianapolis and Milwaukee, are working overtime taking care of contracts on the re issue of Charlie Chaplin's "The Champion," "The Jitney Romance," "Work,"

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9,216

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9,216 PAID SUBSCRIPTIONS

Furthermore, this remarkable circulation is HAND PICKED—confined MOSTLY to exhibitors and ALTOGETHER to the trade. Details of this in our next issue.

Circulation books open to any of our advertisers.

The News Covers the Field

News of the Country Via Correspondence

CANADA

Ottawa, Ontario, is considerably interested in the announcement made at London, England, that Lord Beaverbrook has purchased a large block of stock in the Provincial Cinematograph Company of England. Lord Beaverbrook is a prominent Canadian and was Max Aikens before he was granted his title for services during the war.

The exhibitors of Winnipeg, Manitoba, have been presented with their usual quota of new regulations for the month of December and, this time, the orders have come from the Manitoba Provincial Government. Almost every month, the theatre managers or exchange officials are notified regarding some new set of regulations from either the Provincial or civic governments and the exhibitors were not disappointed for the Christmas month.

Most everybody around Toronto wants to be a moving picture censor since the new Ontario Government, which is controlled by the Farmers' Party, decided that the films were not being censored properly. The local Council of Women voted, at a recent meeting, passed a resolution asking the Government to appoint an equal number of women as men for the Ontario Board of Moving Picture Censors while the United Women Voters of Toronto have passed a similar resolution. Other organizations are also meddling with the question.

In connection with the announcement of the offer for sale of $75,000 worth of seven per cent preferred stock for the Allen's Parkdale theatre, a moving picture house that is to be erected in the West End of Toronto, Ontario, by Jule and J. J. Allen, the statement is made by the brokers handling the stock that the surplus available for dividends out of a gross revenue from the operation of similar theatres in Canada owned by the Allen interests of $100,000 amounts to no less than $35,000, the cost of operation and depreciation being at the ratio of 65 to the revenue of 100. It is pointed out that this is practically seven times the preferred dividend requirements on the total authorized and issued preferred shares.

The Strand theatre, Whyte avenue, Edmonton, Alberta, was recently re-opened after a renovating process, the first attraction being an Artcraft picture, "Wolves of the Rail," starring William S. Hart.

SEATTLE

B. R. Keth, representative for Select, who is covering Washington, has returned from one of his trips, which has shown good results. A. B. Knox, another Select representative, has returned from a nine weeks' hundred per cent trip through Oregon and Idaho, where he signed up everything from Boise to Portland.

Claude Odin, formerly connected with the Clemmer, is back at his old job as floor manager, having taken the place of M. Taylor, who left for Portland, where he is connected with the Jensen and Von Herberg interests.

The Greater Features Co., Jack Lannon, president, announce that the firm has purchased the following new pictures: The 15-episode "Fatal Fortune Series," featuring Helen Holmes; "Are You Legally Married?" featuring Lew Cody and Rosemary Theby; "Beware of Strangers," a seven-reeler featuring Thomas Santschi, Fritzi Brunette and Bessie Eyton. The rights for the sale of these pictures include Washington, Oregon, Montana and Idaho.

The Republic Distributing, which has recently taken over World Film Exchange, is under the direction of Jack Weil and is fitting out one of the finest exchange buildings in all the northwest. The ground space covers approximately 5,000 square feet, the building being 41 by 108 feet.

"The Mission" and "The Strand," will soon pass out of the hands of the Greater Theatres Company, Jensen and Von Herberg, managers. The building in which the Mission is situated will be turned over to a Chinese concern, February, 1920, in which a cabaret will be established and it is rumored that motion pictures will be shown there. The lease on the Strand has been purchased by other interests, but the Strand will remain under the management of Jensen and Von Herberg for six months. After this time John Hamrick, proprietor of the Rex, will undoubtedly be the manager. Mike Rosenberg, manager of the De Luxe Film Exchange, will have an interest in the new concern.

CINCINNATI

Another echo of the collapse of the lobby of the Mars theatre, Montgomery Road, August 6th last, was heard in Common Pleas Court this week when Minnie M. Evans filed suit for $5,000 damages from Charles E. Marqua and Durban E. Volkers, owners of the theatre, alleging that her left leg was broken.

As a result of the rumor that the Famous Players-Lasky Corporation will build a 3,500-seat theatre at Fifth and Vine streets, Cincinnati motion picture theatre owners held a meeting at the Hotel Sinton to consider the situation. I. W. McMahan, of McMahan & Jackson, owners of the Gifts theatre and several other houses, stated that it has become necessary for the individual exhibitors to get together for self-protection, believing, as they do that the invasion by the film producer as a film exhibitor would command complete possession of the motion picture industry in all its branches. Other exhibitors agreed that if theatres are built by producing companies in competition with them, film service from these companies would be discontinued.

Manager Goldman has appointed George R. Batcheller a member of the Realart sales force in Cincinnati. Mr. Batcheller will cover the Kentucky and Indiana territory.

At a meeting at the Hotel Gibson the Associated Film Exchanges voted to subscribe $5,000 worth of United States Treasury saving certificates, in the Cincinnati Rotary Club campaign to sell $1,000,000 worth of the certificates.

BUFFALO

Harold B. Franklin, managing director, Shea's Hippodrome, announces that commencing Sunday, December 7, prices at this big house will be boosted to 50 cents in the orchestra and 60 cents for box seats on Sunday and that the Saturday matinee scale will be increased from 20 to 25 cents general admission.

Work is progressing very rapidly on the new exchange to be occupied by Metro, World, Vitagraph and other companies to be announced later in Franklin street above Chippewa. According to Henry W. Kahn, Metro manager, the new building will be ready for occupancy about March 1 next.

R. Williams has come to Buffalo from the Atlanta branch of Famous Players-Lasky to assume charge of the local accessory and service department. Herman Phillips, former exploitation man, connected with the local office, has been transferred to Cleveland. He is the second exploitation man at the F. P.-L. office in about three months. Next!

N. Hobart, representing the Provincial Cinematograph Theatres, Ltd., and Associated Provincial Picture Houses, Ltd., at 199 Piccadilly, London, visited Shea's Hippodrome Friday evening, November 26, and made a minute inspection of the house accompanied by Harold B. Franklin. Mr. Hobart expressed his admiration for many innovations originated by Mr. Franklin.

Edward E. Thompson, former Connecticut bureau manager for the United Press, has arrived in Buffalo and taken up his duties as press and exploitation manager of the local Goldwyn exchange.

Exhibitor Service Bureau

Summary and Epitome of What They Wrote

Our series of exhibitor written articles on admissions is at an end. That they have proven of inestimable value to the exhibitors is an assured fact. We do not need to send out questionnaires to determine this. Dozens of letters have come in saying so and the word of exhibitors who have called on us have confirmed it. We too have been interested in what has been written and have learned something from each article. Therefore for ourselves and for our readers we thank the contributors to this series for their services.

Since this series has been some two months in the telling, we are summarizing somewhat each letter and making a little comment on what has been disclosed in the way of facts and figures.

THE epitome of these articles is rather interesting. In all twenty-two theatres located in all parts of the country with one letter from Holland have been reported. To this Hollander, P. Mounich, who has named one of his theatres the "Chicago," which makes us suspect that he isn't Holland Dutch at all when it comes to nationality, belongs the honor of being able to command the highest price for the canned drama, his top being $1.25. Ross A. McVoy, manager of the Morgan theatre, Auburn, N. Y., is low with a fifteen cent admission, if we are not to count two theatres in the Saenger Amusement Company's string and which we judge are not first run houses since Mr. Richards is charging fifty cents top at one of his shops and twenty-five cents at two others. Seven of the theatres are getting fifty cents top, one the Theatre De Luxe of Detroit is in for a lonesome forty cents top, a seemingly odd price, six are getting thirty-five cents, three ask thirty cents, and two are getting by at twenty cents. In several cases where we have mentioned the admission prices, there has been a loges or box seat price of considerable more but which we have disregarded since these are not the seats that the general public chooses to call the "general admission." For instance Eugene B. Roth, manager of the California, San Francisco, gets eighty-five cents for loges, while his orchestra seats are fifty cents, and Ralph Ruffner, manager of the Rialto of the same city, is asking fifty cents for his loges and twenty-five cents for his whole lower floor.

Ten of our correspondents were absolutely for the standard price of admission as against the sliding scale based on the cost and entertainment value of the picture, several did not make a definite statement on the subject but talked as if their prices were standard, one Ernest J. Stellings, manager of the Grand theatre Washington, Ind., is a lonely exponent of the sliding scale, and one F. L. Newman, presiding over three Kansas City theatres, has a standard price at his best theatre and raises prices at times at the others when occasions demand it. It would seem therefore that the standard price men have it by a large majority.

H. B. Franklin, manager of Shea's Hippodrome, Buffalo, opened the series with a letter that contained a "Don't kill the goose which lays the golden egg" admonition that was expressed in one form or another in almost every article. Several of the writers used the same expression exactly to put over the thought that too high prices mean driving a lot of the public away from the theatre at least, as regular to be relied upon two or three times a week, fans.

Every letter told of increased film rentals, varying from fifty to 200 per cent and mentioned increased overhead in addition. Some of the writers were extremely outspoken in expressing their conviction that the increases being asked were not justified. For instance Mr. Ruffner took a crack at Selective Booking as "the same old horse, on the same old track, with the same old rider and the same old book makers," meaning we can not mistake, the producers. He said further that "This price thing is dangerous ground for both the theatre manager and the producer." He also made a statement which is illuminating in the light it throws on the way exchange and exhibitor get together on the price of a film. It reminds one of the old days of buying a hand me down suit of clothes. Buyer offered one-tenth of what the suit was worth and merchant asked ten times what he expected to get for it. Ruffner says he was asked $3,000.00 for a film and bought it for $700.00 which is one way of saying that there is plenty of chance of paying about three times too much for pictures.

Mr. Roth of the California states the following in his letter which is equivalent to Mr. Ruffner's story: "Some pictures offered me lately at fabulous rentals were utterly and absolutely unmerited in value." We assume that Mr. Roth didn't buy these films at all but it isn't hard to guess that when he does book something that there is a good deal of "dickering" of the sort that Mr. Ruffner describes.

Most of the exhibitors who answered our request for a special article reported that they had recently raised their admissions simultaneously with the inauguration of selective booking, because they felt that it was necessary to do so. Some of our correspondents reported that they hadn't and didn't dare attempt a boost. Among the latter was Miss Dolly Spurr, president of the Mutual Theatre Company of Marion, Ind., who said she "was between the devil and the deep sea" since she did not dare ask an advance and couldn't see how her film was going to make any money at present admission.

One of the "stand patters" was E. V. Richards, who wrote that he was not contemplating any increase in admissions at the time. Just why Mr. Richards hasn't found it necessary to "pass the buck" to the consumer is probably one of the strongest arguments in favor of the string of theatres all under one head. The Saenger Amusement Company is big enough and strong enough, and "covers Dixie like the dew" so thoroughly that even the producer is inclined to be a little reasonable when he comes around quoting prices, since the firm headed by Mr. Richards could if it wanted to put up a fight that wouldn't be all one sided.

Mr. Richards even says that "there is no reason why selective booking should mean higher rentals per diem," which a good many people are willing to admit—that is that it shouldn't, but then they will add that it has.

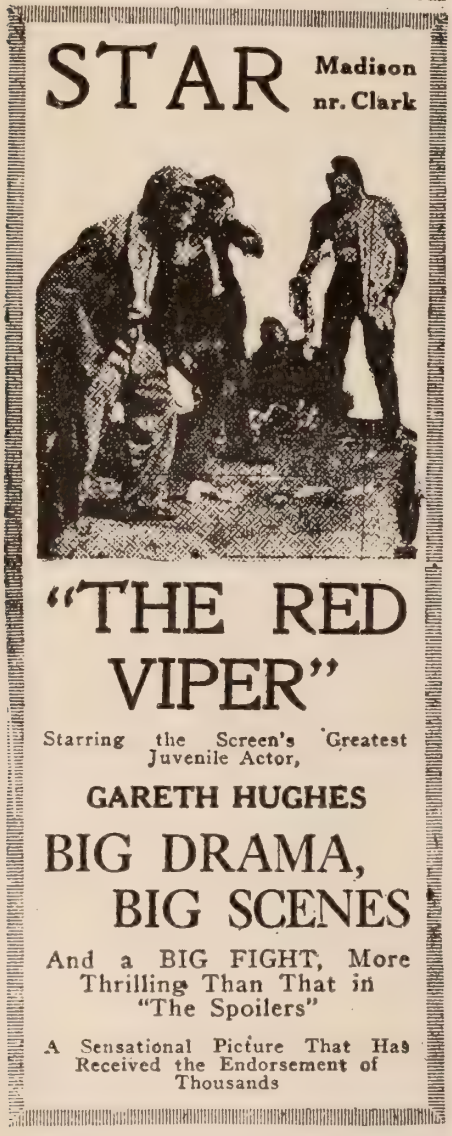
Mr. Richards also states that selective booking should mean a greater number of booking days, presuming we infer that he is assuming that the selective booking feature is a better picture and will draw more business. Without doubt this latter theory has proved sound.

As a rule, the exhibitor who is managing a big, new house in a big, prosperous city is viewing the situation of an exhibiting career with plenty of confidence. He is advocating standard prices because he is now getting on an average of fifty cents and has a big organization back of him. He may talk sort of pessimistic, as did Mr. Roth in his article on the admission series, but like Mr. Roth, he will go back to his home city with plans for a new motion picture palace tucked under his arm. To tell you the truth, we aren't worrying about the Roths, the Richards and the Newmans half as much as we are about the McVoys, some ten thousand of them in these United States who are running the same pictures that the big city houses do at fifteen and twenty cents admission, and perhaps paying pretty nearly as much money for them as the big houses who collect fifty cents per head, with an unlimited clientele to draw from, do.

Your Idea and Ours

WE can hardly call this display of the Star's, Chicago, on "The Red Viper" any world beater, and have used it only to call attention to a feature which has a distinct anti-Bolsheviki message that may be capitalized just at this time, and which the Star chose to disregard in its advertising. With the same thought behind it as has characterized "The Right to Happiness" and "The World Aflame," we would say that an exhibitor is not putting his best foot forward when he neglects to give this message due publicity. The Star has also neglected to make note of the fact that Ruth Stonehouse, one of the old-time favorites,

DOWNTOWN.


STAR
Madison nr. Clark
"THE RED VIPER"
Starring the Screen's Greatest Juvenile Actor,
GARETH HUGHES
BIG DRAMA, BIG SCENES
And a BIG FIGHT, More Thrilling Than That in "The Spoilers"
A Sensational Picture That Has Received the Endorsement of Thousands

has a part in the picture, and that Garreth Hughes is appearing in an important role with Clara Kimball Young in "Eyes of Youth." This was small in size, being only one column by five inches, and the cut used printed very badly.

WORKING without mats or other producers' aids since he played the picture before release date, Phil Gersdorf, of the Arcade theatre, Jacksonville, Fla., evolved this display on "The Invisible Bond" and "The Hayseed." The nice face cut of Miss Castle used is one that did service for "The Firing Line." As a matter of fact, we doubt that if Gersdorf had been in possession of all the press aids if he would have done better for his showing of this picture.

Selling an Irene Castle picture is largely a matter of selling the star especially in this case since the title of her current production will not mean much to patrons of the theatre. Gersdorf's selling talk is good, too. In fact, an excellent all around display, with proper regard for the fact that he was playing a "Fatty" Arbuckle picture, and that it was good business to let the Arcade's customers know about it.

The badge of honor will pass you any place.

STRAND
THE PICK OF PICTURES
Engagement de Luxe
ENTIRE WEEK OF NOV. 9
OLIVE THOMAS
The beauty queen of the Ziegfield Follies
in a sparkling society comedy drama, The rollicking career of a baby vamp
"UP STAIRS AND DOWN"
A LAUGH ON EVERY STEP
A SELZNICK PICTURE

"UP STAIRS AND DOWN" received larger advertising in Buffalo, the home of the Strand Theatre, than do most of the pictures that play that city since all exhibitors there go in for the small hand drawn type of display. This one is hand drawn, and is quite a creditable ad., although some of the details might have been given a little more attention. For instance, the stairway's perspective is a little "off." It looks to be more narrow in the center than it is on either end. Also Miss Thomas looks a bit "frowzy," and the backing for her likewise would suggest perhaps that she is playing in a costume bill. However, all this may be termed hypercritical. Certainly the Strand has gotten nice display in its name, star and title lines, and the selling talk is very well worded. In size this was two columns by seven inches.

WHITE WAY AND PARK
TODAY--TOMORROW--TUESDAY--WEDNESDAY
THIS PICTURE WAS SECURED FOR THE THEATRE GOING PUBLIC OF MANSFIELD FOLLOWING ITS SENSATIONAL SUCCESS IN CLEVELAND WHERE IT BROKE ALL ATTENDANCE RECORDS WE PERSONALLY GUARANTEE THAT YOU WILL FIND IT THE MOST REMARKABLE AND INTERESTING PHOTO DRAMA YOU HAVE EVER SEEN SO DIFFERENT FROM THE REST THAT YOU WILL REMEMBER IT AS THE SUPREME PICTURE OF THE YEAR
The Screaming Success of the Century - The Undisputed Hit of the Year
ERIC VON STROHEIM
The Most Hated Man on Earth
BLIND HUSBANDS
The Picture taken in the Alps where there is no Sin
Endorsed by every Newspaper in Cleveland as
THE PERFECT PICTURE
WID SAYS
HARRISON'S
JOHNSON SAYS
MUTT AND JEFF —IN— THE PLUMBERS
PARK THE LITERARY DIGEST'S TOPICS OF THE DAY
SHOWING TIME:
ONE....THREE....FIVE....SEVEN....NINE
ADMISSION
CHILDREN 15 CENTS--TAX INCLUDED--ADULTS 30 CENTS

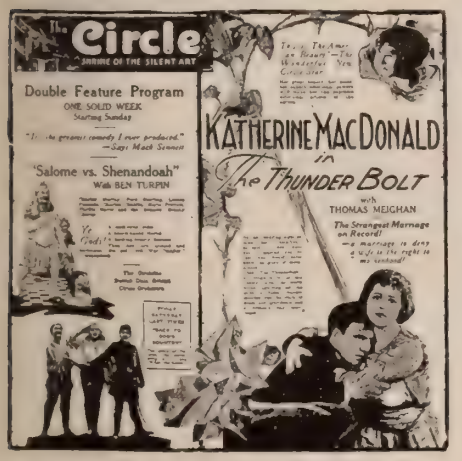
M. LOWELL CASH, press agent, who brought this display on "Blind Husbands" around to our desk, professed to believe that he had found something that batted a full hundred per cent., but some way we can't see it. So far as cut goes, which the Whiteway & Park must have originated, since it was not suggested in the press book, and this is to be labeled good stuff, but when it came to framing the selling talk, the ad. man overshot. The top of the display is altogether too crowded. The bottom is wasted in quoting some one whom the public doesn't know. If this space had been devoted to quoting what the individual Cleveland papers said about the attraction, it would have been much better. However, this display does have the biggest asset an ad. can possess, and that is that it attracts attention. Mansfield is in Ohio, not far from Cleveland. This display was a full page in depth and five columns wide.

How Exhibitors Advertise

California
MORE DEADLY THAN THE MALE
FEATURING
Ethel Clayton
Caught—in fair arms that clung—drew him on—trapped like a fly in the web of a spider
And he had thought that women were weak, had planned adventure hunting tigers in the wilds
But the eternal tigress woman sprang into his life at home crammed his days with more adventure than he ever dreamed in the end made him glad of her power
A picture of rare beauty, stirring events and a subtle appeal that is irresistible

THE spider and the fly idea is generally used vice versa from that which the California theatre of San Francisco has employed here, since usually it is the man who is accused of coaxing the woman into his web of iniquity.

However, we should judge by the selling talk on this three-column ten-inch display of "More Deadly Than the Male," that the usual plot of these stories is reversed, so no one can gainsay but that Mr. Pincus and his experts have adopted the right idea in framing a display for the picture. At any rate, the California ad. is certainly attractive. This is the first display we have seen on this picture, New York not as yet having been officially informed that such a feature exists. Especially do we like the selling talk used in this. It should sell "More Deadly Than the Male" most effectively.



McCORMICK is a wise showman. He ran a teaser ad. for "The Thunderbolt," followed it up with this and other displays on the same order and then booked "Salome and Shenandoah" for the same bill, so that he would be sure of getting Indianapolis out to see his new star. We do believe that this is the way to put any unknown player across. The American movie public is a mob of hero worshipers. If they never heard of an actress, that settles it. They don't want to see her, and no amount of advertising or boost will make them think they do, that is until they do.

Even in the Broadway, New York theatres the absence of a star or something equivalent is felt greatly. We have seen this proven several times during the past few weeks. In a smaller city this fault in picture audiences is more keenly apparent. When you book a picture which doesn't have a box-office value that your public will appreciate, no matter how good it may be, follow McCormick's example and hook on to something that will make up for this lack of prestige in your feature attraction. In all probabilities the next time the Circle books a Katherine McDonald picture it won't have to divide its billing. This display was five columns wide and ten inches deep.

If you have your picture taken is it lost?

Among all the demons of hell, there is none more fiendish than jealousy
ALICE JOYCE
AND A NOTABLE CAST IN
THE VENGEANCE OF DURAND
ADAPTED FROM THE STORY BY
REX BEACH
Week Com. Sunday, Nov. 23rd
COLONIAL
Added Attraction
Fay Tincher
"Wild and Western"

IF Alice Joyce had anything to say about how her pictures were billed, certainly she could not kick at the size of the type in which her name appears in this display, better than a quarter of a page, by the Colonial theatre of Toledo, on "The Vengeance of Durand."

In fact, we would figure that the Colonial has given her too much of the billing unless she is unusually popular in Toledo and Rex Beach not enough. On another program the Beach stories are going over without a star, which is an indication what this author's name means to the public. However, this is a good display. It starts off with a good catch line, gives the title of the film good billing, and Rex Beach fair prominence, and has utilized some stills from the production to good advantage. Giving Fay Tincher and the comedy, "Wild and Western," some space, is good business. Promising a laugh is worth while now days.

WHEN an artist has to frame displays for a double bill, we feel sorry for him since it is about the hardest job that can be shoved at a man. When an artist is able to frame a display as good as this one, he might be justified in feeling very much "up stage." A. H. Rasmussen, the Liberty (Fresno, Cal.) artist, has evolved a display, which bills "Fair and Warmer" and "The Dragon Painter" equally, looks nice, and can be labeled high class in every way. Mr. Rasmussen is to be especially congratulated in the design he has drawn over which to frame the selling talk and title lines of his double bill. The only thing we regret in using this display or any other advertising on a double bill is the double bill idea itself since we aren't offering a display which our readers can use, as a model for their own advertising, and that is one of the most important uses this department has. In size this was fifteen inches by four columns.

If you lose your temper dont look for it.

IF you were looking for real classy motion picture advertising you wouldn't want to stop about Chicago as a rule, for they don't go in for either big or artistic displays to any great extent since the ante of the Chicago papers is pretty large, so we are told. Therefore, this display on "The Hellion" used by the Bandbox theatre, and which was only one column by seven inches, may be taken as a fair sample of what the Windy City exhibitors do in this line.

Without wishing to say unkind things about anybody or anything we must label

Looking Over the Ads

BAND BOX
Madison, Near La Salle
Has a girl who is about to marry the right to keep the secrets of her past?
Find the Answer Today in
THE HELLION
Starring the Beautiful
MARGARITA FISHER
as "MAZIE DEL MAR"
A Sensational Drama of Hypnotism, Intrigue, Character, Duality and Romance.

this pretty commonplace for "Chi."

However, there is one other quite large-sized town where the displays used are as bad or worse, and that is—New York.

A request usually gets you more than a demand.

THE Isis Theatre of Denver is responsible for this small hand drawn display, two columns by eight inches, on "Katheleen Mavourneen," and has produced a very pretty piece of work. Using

a scene cut, one which gives an idea of the historic detail with which the picture was produced, the display announces the star and title.

There isn't any real need of selling talk on this picture, since the story is as well known as a Mother Goose yarn, and it is the star and title which is being sold primarily. This is good work, one of the best of its kind which has come to our attention in some time.

There is never any doubt in a brilliant mind.

THE Boston *Post*, of the issue of November 23, ran this full-page layout on "Male and Female" as one of its illustrated pages. We don't know whether the

theatre which played the attraction had to kick in or whether the *Post* thought the engagement of enough importance to make up the page gratis, but we do know that the result is about the highest type of publicity that a picture can have. If we owned a big city showshop, and felt we could afford a page of space for display purposes on pictures, this is exactly the way we would utilize that space, with perhaps the elimination of the synopsis of the story, frame the stills on the page the way it has been done here with a little caption and let the "pictures" sell the feature for us.

WHEN it comes to advertising Mary Pickford and her latest picture, "Heart o' the Hills," this display by the Rialto Theatre of Omaha bats 100 per

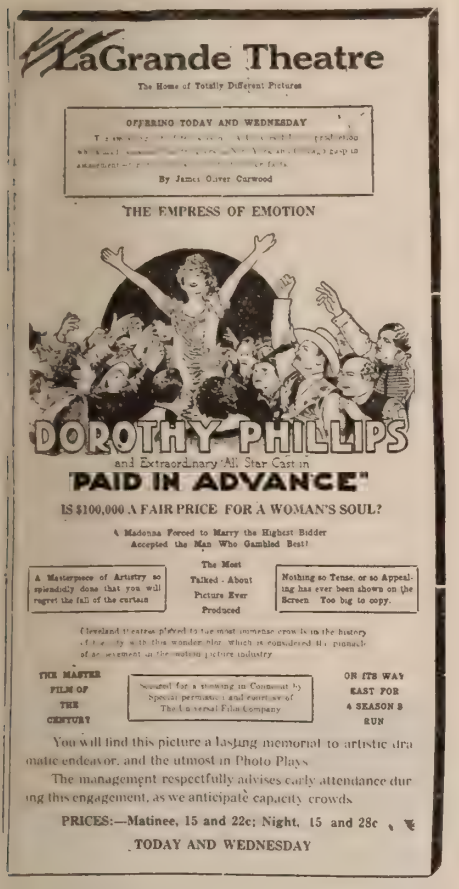
cent. with us. The illustration of the star is really a work of art since this is not a photograph reproduced but an original pen drawing, or at least so we assume. Anyway, it is meritorious of all the praise that we have given it. The Rialto has given the star's name a pretty display, and the title is likewise rightly billed.

There are some people who might think that a little more extended line of selling talk could be used to advantage. We don't on a Pickford picture since the one big bet is the star herself. The Rialto might have added, however, that this is "Little Mary's" masterpiece which we really believe that it is.

In size the ad was three columns wide, and just a trifle short of a full page in depth.

Stay in the dark if you are light headed.

THERE is a lot of reading matter contained in this display on "Paid in Advance" and a good deal of it is just superlative, which probably never was read by most of the Conneaut (Ohio) News-Herald subscribers; but for all of that the La Grande has framed a display that will pass as much better than average. To the use of the producer's cut has been added the selling talk, none of which can


LaGrande Theatre
The Home of Totally Different Pictures
OFFERING TODAY AND WEDNESDAY
By James Oliver Curwood
THE EMPRESS OF EMOTION
DOROTHY PHILLIPS
and Extraordinary All Star Cast in
"PAID IN ADVANCE"
IS $100,000 A FAIR PRICE FOR A WOMAN'S SOUL?
A Madonna Forced to Marry the Highest Bidder
Accepted the Man Who Gambled Best!
A Masterpeace of Artistry so splendidly done that you will regret the fall of the curtain
The Most Talked - About Picture Ever Produced
Nothing so Tense, or so Appealing has ever been shown on the Screen Too big to copy.
Cleveland theatres played to the most immense crowds in the history of the city with this wonderful play which is considered the pinnacle of achievement in the motion picture industry
THE MASTER FILM OF THE CENTURY
Secured for a showing in Conneaut by Special permission and courtesy of The Universal Film Company
ON ITS WAY EAST FOR A SEASON'S RUN
You will find this picture a lasting memorial to artistic dramatic endeavor, and the utmost in Photo Plays
The management respectfully advises early attendance during this engagement, as we anticipate capacity crowds
PRICES:—Matinee, 15 and 22c; Night, 15 and 28c
TODAY AND WEDNESDAY

be criticized unless it is the connection of repetition in thought. Quoting what happened at Cleveland theatres is probably a strong selling argument in Conneaut, as the city is not so far from Cleveland and therefore copies much from it in its opinions of amusements. One thing has been accomplished here which isn't often done so well, and that is to link up a producer's cut and reading matter set in type so that it isn't apparent where the cut left off and the type-set matter begins. In size this was four columns by thirteen inches.

Scrap books dont always contain the life of fighters.

WHEN all is said about and done with the co-operative display, it is usual to find a "hodge podge" so far as the ad

How Exhibitors Advertise

itself is concerned. Therefore, the fact that the Regent Theatre of Elmira, N. Y., has managed to evolve this page tie-up on "The Country Cousin" which doesn't look "hodge podge" invites special praise from this department. Of course the Regent had a rather appropriate picture for its Thanksgiving bill and one which tied up extra well with the co-operative advertising idea. Just whether Manager George Tooker of the Regent is responsible for the framing of this display or not we haven't been informed. If he is then our congratulations go double. It is something to be a good showman and a good artist all in the same piece. This display was used in the *Elmira Herald* of November 21st.

Common sense avoids all misunderstandings.

THIS display by the Stillman of Cleveland, half of a half page is the first

LOEW'S
STILLMAN
Today and All Week
Constance Binney
IN
"ERSTWHILE SUSAN"
The Debutante Star of Screen and Stage
A new discovery in the ranks of actresses a little girl who has youth, beauty and charm, who has won the wholehearted endorsement of critical, blase Broadway in the successful play "39 East" She will prove her merit in this picturized version of the far-famed novel by Helen R. Martin "Barnabetta" in which Mrs. Fiske captivated the country It is a story of false love and true love, the unfolding of the bright flower of innocent girlhood triumphant over selfishness

billing we have seen on "Erstwhile Susan" so we have taken pains to cut it loose from a heading which stated that the half page was Loew's theatres space.

There can be no question but that the Stillman has advertised this feature along the right lines. It has used two very good cuts of Miss Binney, one in character and one as an ingenue, told about her success in "39 East," mentioned that this is Mrs. Fiske's play and Helen R. Martin's novel and framed it all within a nice decorative border. The writer happened to write the review and plan book for this picture and what the Stillman has done here is exactly what was recommended there.

Since a famous division has returned lots of girls have started chasing rainbows.

Motion picture stars spend a lot of money in conversation.

HOW THEY HATED MEN!
See No Man
Listen to No Man
Kiss No Man
They were quite sure that men were responsible for all the trouble in the world and they simply hated them So they swore that they would never – never NEVER And just then a man broke into their room He was running away from another woman, but that didn't matter, they simply couldn't have a man around them. That just started things and then – well, all men are not so bad
Jesse L. Lasky Presents
MARGUERITE CLARK
In the most charming play that you have seen in many a month – mostly laughs, but an interesting little story and a delightful cast that includes Mary Warren, Helene Chadwick, Harrison Ford, Virginia Lore, Harrison Sewell and Lee Hill.
"GIRLS" From the Great Stage Success by CLYDE FITCH
A Picture that Carries Our Strongest Guarantee
The Tiger's Trail - Selected Comedy
TOMORROW AND SATURDAY
ALLEN
TOMORROW AND SATURDAY

Manager H. B. Franklin's Thanksgiving week stage setting

Increasing Your Seating Capacity

By Harold B. Franklin

Managing Director, Shea's Hippodrome

IT is possible to increase the capacity of your house without making any alterations! All that is necessary is to get your patrons to come when your feature begins, instead of having them walk in during the second, third or fourth reel. Not only will this give you more room for your second and third show, but will give considerably more satisfaction to your patrons, because they will enjoy the feature more thoroughly and will be enabled to follow the continuity of the story. Who would think of picking up a book and starting in at the fifteenth chapter or watching a play backwards, yet this is what is being done in the majority of motion picture theatres.

It will be argued that it is no easy matter to make your patrons come at a definite time. That may be so. Some of your patrons are likely to come at any time, regardless of any effort you may make. These you cannot control. But there are many who can be influenced to come at a certain hour. Therefore, at least half of the issue is in your hands.

In order to accomplish what we are after, it is necessary to arrange the program schedule as uniform as possible for every presentation, providing, of course, that the character of the feature, comedy, etc., will allow this. It may at times be more advantageous to rearrange the running order of a show in order to have it blend properly. But with few exceptions most programs run a certain time. When the feature is unusually long, one or two of the shorter subjects can be eliminated without hurting the entertainment value of the program. By having your show run a certain length you can put on the principal feature at a stated time each day, say for example, at 12, 2, 4, 6, 8 and 10 o'clock. By constant concentration in all advertising and displays on the fact that the feature begins at the stated intervals you will convert a surprisingly large percentage of your patrons.

The following mediums are at your disposal for spreading your message:

Program schedule in front of theatre.

Slides and trailers with stated time.

Newspaper ads.

Time schedules, placed at important points throughout the house.

It will be but a short time before your patrons will realize that for a true enjoyment of the program they should come at the beginning of the feature.

At Shea's Hippodrome we have found the time schedule form to be of great advantage. These forms are furnished to the head usher on each floor and one placed in a frame at each doorkeeper's station. They are also hung in the rest rooms. In this way employes are made familiar with every part of the performance and can answer questions intelligently. A program time schedule is a permanent part of the frame display.

We also feel that it is important to give prompt, courteous, telephone service and an operator is kept on duty from 9 a. m. until 11 p. m., who can give patrons almost any information desired.

Anyone will agree that it is a decided advantage to see a picture from the beginning to the end, and not backwards. You have an easy problem to solve. It merely requires the willingness on the part of the exhibitor to plan an intelligent campaign to educate patrons just when to come in order to enjoy the full measure of his entertainment

New, Novel and Effective

MANAGER Charles C. Perry of the Minneapolis Strand, recently created considerable comment on his double-bill, Charles Ray in "The Egg-Crate Wallop" and "Uncle Tom Without the Cabin" by using some novel advertising schemes.

On the Monday after the film's opening the Minneapolis Boxing Club staged a prize-fight for the benefit of visiting American Legionaires. Manager Perry and his advertising director, J. L. Johnston, issued a special herald which called attention to the boxing bout in "The Egg-Crate Wallop" and backed this up with a program of future attractions under the captions "Main Events and Lively Preliminaries." These heralds were laid on each seat at the fight and handed out to fight fans as they left the scene of the bout. To follow this up, Mr. Perry conceived the idea of a street parade and each noon during the showing of the dual-feature a "big free street parade" made up of five people and a bull-dog, wended its way up the leading thoroughfares much to the hilarity of thousands who lined the line of march. The parade was led by a stocky negro playing a baritone horn and bearing a sign "The Band." Second came a boy with a cake of ice bearing the wording "The ice that Eliza crossed," then came another youngster pulling a wagon in which rode Little Eva attired in silken hoop skirts and fluffy pantalettes and keeping the light from her eyes with a miniature parasol. Next followed Simon Legree, with walrus like moustache and a blacksnake whip. By his side trotted a small bull terrier bearing a sign "Bloodhounds" and tied to Little Eva's vehicle with a rope almost as large as the dog himself. At the end of the parade a boy carried a placard calling attention to the showing of "Uncle Tom Without the Cabin" at the Strand. The box office proved Mr. Perry's idea to be a decided asset to his week's business.

Tie-up effected by Manager Gildersleeve of the Kingston Opera House for "Checkers."

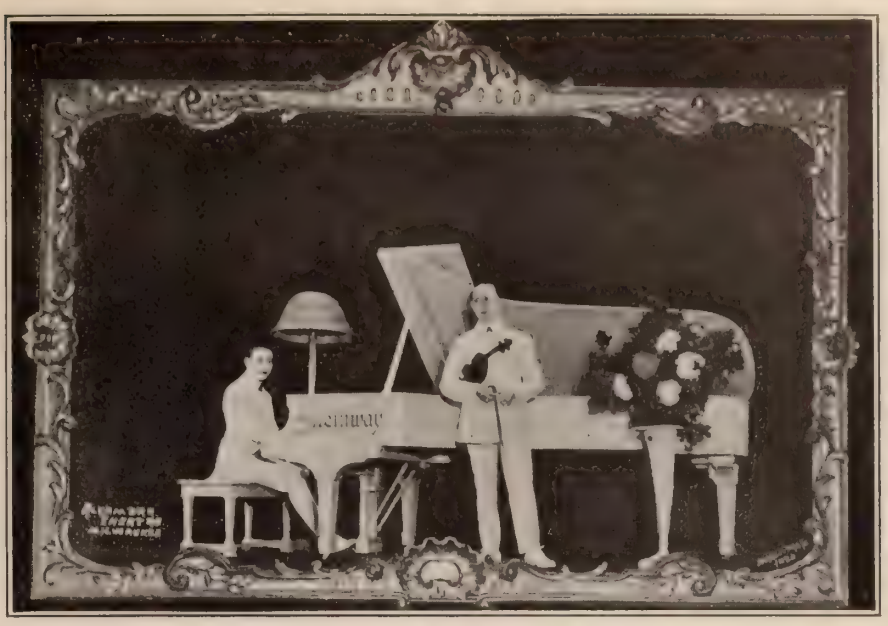
Two Musicians and Brains—Result a High Class Vaudeville Act

MILWAUKEE promises to be famous for something besides that which it was famous for before the "thirsty-first" of July if Manager George Fischer, the enterprising manager of the above named city, keeps on with his clever exploitation stunts, at his Alhambra theatre.

To be epigramic and quote our Milwaukee correspondent we state that it is possible to take two musicians from your orchestra, use a little ingenuity and the result is a thousand-dollar vaudeville act.

That is the recipe used recently by Manager George Fischer in presenting a novelty number as part of the program at the Alhambra. Manager Fischer had the director of his orchestra, George Lipschultz, and the pianist, William Lindner, play a few selections as a special offering. He dressed the two musicians in white and used an ivory baby grand piano. Mr. Fischer then secured the use of a massive gilt frame from a local art museum, the frame having been specially constructed for a huge oil painting. This was set in front of the piano and surrounded by black cloth hangings. Border lights were placed inside the frame, the entire effect being most pleasing to the eye. In addition to this the operators in the projection booth constructed colored slides, which were so blocked out that they illuminated just the gilt frame around the small stage. As the dim lights were gradually brought up the two players stood perfectly still, the entire effect being that of a huge picture. The act was such a novelty and made such a hit with the Alhambra audiences, that it will be repeated at an early date.

According to Manager Fischer the idea is but another example of how ordinary olios may, by a little thought, be made into high class acts.



Novel setting for musical act used at the Alhambra theatre, Milwaukee

Exhibitors Help Each Other With Telegram Display

OUT in Wisconsin, two wide-awake showmen, E. C. Bostwick of Milwaukee, and R. K. Mosiman of Oshkosh, have originated a novel and profitable idea of motion picture exploitation.

By displaying in the lobby, an enthusiastic telegram from Milwaukee to Oshkosh exhibitor, in conjunction with other publicity stunts for Mary Miles Minter in "Anne of Green Gables," a large patronage was drawn to Mr. Mosiman's theatre.

Mr. Bostwick telegraphed to Oshkosh, stating all that he had found true of the merit and charm of "Anne of Green Gables" and of the appeal which Mary Miles Minter had for Milwaukee audiences during the showing of the picture there.

Mr. Mosiman showed a keen sense of advertising value by placing the original telegram in an attractive frame in his lobby. In large letters at the top were the words: "Read this!" Mr. Mosiman declares such is the curiosity of the average citizen that nine out of ten stopped to read, and that the use of the telegram display as a lobby decoration is effective and arresting to the eye.

He further suggests that this idea has boundless possibilities for exhibitors all over the country who have contracted for similar pictures. The value of a commendatory message from an exhibitor in a large city to the patrons of a theatre in a smaller town are tremendous in the opinion of Mr. Mosiman, and in many cases this mutual aid can be easily arranged.

In addition to this unusual form of picture publicity, Mr. Mosiman attributes his success with "Anne of Green Gables" to an extensive tie-up with the public schools of Oshkosh, and with the Y. W. C. A.

Dignified letters were sent to the principals of every educational institution in Oshkosh, in which attention was called to the photoplay. Because this picture is adapted from the classic American story by L. M. Montgomery, and is well known to educators throughout the country, an appeal was made as to its literary value and the benefits of arranging school parties for special viewings of the picture.

The local Y. W. C. A. was approached for its opinion of the photoplay and a large patronage resulted from the boosting of the film received at the hands of this organization.

A view of the participants in Manager Fischer's style show, recently staged at the Alhambra theatre, Milwaukee

First Run Theatres
on
Pages 4465-66-67

The most unique corp of "sandwich men" who ever advertised a picture. These boys worked for the "Sunshine Club" and the Liberty theatre, Fresno, Cal.

New Style "Sandwich Men" Work for Manager Sharp

EXHIBITORS who are looking for a "Sunshine Week" can herein find the receipt, tried, proven practicable and feasible and highly profitable by George F. Sharp, manager of the Liberty theatre, Fresno, Cal.

This sunshine-special is highly recommended to exhibitors who have a strong special feature in opposition to combat against. This was the predicament Mr. Sharp experienced. Thanks to the publicity department of a rival theatre he was informed a month in advance that during a certain week, not far distant, he was going to have the hardest competition in the history of the Liberty theatre. According to the plans of this rival exhibitor Mr. Sharp's house would be lucky to even get receipts enough to pay the operator's salary.

Thus it was that a recent week in Fresno was designated as "Sunshine Week," so-called because the Liberty Theatre was launching a drive for sunshine and the "Sunnyside Club" of Fresno was all keyed up, eager to make the week the biggest thing in Fresno history. And the campaign was opened with a most auspicious announcement stating that the brightest star in filmland was going to shed the sunshine's glow—Mary Pickford in "The Hoodlum,"

The "Sunnyside Club," be it said, was a semi-charitable organization, whose greatest mission was to bring cheer into the hearts of poor children. This Club, like all good clubs and many good people, needed money. So what could be sweeter than arranging some sort of a benefit or percentage of the net receipts to be paid this organization. And in return for a part of the net profits, the club agreed to enlist the aid of all newsboys in Fresno It was decided to have each of the newspaper carriers wear a neat and attractive sign on his back advertising the showing of "The Hoodlum" at the Liberty theatre.

A novel feature of this arrangement was the method devised by Mr. Sharp to prevent the boys from smearing their signs and collecting debris with them. Prizes were offered the boys who could keep the signs cleanest. The posters were returned to the theatre surprisingly fresh and the only casualties reported were the outcome of grudge fights.

Publicity regarding Sunshine week was lavishly administered. Fresno was not lacking in newspapers that are glad to boost a worthy cause and during the campaign there was an article on the front page of each daily newspaper calling public attention to the worthy cause of spreading Sunshine.

Despite the amount of free publicity, Sharp was not content to be found wanting in the advertising columns. Although he had an opportunity of sitting back and watching a successful campaign being launched, he realized that the maximum of results could not be obtained without a combined effort for appealing exploitation matter about the pictures and informative matter about the sunshine drive, so he bought liberal newspaper space and attended to all the more ordinary matters pertaining to good exploitation.

"The best things about 'Sunshine Week,'" said Mr. Sharp, "is that it brought a lot of sunshine into the lives of the poor of Fresno. Also it made the biggest profit in the history of my house, although we had the strongest opposition imaginable to compete against."

Real Co-operation Between Newspaper and Exhibitor

WHEN it comes to getting in the limelight for free publicity, the grand prize should go to A. Horwitz, manager of the Colonial theatre, Toledo, Ohio. Not that Mr. Horwitz was following Kid McCoy's advice for himself, but rather for the benefit of the Colonial and its attraction, "The Perfect Model," which has as star Audrey Munson, the Cleveland artists' model.

Miss Munson was the medium through which Mr. Horwitz worked. When he played the Munson feature, the star was induced to come to Toledo for a personal appearance engagement and the Toledo Blade was interested in her visit to the extent of ostensibly being official host.

"The Blade arranged with Miss Munson to give its women readers," we quote from a copy of the paper, "daily instructions at her suite in the Secor hotel", and filled its columns about the lady, what she did, where she did it and how she came to do it, for the whole week. Miss Munson gave health talks and athletic advice and beauty hints and a lot of other hints and the Blade and the Colonial and the feature picture, "The Perfect Model," came in for some advertising in every interview. It was a clean up in every way for film, the newspaper, and the Colonial. No better example of what may be accomplished in the way of co-operation between newspaper and exhibitor has ever been reported. It is a fine opportunity to prove that the movie page is a valuable asset to both publisher and showman. If you want to convince your editors that other newspapers are giving the photoplay free space because it is good reading, write for copies of the Blade covering this campaign.

Victoria of Baltimore Installs New Screen Set

An Italian garden the back of which is a mess of luxurious foliage through which a crescent moon appears to throw the half-light of evening is the design of a new screen set which has just been installed at Nixon's Victoria theatre, Baltimore. The screen is suspended into the midst of the garden. A soft light near the footlights outlines the marble balustrade of a staircase which leads into a sunken garden in which is an electrically lighted aquarium of live fish.

In suspending the screen in this manner, Harry McComas, who designed the set, has made use of a method that has never before been utilized. The set is built along the lines of that of the Rialto theatre in New York of which Mr. McComas was for several years, stage director.

George F. Sharp, manager of the Liberty, Fresno, Cal.

Lacy Cashes in on Woman's Superstitions

HERE is the story of a man who makes extra money because he knows that one of woman's prerogatives, along with the one to change her mind, is the tendency to be superstitious. Pretty nearly every woman is like Ethel Barrymore in "Declassé," "Never would believe her doctor or lawyer but always had faith in a fortune teller." This wise man to whom we refer is Will Lacy, manager of the Star theatre, Portland, Oregon, who, when playing "The Thirteenth Chair," decided that an opportunity was presented to get a lot of women out by engaging a clairvoyant for a special matinee showing to which only the gentler sex were to be admitted. Just what happened inside the theatre at this special performance is not known by the writer, but what happened outside may be judged by the accompanying illustration. Apparently a lot of late dinners were staged in Portland on the day of the matinee, since the females shown in the cut were only those who could not get in to the show, and were waiting for the next performance. Don't forget this stunt if you haven't played "The Thirteenth Chair." It is an especially good idea since clairvoyance enters largely into the plot of the picture.

In the lobby display illustration, you will note the sign which reads "Extra attraction, Ask Cunning, he is the man who knows." We can not resist the temptation to add that this seems an excellent name for a clairvoyant.

For the regular three days engagement of "The Thirteenth Chair," Manager Lacy relied on good newspaper advertising and his attractive lobby display to attract business. The tasty arrangement of the display will be noted in the photograph at the right. The "incandescent spot," placed just back of the center board of "stills," was used to throw a colored light on a figure of the clairvoyant as shown in the producer's three sheet on the feature.

Frank Lacey of the Star, Portland, is a judge of human nature. Witness what his special matinee on "The 13th Chair" idea did for him

Here Is a Stunt that Will Make Your Grocer Smile

JOE MAITLAND, proprietor of the Palace Theatre at Mandan, N. D., has just put over a "tieup" advertising campaign in behalf of a picture which ranks him as an exploitation leader in the Northwest and places the ingenuity of the small town exhibitor on a par with the best big town showmen in the business.

Mr. Maitland had booked Mary Pickford's "The Hoodlum" for a two days' run. For a week in advance of its presentation he had every housewife in town talking about it.

Tieup advertising campaigns are nothing new in this territory, but, in deciding to employ this well-tried and most effective medium of cooperative publicity, the Manden exhibitor came to the conclusion that to get a maximum of results he must inject something "decidedly different" into his plan of action.

So he bought 5,000 brown paper bags such as are used by grocers for the distribution of groceries to their customers. On one side of each of these bags he had printed in red letters the announcement that "The Hoodlum" had been booked for a run at the Palace.

He then gave 1,000 bags to each of five grocery store proprietors, who were more than glad to receive this donation, for it not only provided them with free containers for articles purchased by customers but advertised their business as well as the picture.

"A play that set Twin City fans talking," read the advertisement on one of the bags. "Our own Mary Pickford in the second picture from her own studio, 'The Hoodlum,' which is little Mary's greatest achievement. Palace two nights, Wednesday, Thursday, November 5 and 6—Special matinee Wednesday, 4 p. m."

And at the bottom of this announcement was the statement, "Buy your groceries at O'Rourke's Grocery Store." In the cases of each of the four other grocers, their names were substituted in place of "O'Rourke's."

Inasmuch as Mr. Maitland obtained the cooperation of the five leading grocery stores, practically every home in town that bought its food in Mandan (and it is claimed that all of them do), received these brown grocery bags with the intelligence concerning the coming attraction.

Husbands who stopped in at the grocery at the end of a day's work to get a pound of butter or a dozen eggs smiled when they read the novel advertisement that enclosed their purchases. Housewives remarked about it. The psychology of the whole stunt made itself felt in a most substantial way. It reached out of town to the farmers who came in to make their necessary purchases of supplies for the winter.

And when the picture showed the whole town and countryside turned out to enjoy it, according to Mr. Maitland.

Manager Lacey's lobby display for the "13th Chair" engagement

Welcome banner on State Street, Chicago, preceding the opening of Elsie Janis in "A Regular Girl"

Windy City Exploitation For "A Regular Girl" Merits Praise

THE Chicago exploitation for "A Regular Girl" has attracted widespread attention in the Windy City.

To begin the two weeks' campaign, permission was secured from the city, to string a huge banner across State Street at one of the busiest loop corners, welcoming the Second Division Association, which held its convention in the City on November 11th, 12th and 13th—and incidentally including in the welcome, Elsie Janis, a Regular Girl. Permission was granted and the banner was thrown across the street.

Then began a campaign for windows in the loop and the co-operation of a goodly number of business houses was secured, among them prominent State Street jewelry stores who have made a practice of placing silver frames in their windows, containing the photograph of some prominent actress, were pleased to have the opportunity of presenting Elsie Janis in this form.

Window display for "A Regular Girl," Chicago.

One of the novel window tie-ups secured was that of a circuit of seven windows controlled by Doctor B. F. Schulte, a prominent Chicago optician. Dr. Schulte each week, causes to be placed in these windows a large oil painting of some prominent character, bedecked with suitable spectacles. Dr. Schulte readily agreed that it would be a logical move to place Miss Janis' picture in all of these windows, which was done.

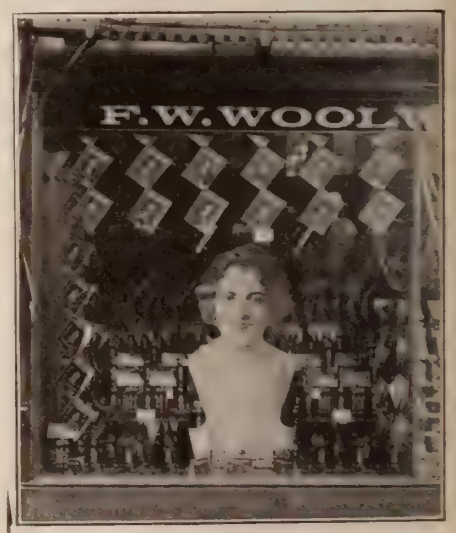
Woolworth's store was next. "A REGULAR GIRL" is the name of a sheet of music, published by Watterson, Berlin and Snyder. It was with little difficulty that Woolworth's was sold on the idea of featuring this song in their windows for a week of the picture's run. A big window, just off State Street, at Monroe, in the shadow of the big "Welcome" banner, was the window selected.

It was discovered that Elsie Janis was responsible for a "best seller," the same being a book containing accounts of her overseas adventures. Inquiry uncovered the fact that the book was on sale at A. C. McClurg's, Chicago's biggest book store. Consequently, they were informed that Elsie's picture would soon be in the city, and that a window containing a display of the book might result in better than the ordinary business, and a set of stills and a window trim and a mounted poster of Miss Janis was placed at the store's disposal.

In order to give the picture a royal send off, the co-operation of the Marines in Chicago was secured. Their huge truck bearing banners on the side with the legend, "ELSIE JANIS, A REGULAR GIRL, SAYS 'JOIN THE MARINES,' A REGULAR OUTFIT," bore down on the loop on Monday, November 24th.

The day the picture opened, 500 toy balloons were let loose from the top of the Consumer's building, one of the tallest of the loop buildings. Each balloon bore a tag entitling the bearer to an autographed picture of Miss Janis. The "balloon ascension" blocked traffic and caused police interference but not before most of the balloons were on their way skyward and had floated off over the city.

Many of the tags were returned for the photographs offered as a reward.



The Woolworth display in connection with the showing of "A Regular Girl," Chicago.

Holds Contest for Ince Stars

THE appearances of Douglas MacLean and Doris May, Thomas H. Ince's new co-stars, "Twenty-three and a Half Hours Leave," at the Olympia theatre, New Haven, was the occasion for Manager Spragg's holding a novel contest which developed keen interest among his patrons and increased his attendance by hundreds.

By means of special slides run before and during the engagement of the picture at the Olympia, the public was informed that the management offered prizes for the best opinions, written in two hundred words or less, as to the young co-stars becoming the most popular discoveries of the year. The judges were Col. N. G. Osborne, of the Journal-Courier, and Col. Charles W. Pickett of the Times-Leader. Literary ability of surprising quality and quantity was evidenced.

The winner of the first prize was a young lady. More than twenty-five essays were really considered for first money, and it was with some difficulty that a decision was finally reached.

All the persons who submitted stories were given mention in the publicity attendant on the contest and were also rewarded for their efforts in various ways. In this way the chance of having disgruntled persons always to be considered in running a contest was avoided.

Proving It Pays to Play the Big Ones

THE theory that it doesn't matter what production the big Broadway picture theatres in New York play, or that they are bound to do about as much business regardless of the attraction, or the amount of exploitation and a lot of similar ideas have gone overboard completely in the engagement of "Male and Female" the Cecil B. De Mille production adapted from the Barrie stage play, "The Admirable Crichton" at the Rivoli and Rialto theatres during the last two weeks.

New York did not have the honor of a premier presentation, which, by the way, is getting to be rather an exception, and the film came into town with advance notices of success both as box office and entertainment success from such cities as Boston, San Francisco and Chicago, which while probably not of any great box office value to the Rivoli theatre, where the picture opened before moving to the Rialto for the second week's engagement, did serve to emphasize to those who had its New York presentation in charge that they should go the limit with their exploitation, sure that their appropriation for advertising would be covered in the business the film would do.

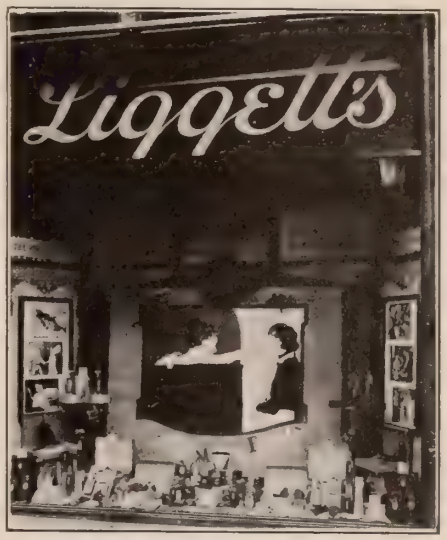
So it was that "Male and Female" opened after an exploitation campaign which is seldom seen in this city, for any attraction, let alone a motion picture.

The Metropolis is long on the use of lithograph stands and is used to seeing a picture advertised extensively by this method but the number of twenty-four sheets that we used for "Male and Female" surpassed anything yet attempted on a single production. Some six thousand lithographs, ranging from 24 sheets down to the modest one sheet, placarded all of Greater New York until everyone who stirs outside his own home must have been informed of the coming of the opening attraction.

View of the crowds which clamored to get into "Male and Female," at the Rivoli, New York

Striking displays were arranged in the windows of four of the leading drug stores in the Forty-second street district. The center of each of these displays consisted of an original poster, in vivid colors and sixty inches square, done by C. E. Millard, poster artist of the Rialto and Rivoli theatres. The posters show Gloria Swanson, in the role of Lady Mary Lasenby, in the bath scene, which is one of the striking scenes of the picture, and they are being used in connection with the display of perfumes and toilet articles. The stores carrying these displays were Liggett's at 50 East Forty-second street, 509 Fifth avenue and Hotel Commodore, and Hetherington's, Forty-second street and Vanderbilt avenue.

Other evidences of ingenious exploitation ideas advanced were to be found in the windows of numerous piano stores in various parts of the city. The feature of these windows was a life-size cutout of one of the three-sheet posters showing



Gloria Swanson endeavoring to climb upon a piano, the illustration being taken from the scene in which Lady Mary is struggling in the surging waters in the cabin of the yacht which has been wrecked on the rocks of a South Pacific Island. The cut-out is mounted on compo board.

Through a tie-up arranged with the United Cigar Stores Company, there appeared early in the week in the windows of all the United stores in Greater New York colored posters showing Theodore Roberts smoking a cigar.

The poster is 12 by 28 inches, and besides advertising a Ricoro cigar it carries the announcement that Mr. Roberts is appearing in "Male and Female," together with the dates of the showing at the Rivoli and Rialto. These posters are being shown for three days in each of the United stores throughout the country, numbering nearly 3,000, and tie up directly with the theatres showing the picture wherever the dates are concurrent.

View of the lobby of the Broadway theatre, Charlotte, N. C., during the showing of "Back to God's Country"

Brown of Harvard Has Nothing on Brown of Memphis

MAKING the industrial unrest, the H. C. L., the league of nations and other kindred national and international problems take a back seat, while the pretty girls use up perfectly good space on the front page, the back page and all intervening pages of a leading afternoon daily, is the latest of indoor sports in Memphis, Tenn.

Rather it was, for the city-wide beauty contest which has just closed in that thriving metropolis of the South, made local and national news fade into insignificance for three weeks while it was being decided who was the prettiest girl in the city.

As a free space getter, this publicity campaign put over by the Memphis Enterprises, Inc., of which C. A. McElravy is general manager and G. E. Brown, publicity director, tops anything that section of the South has ever seen.

Beginning with a top, front page double column opening story, begun one week in advance of the first showing of Marguerite Clark's "Luck in Pawn," which the contest was to exploit, the publicity spreads ran all the way up to eight columns, three quarters of a page in depth.

And outside of the cost of the photographic layouts, the campaign cost the Memphis Enterprises, Inc., absolutely nothing.

The contest ran for nearly three weeks and wound up with the publication on the front page of the photograph of Miss Elizabeth Davidson, who was declared to be the prettiest girl in Memphis. Along with the photo were a story and a poem written by two feature writers of the paper.

The winner was chosen from among more than 250 of the prettiest girls in Memphis, which, by the way, is noted for its beautiful women.

To avoid any possible local influences or petty jealousies, it was decided to have a committee of three prominent business men select the prettiest 12 in the city and then to have Marguerite Clark act as final judge. Accordingly her decision was wired back to Memphis after photographs of the 12 prettiest had been sent her.

The prize offered was a sterling silver loving cup which was donated by the leading jeweler of the city and displayed for three weeks in his window. The photographs of all contestants were taken free of charge by a prominent photographer where the contestant did not already have a good photograph; the columns of The News Scimitar, the biggest afternoon daily were opened to Mr. Brown, who wrote all the publicity material and directed the contest.

Before the contest was half over, the entire city was talking pretty girls. Photographs poured in, layouts of the prettiest girls were run and everybody was betting on his choice of the girls. The publication of the three quarters page spread of the winning 12 girls was the biggest thing ever done and the results at the box office of the Strand theatre after the week's run brought the smile that won't come off to the face of the management.

And Miss Davidson was fittingly crowned queen of the beauties when the trophy was presented to her and the 11 other girls say they are having the times of their young lives.

Good Luck and Good Management Win for Craver

MAKING his lobby look like a Hudson Bay Company, who by the way have entered the motion picture industry, trading post, was one of the stunts that helped Manager R. D. Craver of the Broadway theatre of Charlotte, North Carolina, to put "Back to God's County" over.

Craver is alleged to have been fortunate enough to secure his Northland trappings, a rather scarce article in North Carolina we imagine, from a disgruntled manager of a side show which had been playing the County fair at Charlotte. The "props" for the fair attraction were just what the enterprising showman wanted for providing atmosphere for the Nell Shipman picture, with its story of animals and primeval life in the far North and he was not long in driving a bargain with the side show manager. What he purchased may be judged from the accompanying photograph taken of the lobby during the run of the film. Incidentally a fair idea of whether or not the stunt paid may be judged from the crowd, many no doubt waiting their turn to get in to see the picture, since it is to be assumed that no one waits outside a show shop just for the mere privilege of having its picture "took." Some idea of the drawing power of "Back to God's Country" among the male sex may also be gained from an inspection of the illustration and the noting of the fact that most of those waiting to get in to see the feature are men. Seldom it is that men will wait at all to get into a picture house. Prove this by looking over the photographs of waiting crowds about the lobby.

Miss Elizabeth Davidson declared to be the prietiest girl in Memphis

Even the Sheep Have Entered the Show Game

IF the Philadelphia public did not become acquainted with Mabel Normand in her latest Goldwyn success "Jinx," it was not the fault of the resourceful publicity staff co-operating with the management of the Chestnut Street Opera House. It happened that the Shuberts' "Monte Cristo, Jr." company was playing in the city at the time of the engagement of "Jinx," and three of the most striking girls in the company were enlisted as boosters for the picture.

After the assistance of the show girls had been assured, a visit was paid to a local meat packing concern that donated three lambs to the cause of exploitation. These lambs, attired in blankets, ribbons, and collars were led down Broad Street to Chestnut and then along the staid old thoroughfare to the theatre, the three Monte Cristo beauties, directing the line of march. Needless to say the name "Jinx" appeared in conspicuous lettering on the blankets worn by the lambs.

At the busiest period of Philadelphia's shopping hours, the procession attracted so much interest that it held up traffic at the most crowded centers of the commercial district. A news weekly cameraman who had been tipped off to what was going to happen, was on hand to film the event, which also was reported as a news story in the Philadelphia papers.

Another advertising stunt in Philadelphia was arranged in co-operation with the Mercer Automobile Co., which is displaying in its show window neatly framed pictures of Pauline Frederick in her Mercer speedster. Accompanying the picture is a gilt card inscribed "Pauline Frederick, Goldwyn Star." John Bowers in his Hudson car, also smiles on pedestrians from the show window of the Hudson offices in Philadelphia.

Look for Something New in Service Beginning Next Week

Novel exploitation idea used in the Philadelphia showing of "Jinx"

"Blossoms" Plays Day and Date in Cincinnati at Two Downtown Houses

MANY are the tales of good showmanship that follows the engagements of "Broken Blossoms" throughout the country. Among the managers who recognized the exploitation possibilities the feature possesses, is Raymond Frankel, manager of the Alhambra and Lubin theatres of Cincinnati, who booked the feature at both houses and then went after his advertising to insure enough business for the day and date showings.

The exploitation campaign was opened well in advance of the first day of the showing and included the liberal use of lithographs in the form of stickers and teasers and specially prepared newspaper publicity.

Working with the Cincinnati Post, Mr. Frankel, a few days previous to the opening, had the paper print the story of "Broken Blossoms" as one of the ten-minute novels which it runs daily. During the week of the showing specially prepared ads, which were the last word in artisticness, were carried in all of the newspapers. The lobbies of the two theatres were transformed into Chinese gardens, with blossoms as the chief feature of the decorations. The ticket sellers were garbed in Chinese costumes, and the ticket offices built up in the shape of Chinese pagodas. In the interior the oriental effect was carried out by the liberal use of Chinese lanterns and large baskets of poppies, while real Chinamen, who wore their own costumes, were hired as ushers. A special D. W. Griffith orchestra in each of the theatres carried out the musical program.

As a result of the big publicity and unusual lobby displays, large crowds were turned away at each performance, and in order to satisfy the popular demand the picture was held over for another week at the Alhambra theatre.

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

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Chas. H. Williams, Strand theatre, Providence, R. I.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Jack Kuhn, Loem's Stillman theatre, Cleveland.
George J. Schade, Schade theatre, Sandusky.
H. C. Horator, Alhambra theatre, Toledo.
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P. E. Noble, Publicity Manager, Liberty and Columbia theatres, Seattle.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
A. C. H. Chamberlin, Opera Hause, Madera, Cal.

One of the exploitation ideas of Manager Sanderlin which kept "Blind Husbands" a drawing card for two weeks at the Tudor theatre, Atlanta, Ga.

Des Moines Theatre, Des Moines, Stages Its First Prologue

AMONG the houses which have recently gone in for the prologue and stage setting as a part of picture presentation is the Des Monies theatre, the new A. H. Blank house recently opened at Des Moines, Iowa, which Arthur G. Stolte, old friend of the NEWS and member of our Advisory Board, is managing. Mr. Stolte choose "Broken Blossoms" as the first feature on which to inaugurate his prologue policy. He prepared a very elaborate setting for the event and evolved some combinations of stage craft which will prove interesting to both those who do and who do not use the prologue as a part of their presentation.

On the right of the screen a set piece of a house was placed and on the left a Chinese Temple set. Both sets were semi-transparent. With the house dark the curtains were parted to show the set. Gradually the stage was lighted from back of the transparent set showing the "Chink" holding the girl as in the scene of the film near its close. The scene back of the transparent drop was reproduced with all the magnificance of the film depiction, silks and satins, the Chinese gown the "Chink" placed on the girl, and the flowers all being in evidence to carry the atmosphere of the picture. Insense was burned and the Chinese strains of music faintly heard. After bringing the prologue scene on the right side of the stage into full view and allowing it to fade again into darkness, the prologue number was continued in the temple set. The first to be seen on this side was the eyes of the Budha. Then the form of the "Chink" was seen before the Budha lighting the fires and striking the gong. This was simultaneous with the screening of the first title of the feature. The entire prologue took eight minutes for enactment and great attention to detail was given the production. Three actors were used in staging it. The exact sets used in the Griffith picture were used as a model for the prologue offering, the artist using scene stills as his copy. The entire theatre was decorated in red and green with red Chinese lanterns strung about the auditorium. The ushers were attired in Chinese costumes. The lobby was decorated in red and green and hung with lanterns. On each side of the lobby were two large paintings, sixteen feet long, of Chinese design. Incense was kept burning in the lobby and other decorations in the atmosphere of the picture added to the attractiveness of the display. Besides being the first prologue attempted by the Des Moines theatre, it was also the first one ever presented in Des Moines City and brought Manager Stolte no end of compliments from his patrons. The prologue idea will be used further by Mr. Stolte when the Des Moines is playing features which admit of something effective being staged.

Prologue and stage setting were featured during "The Eyes of Youth" engagement.

Lobby Display Aids in Prolonging Engagement

JOE H. SANDERLIN, manager of the Tudor theatre, Atlanta, Ga., writes us that he has just completed a two weeks' engagement on Blind Husbands," which is "putting 'em over" for a city of the size of Atlanta and about as big an endorsement for a feature as one could find.

It is not to be imagined however that the "Blind Husbands" just naturally drew them in for Manager Sanderlin inaugurated a publicity campaign, that started with the newspapers and ended with artistic presentation and included all the best of modern methods, one of which is the lobby display.

As will be noted in the accompanying cut, the Tudor lobby was tastefully decorated for the showing. The large head with the "blind" across the eyes was so arranged that it "nodded" back and forth and alone was an object of great interest on the part of every person who passed the theatre. Mr. Sanderlin is of the opinion that his lobby display was one of the best of his exploitation campaign stunts but also gives a lot of credit to getting the film started on it's record run, to his newspaper displays which were liberal in size and well framed.

Mr. Sanderlin did not explain just how he got the title of the film up in such big letters, as will be seen in the cut, but we imagine they are cut-outs from a 24-sheet pasted on card board. Anyway they show up well. You will also notice that Mr. Sanderlin played up that peculiar "philanderer" face of Stroheim's, by using cut-outs of him taken from the one sheets.

Program cover of unusual design used by Manager Stolte at the Des Moines theatre

Fischer Uses "Teaser" Idea on Billboards

THE "teaser" idea is having an inning in the exploitation stories which we are able to record in these columns from week to week. Heretofore it has been the "teaser" newspaper ad which has come in for discussion. Now we have an example where the method has jumped to the billboard, in a recital of how George Fischer, manager of the Alhambra theatre, Milwaukee, exploited Anita Stewart in "Mind the Paint Girl."

Mr. Fischer started the exploitation when he engaged a billboard located on the top of a low building on a corner in one of the busiest downtown shopping sections. Edward J. Weisfeldt, director of exploitation, found a sign painter willing to work in women's clothing and when the scaffold was in place, the stage was set.

On the morning of the sixth day before the opening of the picture the seeming feminine figure appeared on the scaffold and an ever changing crowd occupied the streets below, watching steadily while the following words were blocked out and painted: "Mind the Paint Girl." With these mystic words blocked out the "woman" sign painter quit work for the day and let curious Milwaukee view the result of his labor so far and wonder what it was all about. The next day the sign painter came back and added some more to the wording on the stand, and so on for five days until a full fledged 24 sheet poster had been evolved with date line and theatre designation.

However, Mr. Fischer did not neglect the more ordinary exploitation ideas in his campaign on "Mind the Paint Girl." He was able to secure several effective window display tie-ups, one of which is illustrated in the accompanying cut, and used newspaper space plentifully.

Manager Fischer's woman sign painter at work on the "Mind the Paint Girl" billboard

Exploitation Men Devise Novel "Stunt" for "The Miracle Man"

HERE is a little exploitation idea that can be worked with many pictures, providing the title is appropriate and the newspaper in your town is trying to boost its Classified Ad pages. The stunt worked admirably in Cincinnati with the co-operation of Classified Ad. Manager Calhoun of the Cincinnati Post.

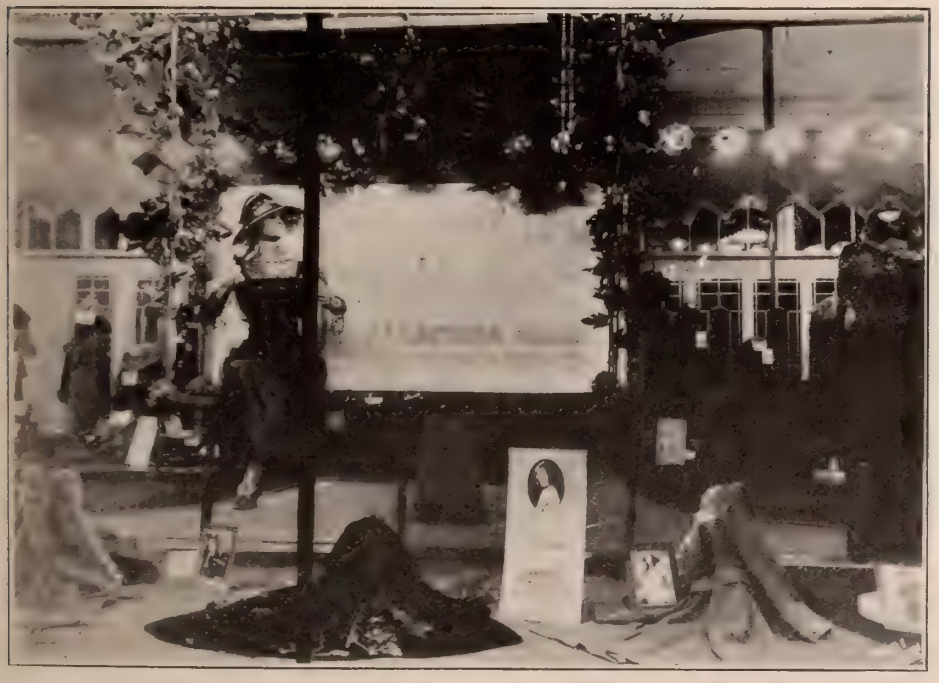
The Exploitation Department of Famous Players-Lasky Corporation, endeavoring to help the suburban theatres in their runs on "The Miracle Man" devised the "stunt."

A number of shipping tags were printed by the Post as follows: "I am the MIRACLE MAN'S KEY. If you see me advertised in the 'Lost & Found' Column on the want ad page of THE CINCINNATI POST tonight and will take me to the Want Ad Counter of THE POST you will receive 2 FREE TICKETS to the performance of 'THE MIRACLE MAN' at your neighborhood theatre. READ POST WANT ADS."

To these tags were attached old keys. A Post reporter dropped the key and tag at a prominent corner—four a day. Everyone of them was eventually turned into the Post and the free tickets claimed. The Post then wrote daily stories as to who returned the keys and how thoroughly the want ad pages were written.

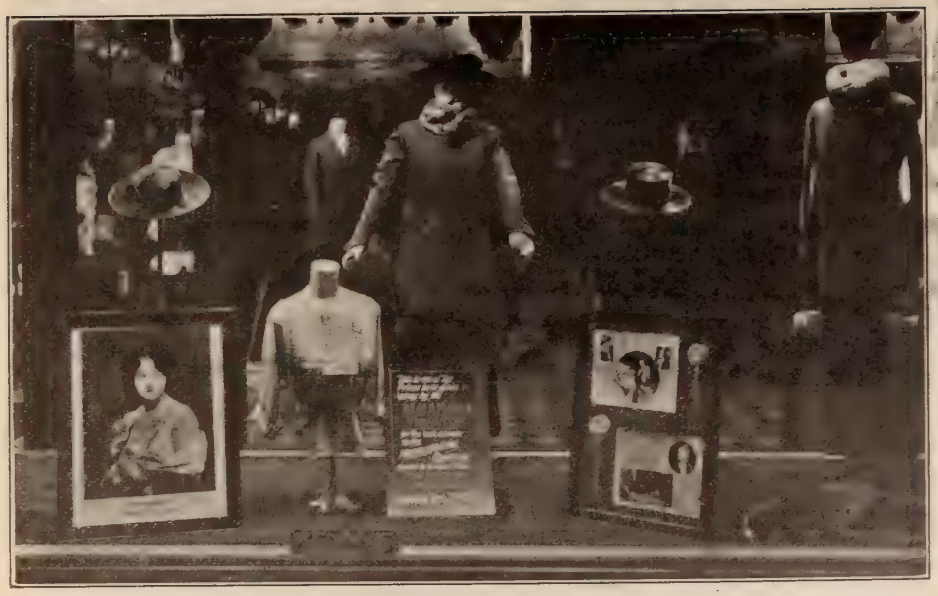
This stunt was a follow up on the "Search for Honest People Stunt" also used in Cincinnati for "The Miracle Man." The play being founded on the theme of Faith in mankind, the Post offered Miracle Man tickets to every honest person returning an article advertised in the Lost and Found Column. Also a ticket to those placing a "Found" ad which resulted in the restoration of a lost article. The stunt went big. From the newspaper standpoint, the idea is of value because it brings in some splendid, bona fide testimonials as to the pulling power of want ads. Also it draws attention to the entire classified ad page because the "Lost and Found" department leads off all classified pages.

There is no reason why this stunt could not be tied up with other pictures. "It Pays To Advertise," for instance, would fit right into the idea.



Window display in connection with the "Mind the Paint Girl," showing at the Alhambra theatre, Milwaukee

Nineteen Pages of Service This Week



Window display at Kenny's department store for the Alhambra theatre, Canton, Ohio.

Another Example of Effective Window Display Advertising

ACCORDING to what exhibitors all over the country tell us, it is surprising how easy it is to tie up with department stores in a combination window display and what great results accrue to both the theatre and the mercantile establisment from their use

Showmen who have tried this form of publicity are always enthusiastic over the results obtained. While we do not attempt to do much theorizing in this department, we are taking the liberty of expressing an opinion as to the reasons which induce the stores to give pictures window display space. Come to think about any big store with a lot of windows to keep dressed they must be up against it for something different with which to attract the public. Tying up with the picture man presents possibilities along these lines. There are available a lot of nice photographs and other dressy looking stuff which help make a window look well.

From the photographs we are getting showing window displays of the sort we mention, we gather that the picture the department store likes to hitch up with is one where some of their own product can be given timely publicity.

The ccompanying illustration will show what we are driving at. The story of "The Peace of Roaring River" concerns a girl who thinks she is getting a husband through a sort of matrimonial contest, because she wants a home and someone to look after her. In this is the excuse of the Alhambra theatre of Canton, O., for the matrimonial contest which it is advertising in the window display in the Kenny's Department Store as shown in the illustration. Now, it is evident that the store is in on the prize, the woman's suit, which has been placed on the form and it is also certain that the store itself is going to get a lot of publicity from the stunt. There is an idea in the stunt which the Alhambra has used here, providing you go in for contests, something which many managers, however, taboo since they too often have a "backfire" in the fact that only one or at least a few can win, and the defeated contestants are never satisfied since they have done a lot of work and failed to come in under the wire as a winner after they had been told by all their friends, etc., that there was "nothing to it."

However, if you do approve of contests, and there can be no doubt but that they are business getters, you should keep in mind this stunt of the Alhambra and the way it has been worked in connection with the store.

The Dollar and Cents Value of Absolute Honesty

IT is possible to establish a reputation with patrons so that a personal guarantee means something. When this can be done the advertising possibilities presented for the good feature are advanced many fold.

Just what the display ad means to patrons who have confidence in the theatre manager and the dollars and cents value og absolute honesty with this patrons on the part of an exhibitor can be made, has just been demonstrated in a rather startling way by Harry Watts, manager of the Strand Theatre, Omaha, Neb. On occasions when he had a picture booked which he regarded as being out of the ordinary, Mr. Watts has used a signed statement commending it in connection with straight newspaper advertising.

Preliminary advertising of a week's run of Katherine MacDonald in "The Thunderbolt" at the Strand, however, consisted only of an announcement of the title, the star and the theatre with a signed statement from Watts stating, "This is a splendid production."

"Eyes of Youth" Scores in Cleveland

THE Cleveland showing of "Eyes of Youth," played day and date at the Strand and Orpheum theatres, set a new record for exploitation in the Garden City.

With the co-operation of the Cleveland News-Leader, a search was held all through the entire state of Ohio for eight girls most resembling Clara Kimball Young both as to build and features. Two hundred dollars was divided among these eight girls, as winners of the Clara Kimball Young contest.

But the contest was only the beginning, instead of the end of an exploitation story, as is usual. These eight girls, selected from among hundreds of applicants by a committee of three disinterested parties, became the central figures of the settings that were used as a prologue at both the Strand and Orpheum theatres at "Eyes of Youth" showing.

Four of these girls appeared at the Strand and four at the Orpheum, identical performances being given at both of these Gusdanovic houses. Each one was made up to represent one of the characters portrayed by Miss Young in the picture. Of course, they resembled the famous star to begin with, else they would not have been winners of the contest, so it was easy for them to create the characters represented in the play. Introduced by an Indian Yogi, in native costume, each girl appeared in turn, as through a gazing crystal. A clever arrangement of mirrors, lights and shades, showed the girl through a rainbow fog, completely surrounded by this crystal. The effect was to emphasize the theme of Fate that runs so strongly through "Eyes of Youth." As each girl was shown, the Yogi repeated an allegorical tale in blank verse, appropriate to the character represented.

All this is what happened directly in connection with the showing of "Eyes of Youth." But there's a tale that should precede this. And it is a tale of Lew Thompson's indefatigable effort in telling the whole town about "Eyes of Youth," and about Clara Kimball Young Thompson spent weeks reading the telephone book. He culled the names of every woman listed in the book, and wasn't even phazed when he found there were 25,000 of 'em. He simply went to work and sent out an announcement to every one of those 25,000 women of Cleveland, a classy announcement, too, done in grey and rose. It was a stupendous job, not to mention expensive, but it was a great success. Newspaper advertisements were on a par with other exploitation in connection with the picture. Whole page ads appeared in the Sunday papers, as well as other cuts during the week.

Because this was the first time that any elaborate stage setting was ever used in Cleveland in connection with a picture, and because this first effort was on such a magnificent scale, and because it was such an unquestionable success, the exploitation of "Eyes of Youth" at the Strand and Orpheum theatres, has opened a new era in local motion picture history.

With First Run Theatres

Bills for the Week of December 7th

NEW YORK

Rivoli Theatre—
Overture—"Mignon."
Scenic—"Memories"—Prizma.
Instrumental—Prelude to "The Deluge." Violin solo by Willy Stahl.
Current Events—Rivoli Pictorial.
Strips—Italy's Devil Dogs, International; Brave Man Goes to Sea in Pants of Brass, Kinograms; Humble, but Thrilling, International; Water vs. Booze, International; Mutt and Jeff cartoon, "In Iceland," "Treat 'Em Rough," International; Stock Show Window City, Gaumont; A Doll Fashion Show (Seattle, Wash.), International; Wild Ducks Flock to Slow Lake, Col., Kinograms.
Special—Third Act from "Faust"
As arranged by the New School of Opera and Ensemble with special stage decorations. Sung in costume by Elsa Deimer as Marguerite, Mme. Pascova as Martha, Sudwarth Frazier as Faust and Emanuel List as Mephistopheles. Probably the most elaborate musical number ever presented in New York in connection with a motion picture program.
Feature—"More Deadly than the Male"—Ethel Clayton.
Comedy—"The Hayseed"—Paramount-Arbuckle.
Organ Solo—Toccata from "Symphony No 5."
Next Week—"Everywoman."

Strand Theatre—
Overture—Hungarian Rhapsody No. 12.
Current Events—Strand Topical Review.
Strips—Italy Unites in Celebration (Rome, Italy), Pathe; New York's Water Goes Over the Top, Kinograms; U. S. Sub Runs Aground, Groton, Conn., Pathe; Baby Bruin, educational strip, Bray-Goldwyn; Topics of the Day, Pathe; Stopping a Punch, Pathe Ultra-movement subject; French Ballots Approve Peace Treaty (Paris), Pathe; A Leap for Life, Washington, D. C., Pathe; Ancient English Stronghold in France, Pathe Colored Scenic.
Cartoon—"Sauce for the Goose"—Bray.
Feature—"Jubilo"—Will Rogers.
Vocal—Excerpts from "Mlle. Modiste," "If I Were on the Stage," "I Want What I Want When I Want It," "The Mascot of the Troop," sung by Eldora Stanford and Malcolm McEachern.
Comedy—"A Day's Pleasure"—Chaplin-First National.
Organ Solo—Theme and Variations.
Next Week—"Toby's Bow."

Rialto Theatre—
Overture—"Patrie."
Current Events—Rialto Magazine.
Special number compiled from all releases.
Vocal—"Credo," from "Othello." Sung by Edoardo Albano, baritone.
Feature—"Erstwhile Susan"—Constance Binney.
Instrumental—Comic opera selections from "The Debutante," played by the Rialto orchestra.
Comedy—"Back to Nature Girls"—Sunshine-Fox.
Organ Solo—Melody of Peace.

LOS ANGELES

Rialto Theatre—
Overture—"Star Spangled Banner."
Educational—Selections from Paramount Magazine.
Organ Solo—"Love Tales of Hoffman."
Scenic—A Night in a Jungle—Paramount-Post. Presented with concealed singers rendering "Just a Song at Twilight," "Sing Me 'Love's Lullaby.'"
Feature—"Male and Female" De Mille Special.
Special—Seven Lasky studio girls wearing the costumes used by Gloria Swanson in the feature presented; a fashion tableau prior to the screening of the feature.
Note—The theatre has been redecorated by Sid Grauman; a Wurlitzer orchestral organ and an indirect lighting system installed, and a stage built. The auspicious opening indicates complete success for a theatre which has experienced many failures.

Miller's Theatre—
Overture—Organ solo.
Current Events—Strips from Pathe, International, Fox and Kinograms, made into special offering.
Special—"Shrapnel."
Special strip of 300 ft., with sayings by Mills Overholt.
Feature—"Anne, of Green Gables"—Mary Miles Minter.
Comedy—"A Roman Scandal"—Christie.
Note—Miller's theatre reopened December 6, with Roy Miller, late advertising director of the California, Los Angeles, as manager. The house has been newly decorated, and a Bruce Morton De Luxe Symphonic organ manuel installed. Bills will be changed weekly.

Grauman's Theatre—
Overture—"Carnival."
Current Events—Compiled from International and Pathe releases.
Strips—Many Notables Arrive in New York; San Diego—Last Spike in New International Railway, One of Gold; Kehl, Alsace, Welcome to Clemenceau: New York: Little Folks Get Glimpse of Santa Claus; Hoboken: Fire Destroys Large Factory; Ocean Park, Cal.: Futurist Bathing Suits; Zion City, Ill.: Hundreds of Bottles are Emptied Into the City's Sewers; Hounslaw, Eng.: Camera Man Rides to Paris via Air Route.
Special—C. Sharp Minor on the organ, in "India," with word slides. Topics of the Day.
Comedy—"A Lady's Tailor"—Sennett-Paramount.
Special—Song and dance number with conservatory stage setting, by company of dancers, accompanied by pianist.
Cartoon—"Feline Follies"—Paramount.
Feature—"Victory"—Tourneur.
Next Week—"Behind the Door"—Ince special.

Tally's Kinema—
Scenic—Considering the Posey.
Vocal—Vocal and Piano solos from the stage.
Feature—"Heart of the Hills"—Mary Pickford.

California Theatre—
Current Events—Kinograms, Dulvertaro, Eng.: Opening of the Stag Season; Easton, Vancouver: Ship in for Repairs; Burhah on the Crouch; Motor Boat Races; Fox, New York Drinks in Safety; Deposit Vaults; Pathe, Dover, England: Poincaire Visits England; Hounslow, Eng., Cameramen Go to Paris via Air Route; Columbia-Brown Game; Fire Destroys Big Factory, Hoboken.
Vocal—Selections from "La Tosca," sung by Constance Balfour, accompanied by the orchestra.
Special—Reel showing scenes from thirteen California missions, with historical descriptions. Projected to organ accompaniment, by Jesse Crawford.
Overture—"Rhapsodie Espana." Selected as an atmosphere-creating number for the feature.
Feature—"Soldiers of Fortune"—Allan Dwan special.
Special—At the beginning of the South American scenes of the feature the screen is being raised and a Spanish chorus of eight sing "Las Golodrinas. From left to right of stage center is a drop showing a South American city street. The dance, "Espagne," is given in the center of the stage, following the chorus number with the singers rendering "La Paloma."
Musical—Selections from "The Spring Maid."
Cartoon—Mutt and Jeff, "A Rose By Any Other Name."
Special—"The Illiterate Digest"—Sayings of Will Rogers, in Topics of the Day.
Next Week—"Strictly Confidential."

SEATTLE

Liberty Theatre—
Scenic—Liberty Educational Weekly.

Current Week's Bills Throughout Country

Special—Violin solo, by Francis Draperon.
Current Events—Liberty Pictorial, arranged from various news weeklies.
Overture—One act of opera as prologue to the feature. Lyrics by L. G. Wallace.
Feature—"Crooked Straight"—Charles Ray.
Comedy—"The Hayseed"—Arbuckle-Paramount.

Clemmer Theatre—
Overture—"Tales of Hoffman."
Feature—"Lord and Lady Algy"—Tom Moore.
Comedy—"Closer to Nature."
Current Events—Notes from the World Press"—Gaumont.

Coliseum Theatre—
Concert—"She's a Good Fellow," "Pretty Little Rainbow," by Malcotte, on the Wurlitzer.
Overture—"Parisian Dance."
Feature—"Conterfeit"—Elsie Ferguson.
Comedy—"Hall Room Boys" series.
Vocal—"From the Land of the Sky," "Blue Waters," etc. Soprano solo, by Vivian Strongheart.
Scenic—Raindrops. During the projection of the scenic picture four violinists play special selections from the stage.

SAN FRANCISCO

California Theatre—
Overture—"A Dream Current."
Current Events—Fox News No. 4; Pathe News No. 94.
Scenic—The New West—Bray-Goldwyn.
Cartoon—"Out of the Inkwell" series.—Bray-Goldwyn.
Comedy—"The Caveman"—Pathe.
Extra—Topics of the Day.
Organ Solo—"Dear Little Boy of Mine."
Feature—"Counterfeit"—Elsie Ferguson.
Next Week—"Jubilo."

Imperial Theatre—
Current Events—Gamount last release.
Feature—"Blind Husbands"—Universal special.
Manager Partington is staging an elaborate prologue with interpretive music for the "Blind Husbands" showing.
Next Week—Last week for "Blind Husbands."

Tivoli Theatre—
Overture—"Pal of Mine."
Vocal—Selections by Tivoli Quartette.
Features—"The Thunderbolt"—Katherine McDonald. "In Wrong"—Jack Pickford. Special stage setting used for presentation of "The Thunderbolt," with realistic thunderstorm effects created and special interpretive music rendered.
Next Week—"Back to God's Country."

DENVER

Rialto Theatre—
Current Events—Pathe News.
Feature—"Counterfeit"—Elsie Ferguson.
Comedy—"A Ladies' Tailor"—Sennett-Paramount.

Princess Theatre—
Comedy—"The Rajah"—Universal.
Feature—"Behind the Door."

Rivoli Theatre—
Overture—"Poet and Peasant."
Comedy—"The Eternal Triangle"—Universal.
Current Events—Fox News.
Feature—"In Wrong"—Jack Pickford.

MINNEAPOLIS

New Garrick Theatre—
Overture—Special Medley of Kentucky Songs, arranged by Conductor Oscar Baum.
Current Events—Pathe News.
Scenic—Reflections of a Bachelor Girl—Paramount Magazine.
Vocal—"Mother Machree," "Dreamy Alabama." Solos, by Robert Davis.
Feature—"Heart 'o the Hills."—Mary Pickford.

BUFFALO

Shea's Hippodrome—
Overture—"Caprice' Viennoise"—Kreisler.
Vocal—"Everyone Was Meant for Someone," sung by Henry Siegel, tenor.
Current Events—Hippodrome Review, selected from Universal and Fox News and Pathe Review.
Feature—"The Last of the Duanes"—William Farnum.
Comedy—"A Day's Pleasure"—Charlie Chaplin—First National. With this comedy Manager Harold B. Franklin introduced a special Jazz band, made up of ten musicians.
Special—"The Fete," a stage setting conceived by Harold B. Franklin, showing a garden scene, strikingly lighted and colored.
Next Week—"John Petticoats"—William S. Hart.

Strand Theatre—
Overture—Selections from "Chu Chin Chow."
Current Events—Latest Pathe News.
Feature—"The Unpardonable Sin"—Blanche Sweet.
Shown for the first time in Buffalo at popular prices.
Comedy—"Woes of a Woman"—Eddie Lyons and Lee Moran—Universal.
Next Week—Elaine Hammerstein in "The Country Cousin."

PHILADELPHIA

Stanley Theatre—
Overture—"Angel Face"—Victor Herbert.
Feature—"Heart of the Hills"—Mary Pickford.
Current Events—Special compilation from Pathe News No. 99, Fox News No. 17, Current Events No. 31, Gaumont Graphic No. 81, and Literary Digest Topics of the Day.
Scenic—The Cost of Carelessness—Prizma.
Cartoon—"In Iceland"—Mutt and Jeff.
Two-reel Playlet—"A Mite of Love" (Stage Women's War Relief).
Educational—Dutch Caps and Costumes.
Next Week—"The Isle of Conquest."

Arcadia Theatre—
Feature—"An Adventure in Hearts."
Scenic—Burton Holmes Travelogue.
Current Events—Pathe News No. 99, Kinograms No. 89.
Comedy—"A Friendly Call (O. Henry story).

Victoria Theatre—
Overture—"Csokonay."
Feature—"The Lure of Ambition."
Comedy—Footlight Mail (Fox).
Current Events—Pathe News No. 99.
Scenic—Considering Posey (Chester).

Regent Theatre—
Feature—"Twenty-three and a Half Hours' Leave."
Serial—Craig Kennedy.

Palace Theatre—
Feature—"Male and Female."
Current Events—Pathe News No. 99.

PITTSBURGH

Grand—
Feature—"Back to God's Country"—Neil Shipman.
Comedy—"His False Step"—Mack Sennett Comedy.

Liberty—
Same as Grand.

Olympic—
Feature—"The Glorious Lady"—Olive Thomas—Selznick.
Comedy—"His Own Medicine"—Bill Parsons.

Blackstone—
Feature—"The A B C of Love"—Mae Murray.
Comedy—"Captain Kidd's Kids"—Harold Lloyd.

Loew's Lyceum—
Feature—"Anne, of Green Gables"—Mary Miles Minter.

Savoy—
Feature—"The Speed Maniac"—Tom Mix.

Regent—
Feature—"23½ Hours' Leave."
Comedy—"Fair and Warmer"—May Allison.

Lyric—
Feature—"The Broken Butterfly"—Lew Cody.

CINCINNATI

Walnut—
Overture—Selections from Geo. M. Cohan's "The Vagabond."
Current Events—Pathe News No. 98

Complete Programs Shown Here at a Glance

Scenic—"Sky Mountain"—Prizma.
Comedy—"Romeo's Scandal"—Christie.
Feature—"Hawthorne of the U. S. A."—Wallace Reid.
Next Week—"Victory."

Strand—
Overture.
Current Events—Pathe News No. 99.
Feature—"Blind Husbands"—Eric Stroheim.
Next Week—"Counterfeit."

Gifts—
Comedy—"Back to Nature Girls"—Sunshine.
Feature—"The Gay Lord Quex"—Tom Moore.
Next Week—"Jinx."

Alhambra—
Comedy—"Dropped Into Scandal"—Gaiety.
Feature—"The Hellion"—Margarita Fisher.
Next Week—"The Vengeance of Durand."

Palace—
Beginning Monday, Dec. 8.
Current Events—Topics of the Day—Pathe.
Feature—"Anne of Green Gables"—Mary Miles Minter.
Vaudeville Acts—Imperial Venetians, 7 operatic stars; Hamlin and Mack; Pedrini's simian actors, Welch, Mealy and Montrose, comedy acrobats, Jolly Wild and Co.
Next—Not yet decided.

DETROIT

Adams—
Overture—"Madame Butterfly."
Current Events—Compiled from Pathe News, Universal Weekly and Detroit Free Press Film Edition.
Vocal—Estelle Carey singing the aria from "Madame Butterfly."
Feature—"Broken Blossoms," D. W. Griffith's.
Organ Solo by Robert Clarke.
"Broken Blossoms" was actually preceded by the overture and Miss Carey's song number, in costume. The stage had a special oriental setting and the lobby and foyer has been beautifully decorated. It will probably run for several weeks.
Next Attraction—"Pollyanna," Mary Pickford.

Madison—
Overture—"Slavische Rhapsodie."
Current Events—Compiled from Pathe, Universal and Detroit Free Press Film Edition.
Vocal—Emmons and Colvin.
Feature—"The Counterfeit"—Elsie Ferguson.
Next Week—"Piccadilly Jim"—Owen Moore.

Broadway Strand—
Overture—Special compilation by Director Neddermeyer of Orchestra.
Current Events—International News.
Vocal—Fernald and Falon—Operatic Selections.
Feature—"Male and Female." Second Week.

Washington—
Overture—"High Jinks."
Current Events—Fox News.
Scenic—"Training Eve," Chester.
Comedy—"Back to Nature Girls," Sunshine.
Feature—"Jinx," Mabel Normand.

CLEVELAND

Stillman—
Overture—"En Mer," by Holmes, and "Jewell of the Madonna Intermezzo by Ferarri.
Themes—"Toot-Toot" and "When the Cherry Blossoms Fall."
Current Events—Kinograms 89.
Feature—"Anne of Green Gables," Mary Miles Minter.
Comedy—Mutt & Jeff in "Iceland."
Montague Love in Stage Woman's War Relief "She's Everywhere."
Next Week—Wallace Reid in "Hawthorne of the U. S. A."

Alhambra—
Overture—Spring Maid
Theme—"Sweet Hawaiian Moonlight."
Current Events—Pathe News 98, Screen Topics from Literary Digest, Pathe Review 27.
Feature—"Counterfeit," Elsie Ferguson.
Comedy—Carter De Haven in "The Little Dears."
Next Week—Marguerite Clark in "A Girl Named Mary."

Metropolitan—
Overture and themes original, by Director Spitalny.
Gaiety Comedy—"Love Sick at Sea."
Current Events—Leader-News Weekly.
Feature—"Back to God's Country," Neil Shipman.
Next Week—"The Joyous Liar" with J. Warren Kerrigan.

Euclid—
Overture—Lucia
Current Events—Cleveland Leader-News Weekly.
Feature—Male and Female, for third week
Comedy—"Musical Soup," Mutt and Jeff.
Next Week—"Every Woman."

CHICAGO

Woodlawn—
Weekly—Universal Current Events.
Comedy—Woes of Women, Pathe Review and Topics.
Overture—Hungarian Comedy.
Feature—A Virtuous Vamp, Constance Talmadge.
Coming Next—Elsie Ferguson in The Counterfeit.

Central Park—
Overture—Second Hungarian Rhapsody
Weekly—Universal Current Events, Miss Lighthall and Mr. Davis sing "Your Eyes Have Told Me So." Setting, garden scene, singer sitting in swing.
Feature—Mind the Paint Girl, Anita Stewart.
Comedy—Sennett, His False Step.
Coming Next—Twenty-Three and a Half Hours' Leave.

Randolph—
Organ Selections—Popular
Feature—Heart O The Hills, Mary Pickford.
Comedy—Arbuckle in The Hayseed.
Coming Next—Every Woman.

BOSTON

Modern Theatre—
Overture—Organ and Piano.
Current Events—Pathe Weekly, No. 102-103.
Comedy—The Ladies Tailor—Sennett, Topics of the Day. Setting—Gold Fibre Screen.
Features—More Deadly than the Male—Ethel Clayton. Victory—Tourneur.
Next Week—His Wife's Friend and The Cinema Murder.

Park Theatre—
Overture—Orpheus.
Scenic—Our Playground on the Pacific—Post.
Feature—Male and Female—Cecil B. De Mille.
Special Stage Setting Representing a Babylonian scene in the picture is shown prior to the screening.
Next Week—Everywoman.

KANSAS CITY

Newman—
Same as last week.
Next Week—"Hawthorne of the U. S. A."

Royal—
Current Events—Pathe No. 28.
Educational—Topics of the Days—Pathe.
Feature—"It Pays to Advertise"—Bryon-Washburn.

Liberty—
Overture—Selection from Faust.
Feature—"The Right to Happiness"—Dorothy Phillips. (Again breaking records.)
Next Week—"Strictly Confidential."

Doric—
Overture—Selection from "The Mikado."
Educational—Topical Tips.
Comedy—"Apartment 23."
Feature—"The Lost Princess"—Albert Roy.

BALTIMORE

Parkway—
Current Events—Pathe 99.
Educational—Paramount Magazine.
Scenic—Bray Pictograph.
Feature Norma Talmadge in "The Isle of Conquest."

New Theatre—
Current Events—Pathe 99 and Pathe Review.
Vocal—Caesar Nesi, Miserere from "Il Trovatore"; Encore: "A Franegesa."
Feature—Norma Talmadge in "The Isle of Conquest."

Live News from the Producers

Jack Dempsey Makes Pathe Serial

Heavyweight Champion Works at Brunton Studio on Coast—Fifteen Episodes in Production

IT was announced this week that Jack Dempsey, heavyweight champion, has affixed his signature to a motion picture contract, by the terms of which he is to be starred in a forthcoming Pathe serial.

This announcement, made by Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., sets at rest the rumors regarding the champion's future plans. Dempsey made his studio debut at the Robert Brunton studios in Los Angeles on November 24th, on which date he began work in the 15-episode Pathe serial that is intended to introduce him to motion picture fans all over the world.

It is jointly announced by Pathe officials and Jack Kearns, Dempsey's manager, that the motion picture engagement will in no way interfere with the champion's plans for meeting Carpentier, the French champion, in the ring on March 17th.

Robert Brunton has been retained by Pathe to give his personal supervision to the serial, and has been given carte blanche in the matter of expense.

In other words, Mr. Brunet has announced that the Dempsey serial is to be in reality a continued feature to be staged on the same high plane as a feature production. The complete cast, which is soon to be announced, will contain names, it is said, that have meant much to the success of numerous top-notch features. The leading woman is Josie Sedgwick, whose latest appearance was with Will Rogers in "Jubilo." She has played leads also with Roy Stewart, Fred Stone, Jack Richardson and William Desmond.

Jack Dempsey, prize fighter, who is to appear in a Pathe serial

The Dempsey serial is proceeding at the highest speed that is compatible with the standard of excellence demanded by Pathe and Mr. Brunton. It is probable its release will be set for some time in February.

The story in which the champion is appearing is entitled "Dead or Alive," and is by Frederic Chapin, Pathe production manager, and Harry O. Hoyt. The scenario is by Jack Cunningham, who for some time has been associated with Mr. Brunton.

Dempsey is cast in the role of a sturdy young athlete who is working his way through an Eastern college.

Ben Wilson Making New Serial for Hallmark

Ben Wilson announces that the working title for his second serial production to be distributed by Frank G. Hall through Hallmark Exchanges is "The Screaming Shadow," in fifteen episodes of two reels each. Mr. Wilson and Neva Gerber have the starring roles. Duke Worne, who directed Mr. Wilson's last serial, "The Trail of the Octopus," is holding the megaphone over the production of "The Screaming Shadow." J. Grubb Alexander and Harvey Gates collaborated on the continuity. King Gray is photographer. Joe Girard, one of the most prominent characters in serial production, has the leading character part.

Mr. Wilson writes that the first episode of "The Screaming Shadow" has been completed with the exception of the art titles. Wilson and company are working at Universal City, Cal., and the serial is being produced under the supervision of Mr. Wilson.

Riesenfeld Misquoted

Equity Pictures Corporation wishes to correct a statement which appeared in last week's trade papers, in which Dr. Riesenfeld was credited with having said that "Eyes of Youth" was the greatest picture he ever saw. This statement was misquoted, due to a technical error, for Dr. Riesenfeld never made any such assertion.

Capellani Gets Braddon

John D. Braddon has been engaged by the Albert Capellani Productions, Inc., as the art director for "The Fortune Teller," the picture which Marjories Rambeau is now making for Pathe.

Universal Buys Four New Stories

Producing Company Announces the Purchase of Popular Tales and Plans Increased Activities

BEGINNING January 1 next year, Universal announces "the production of some of the most elaborate and entertaining photoplays ever made for the public." This company has just completed its biggest production season and during the lull is preparing the studio for even greater activities, it is said. A communication received this week from the studios stated that general repairs were being made, and that some new material was being received.

With this idea in view Universal has purchased four new stories which have been widely read. Mary MacLaren has been chosen as the star in one of these stories, "The Forged Bride," which was written by J. C. Hawks. This story is said to be one of the most dramatic ever assigned to Mary MacLaren, and Universal officials look forward to a master production in this new vehicle.

One of the best works of Francis Holman Day, "The Red Lane," is to be given a screen version. This story is reported to abound with adventure and is said to contain a delightful love interest throughout. The scenes are laid near the Canadian border and the story deals largely with the life of the smugglers in that vicinity.

Bayard Veiller, well known author of "Within the Law" and "The Thirteenth Chair," is the author of "The Primrose Path," which will also be included in Universal's next year's program. Clyde Fitch's famous play, "The Way of the World," in which Mary Mannering starred on the stage, will also be produced.

Cissy Fitzgerald, who is appearing in a series of two-reel comedies to be released by United Picture Theatres of America

TWO years ago we started to produce the group of pictures known as Universal Special Attractions. We told you then that these were to be not only the best pictures that Universal could produce but also the best pictures that anyone could produce.

WHAT happened? This happened. When the year was ended it was found that the Universal product had averaged higher than any other group with the same number of pictures. More than this—it averaged higher than the best pictures from any number of groups. And the Second Year's product topped the First. We made good.

WE now offer you twelve of the Third Year's Pictures--the BIG MONEY TWELVE--so named because we know they will net you your biggest profits and because we have made good on our promises and so are not afraid to ask you the prices that the BIG MONEY TWELVE are worth to you--and to your audiences--and to ourselves. Look thru the list on the two pages following. You will say when they are on your screen--"The finest moving pictures that the Art has yet produced."

UNIVERSAL

Carl Laemmle offers

The Big Money

Harry Carey

The best actor among all the host of Western character portrayers in "A GUN FIGHTIN' GENTLEMAN" and "MARKED MEN"

GOOD showmanship says: "Mix up your offerings. Keep them delighted with a wide variety of pictures—always wondering happily what's coming next. Have something for everybody—then everybody will come."

Something for everybody! That's the Keynote of the BIG MONEY TWELVE—a series that can't be equalled for its tremendous variety of interest.

Edith Roberts

Who came into her own in "Lasca" and whom everyone in your audience will love in "THE TRIFLERS" A Picture of a Pretty Pretender.

Ora Carew

Who scored a hit in the well-known picture "Loot" and who will make another in the delightful Comedy-Drama "UNDER SUSPICION"

Francelia Billington

Known everywhere for her intelligent, artistic portrayal of the Wife in Von Stroheim's "Blind Husbands" in "THE DAY SHE PAID" A Fannie Hurst story picturized

James J. Corbett

The most genuinely popular actor-athlete that the stage has ever known and now a smashing hit in pictures "THE PRINCE OF AVENUE A"

UNIVERSAL

Twelve Universal Special Attractions

YOUR BIG MONEY TWELVE covers every kind of successful photodrama that you can show—Comedy drama—Emotional drama—Character drama. In locations, these wonderful pictures range from flowery Japan across the Western plains into the heart of New York City.

And the men and women who play them are national stars whose remarkable talents are now at their very zenith. Read these lists carefully—you'll not find a more pleasing prospect for many months to come.

Mary MacLaren

The creator of a distinct type of heart-appeal pictures which have come to be known as "Mary MacLaren's Own"

in

"THE POINTING FINGER"

and "ROUGE AND RICHES"

Frank Mayo

Clean cut—virile—talented—with a finish to his work which few leading men can give you

in

"LASCA"

A Poem in Pictures

and "A PEDDLER OF LIES"

A Henry F. Rowland Novel

Tsuru Aoki

Mrs. Sessue Hayakawa—a flower of Japan, in a marvelous picture of diplomatic intrigue laid in both East and West

"LOCKED LIPS"

Monroe Salisbury

One of the finest emotional actors that the screen has ever known, in a picture that gives him his greatest opportunity:

"THE "PHANTOM MELODY"

SOMETHING for everybody! Twelve unbeatable pictures offered strictly on their merits to Those Showmen who know that Quality in entertainment means bigger receipts today than ever before.

PICTURES

A Picture you've never seen

IF costuming and subject are not out of date, a picture you've never seen is just as new as new. Some of the pictures listed here you've never seen and yet they're better than new—because they're proven successes.

EVERY one of these talented actors and actresses has become a universally popular favorite. To accomplish this, they had to have good pictures. Here are those pictures--the most recent in which they have indubitably made good.

If you show them, you too, will make good.

HARRY CAREY The Ace of the Saddle	FRANK MAYO A Little Brother of the Rich	MONROE SALISBURY Sundown Trail His Divorced Wife
MARY MacLAREN Bonnie, Bonnie Lassie	FRITZI BRUNETTE The Woman Under Cover	ORA CAREW Loot
KENNETH HARLAN The Trembling Hour	ROBERT ANDERSON Common Property	OLIVE TELL The Trap

Universal Special Attractions

Industrial Films to Profit Showmen

Alfred Black Announces Arrangement with Industrial Department of Universal Whereby Exhibitor Will Be Paid Fixed Sum for Showing Industrial Motion Pictures

A STATEMENT issued by Alfred S. Black, President of the Motion Picture Exhibitors of America, Inc., is indicative of a stabilizing arrangement reached which will in future give the industrial picture a real position with the exhibitor, who in turn will derive just revenue from such showings. The M. P. E. of A. has come to an agreement on all points with the Industrial and Educational Department of Universal Film, probably the largest producer of such film subjects.

Mr. Black's statement follows:

"Since my election to the presidency of the Motion Picture Exhibitors of America, Inc., which covers every State in the Union, I have devoted much of my time to the problem of educational and industrial motion pictures and their relation to the theatre owners and the public.

"I have reached the conclusion that such pictures are as much a part of American national life as the pictures made exclusively for entertainment, and in this view I am supported by nine-tenths of the exhibitors of the country and other thinking men."

Industrials Necessary

"The only question with exhibitors is, How shall educational and industrial pictures be distributed and shown to the patrons of motion picture theatres?

"For exhibitors to attempt to stop the showing of such pictures would be like trying to sweep the ocean back with a broom. It simply can't be done. Yet the exhibitors as a whole have been going it blindly, and deriving no direct revenue from the industrial and educational use of their screens. Further than that, by reason of careless and unbusinesslike methods, the public has been the loser.

"I now have the privilege of announcing to exhibitors that an arrangement has been made whereby they are to receive direct compensation for the exhibition of industrial and educational pictures, and at the same time assist in providing funds for the support of their national and State organizations, which are constantly engaged in the work of lessening the burdens of taxation, fighting ill-advised and vicious censorship and in general looking after the interests of the exhibitors.

"Industrial and educational motion pictures as we now know them are a development of the last two years, and one company alone is largely responsible for the condition of semi-perfection that now exists. I refer to the Universal Film Manufacturing Company and particularly to the Industrial and Educational Department of that company under the general managership of Harry Levey.

"Scientific and industrial development expeditions sent out under the auspices of the Industrial and Educational Department of the Universal are covering all parts of the world. One that I happen to know about has been in Sumatra and the rubber producing districts of the Far East where some thirty millions of feet of motion pictures were made. All phases of tropical life are shown, in addition to the history of rubber from the planting of the pod to the manufacture of goods for human use.

"At a conference in New York on Friday, December 5, with officials of the Universal Film Manufacturing Company, I was informed that Universal's Industrial and Educational Department had reached such proportions that it was desirable for the exhibitor to share in the profits realized from the exhibition of industrial and educational pictures.

"An arrangement was entered into whereby motion picture exhibitors of the country shall be paid a fixed sum for the exhibition of industrial and educational motion pictures distributed by the Universal.

"In addition, the Motion Picture Exhibitors of America, Inc., will receive a percentage of the gross revenue realized by the Universal for the distribution of pictures. This money will go into the general fund of the organization and be used in connection with its taxation, censorship and other welfare work.

"A contract to this effect has been entered into and the exhibitors showing Universal industrial and educational pictures in the future will receive compensation according to terms of the contract, which is eminently satisfactory. When such pictures are exhibited on the screen, according to an official booking arrangement, report to that effect will be made to the officers of the league and settlement will be made on the basis of the returns.

"In this way general circulation is guaranteed and the exhibitor is assured of his share in the profits. The exhibitor will not, as in the past, be asked merely to fill in his program with industrial and educational pictures but be a partner in the enterprise."

Plan Book for Brenon Picture

An Extensive Line of Exploitation Helps Has Been Prepared for the Marie Doro Starring Vehicle

IT is announced that the first special feature to be distributed by Republic Pictures will be the Herbert Brenon picture, in which Marie Doro is the illustrious star. This six reel mystery film will have prints in all of the 22 branch offices this week, and the small army of Republic salesmen are said to be on their toes ready to make a record. Every sort of advertising medium has been provided, according to reports, from a 24-sheet stand to an appropriate lapel button.

The lithograph material is multi-colored and has been engraved from sketches made by Henry S. Potter. Besides the twenty-four sheet stands a fine line of six, three and one sheets are included. A splendid piece of lithograph work has been done on the window-cards. The lobby displays embrace 8 by 10's, 11 by 14's and 22 by 28's illustrations from the picture. Slides in four colors, advertising cuts of original designs, matrices for newspaper work, cuts of scenes from the feature in various sizes and an original and positive box-office magnet in the shape of an advertising novelty never employed before in exploiting a picture are included. "12:10" has the largest line of accessories ever provided the exhibitor to cash in big.

A plan book for "12:10" has been provided. Twelve different kinds of seat-selling stunts are put up to the exhibitor. These are all practical and inexpensive. No special resource is required to convert them to profitable use. They are as good for a large city as for the smallest town.

The press notices in the plan book have been written from a newspaper angle with the single eye to put before the public the strongest appeal of the feature. There are enough of these notices to keep the papers busy for a week or more.

The exhibitor is also told just what element of the picture to play up and how to do it. What is there about the picture that will make it draw, and how to get this to his people. Program readers and "tease copy" are set forth and a number of perfect tieups with newspapers and stores are indicated, and "how to go about" to do it is clearly and tersely told.

Rush Delivery on Anita Stewart Feature

When a print of Anita Stewart's "Mary Regan" was returned to the Cleveland First National Exchange, it was found that 400 feet of one reel were missing. There had been a fire. "Mary Regan" was booked in a Cleveland suburban theatre next day, and that was the only print the Cleveland office had available. The Cleveland exchange "long-distanced" to ask the Rothacker Film Mfg. Co.'s Chicago plant, where the "Mary Regan" negative is kept, whether it could be done.

According to reports, the night watchman received the telephoned S. O. S. at 8:30 in the evening. G. H. Gibson, superintendent of laboratories, was at the plant at 9:30. No golden little moments escaped him. By 11 o'clock a special messenger was aboard a train for Cleveland, carrying the 400 feet of celluloid—and the feature was shown at 11 a.m. in the suburban theatre as per schedule, it is said.

ROARING CLOSER

THE difference between a Universal S and the ordinary Chapter Play is t difference between an express train a a local—between a perfectly assembled c car and a rattletrap "side-door Pullman."

"THI

18 EPISODES of the STRANGEST CHARACTER ever SCREENED

18 WEEKS of THRILLS THRILLS THRILLS

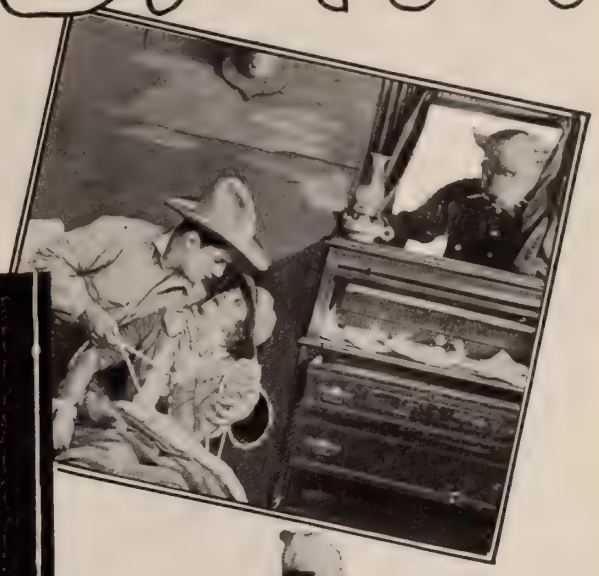
Played by an
ALL-STAR CAS
including
Kathleen O'Connor
Jack Perrin
Leonard Clapham
Gertrude Astor
Jim Farley
Henry Barrows
J. Barney Sherry
and
A Host of Talented Universa Players

Your Big Help-Book on the War

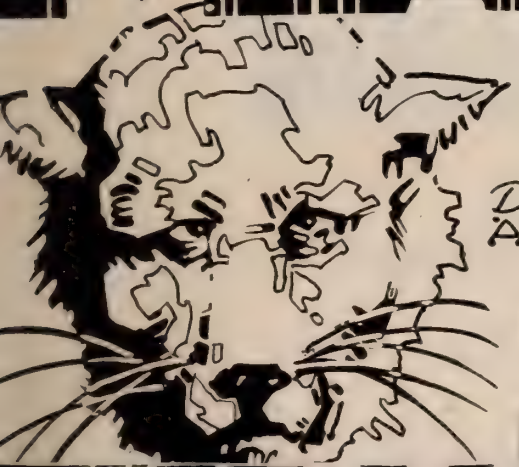
UNIVERSAL

EVERY DAY!

IF you don't yet know the money there is for you in a Universal Serial you will become your own best friend by investigating this business of making money every week for eighteen weeks. Do this now—today.



LION MAN



Directed by
Al RUSSELL

PICTURES

In a 500-word review, *The Morning Telegraph* of New York City says:

"In the opinion of this reviewer, the Capitol is running one of the three best pictures of the year this week. Its title is "BLIND HUSBANDS" and it is the production of Eric von Stroheim. For detail, atmosphere and penetrating character drawing it is *in a class by itself*. It would be possible to write at length of the scenic beauties of the picture. It catches the very air and soul of the mountains."

"BLIND HUSBANDS"

Von Stroheim's Wonderplay

A

UNIVERSAL-JEWEL PRODUCTION DE LUXE

Offered by

CARL LAEMMLE

UNIVERSAL

The same reviewer further says:

"Mr. Stroheim's analysis of the character of the officer is a real achievement. It isn't a pretty picture he draws of Von Steuben, but it is a remarkably accurate one. And his acting of the role is *immensely clever.*

"Francelia Billington, as the wife, and Sam De Grasse, as the husband, also do notable work.

"It is an *artistic achievement.*"

"BLIND HUSBANDS"

Von Stroheim's Wonderplay

A

UNIVERSAL-JEWEL PRODUCTION DE LUXE

Offered by

CARL LAEMMLE

PICTURES

Capital Books Adventure Reels

Intends to Show First Ten Robertson-Cole Adventure Scenics—Bowes Likes the Subjects

PROOF of the soundness of the Robertson-Cole prediction that the coming year is to witness a greatly widened popularity of short subjects is shown in the contract which the new Capitol theatre, the largest house in the world, has just closed with the Robertson-Cole Distributing Corporation for the showing of the first ten of the Robertson-Cole Adventure Scenics.

Explaining how his theatre came to be the first New York house to book the Robertson-Cole Adventure Scenics, Edward Bowes, managing director of the Capitol, said:

"The Robertson-Cole Adventure Scenics appealed to us on first screening as a unique series, which would interest our patrons. Not the least element in choosing these pictures was the human interest which has been artistically woven throughout. The scenics seem to us quite individual and inviting."

The first of the Adventure Scenics which A. S. Kirkpatrick, vice-president and general manager of the Robertson-Cole Distributing Corporation, is sending to the Capitol, opened December 14, as a part of the regular program. It is Adventure Scenic, No. 1, which has been called, "The Forbidden River." This picture shows a daring descent of the Salmon River, in central Idaho, a stream which an official government report declared to be unnavigable.

Jesse G. Sill and H. H. Brownell, who with John Rantz, scenario writer, are leaders in the Adventure Scenics Corporation, personally made this picture with the aid of a most unusual character, Capt. Guleke, a retired sea captain, who has the reputation of being the only white man alive able to pilot a boat through the turbulent rapids of the Salmon River. In a small boat he carried the camera men through the most picturesque parts of the 300 miles of foaming water. From boat and shore they "shot" vistas which have never been surpassed for wild grandeur and beauty.

"The Forbidden River" will be followed by other subjects. Already several of these pictures are completed, and others are under way. Later pictures will be "The Tempest," showing an angry sea whipping the rocky coast of Oregon; "Flaming Ice," showing the rare and glorious effects when the sun plays over a glacier; "Waters of Destiny," being a study of the development of lakes and "Sheep of Leavenworth," a beautiful pastoral picture, showing herds of sheep in the great reaches of Northern Oregon.

Pictures of Cartoon Character

"Bringing Up Father," MacManus' Creation, Will Be Filmed by Christie

THAT another important film enterprise will be started in Los Angeles immediately was announced by Charles H. Christie, general manager of the Christie Film Company, on his return from New York where he closed a contract with William Randolph Hearst and the International Film Company for the production of a series of two-reel film comedies based on the famous series of cartoons, Bringing Up Father, created by George McManus for the Hearst publications.

In accordance with the terms of the contract whereby the well known "Jiggs" will be brought to life on the screen, the comedies will be filmed by the Christie Film Company and directed under the supervision of Al E. Christie.

Johhny Ray, of the well-known vaudeville team of Johnny and Emma Ray, has already arrived in Los Angeles, having been selected by the Hearst organization as being the most acceptable character to portray the role of Jiggs. Ray is already known to stage goers for his Irish characterizations and it is said that he will give an exceedingly life-like portrayal of McManus' famous cartoon personage in reality on the screen.

Other important players who will appear in the two-reel comedy series are yet to be chosen, tests of more than a hundred players having been made. Selection of these characters will be made in time for the production of the first film, which will be started December 15 by Al E. Christie.

In order to carry out this new enterprise, the Christie Company has constructed new buildings on its property at Sunset and Gower streets, where one large open stage is being roofed over to insure favorable conditions of production during the winter. Other stages and a new dressing room building have been built, on account of this new contract and the further demands of the already established Christie Comedies which will be produced as usual on an even larger scale.

"The Blindness of Youth" is being state-righted by Foundation Film Corporation

Conway Tearle has been engaged by Harry Garson to support Clara Kimball Young in her next Equity picture, "The Forbidden Woman."

Charles W. Johnson, projection superviso

SIMPLEX NOTES

PRINCE GETS SIMPLEX PROJECTION

While the Prince of Wales on his re cent visit to the metropolis laughe chuckled and applauded the antics of Mu and Jeff on the screen of Fox's Academ of Music on 14th street, a heavy buil quite resourceful looking man sat outsid of the projection room watching with in terest, not the subject upon the screen a much as the manner in which this sam subject was being projected.

This man, familiarly known as "C. W. by the hundreds of projectionists in Ne York City as well as those of the exten sive Fox Circuit, is Charles W. Johnson projection supervisor for William Fox.

Mr. Johnson has served in the latter ca pacity for the past thirteen years, durin which time he has evolved many individ ual ideas toward the improvement of pro jection in the various Fox houses, all o which are noted today for the high-clas manner in which their various film sub jects are treated upon the screen.

To Mr. Johnson goes much of the credi of providing the splendid projection whic characterized the performance in question for under his capable supervision the Sim plex Projectors as well as all other pro jection room equipment is kept in a highly efficient condition.

Mr. Johnson has perfected a projection system in which the Simplex plays an important part in all of the Fox houses and exchanges through the use of his own conception of screen material and preparation as well as in light and stage effects which are carried out in complete detail throughout the Fox Circuit.

Mr. Johnson's contributions to projection problems have appeared in various trade papers.

From Foreign Service

Lieut. M. G. Watkins, well-known in the state right field, has returned to this country after thirteen months service in France and Roumania.

Harry Ward Leaves for England; Honored by Friends

Harry Ward of Ward's Films, Ltd., London, who has been visiting our shores, left for England on the Mauretania last week, accompanied by his associate Henry Cundy. On the eve of his departure, Mr. Ward gave a farewell dinner which was held in the Yacht Room of the Hotel Astor. It was a representative gathering of film men and members of the press. After the dinner conditions were discussed on the business relationship between England and America from a film standpoint.

Mr. Ward in addressing the guests said that the conditions in the United Kingdom for films was getting better each day and that it was only a matter of a short time when the English market for films would catch up to their pre-war schedule, and with the possibilities of being in a better position to handle American films than they have ever been before.

Mr. Ward, as a token of appreciation for the many courtesies extended him during his visit, presented each of the guests with a very handsome combination card case and memo book.

Mr. Ward's friends, not to be outdone, presented him with a magnificent platinum and gold watch, together with a chain and knife which was suitably engraved.

Among those present were Henry I. Cundy, Walter Hoff Seely, Gerald B. Wadsworth, Gus Schlesinger, M. B. Schlesinger, A. J. McCosker, John W. Semler, Henry L. Sherman, William A. Johnston, George Blaisdell, J. W. Alicoate, J. Dannenberg, A. McClellan, Albert A. Cormier and George W. Newgass.

New Capital Production with Al Jennings

"The Fugitive's Life," the striking narrative of the meeting of Al Jennings, the celebrated ex-bandit with O. Henry, noted writer of short stories, in a drowsy village of Honduras, at a time when the two were able to take part in a revolution brewing just then, has been completed at the Hollywood Studio of the Capital Film Company, under the direction of H. W. Bergman.

The picture is the first of a series of short features which are being made, having as a basis, the life-long friendship which existed between Jennings and Sidney Porter, whose penname of O. Henry made him beloved by thousands who read his fiction.

In the production, Al Jennings, himself, plays the role of the adventurous bandit, while Clarence Apeck is surprisingly similar to the real O. Henry in his portrayal of that character. Vivian Gane appears opposite Al Jennings in those scenes of a romantic nature.

The picture now is being cut and edited, after which it will be shipped East for release at an early date.

"The Sultan of Djazz" is the next of the Cuckoo Comedies to be released. The story permits of much comedy and keeps the Cuckoo girls much in evidence because its scenes are laid in the harem of a Sultan. Bobby Burns and Jobyna Ralston are the featured players.

"Eyes of Youth" in Windy City

Reichenbach Puts Over First Equity Production; Warmly Received by All Classes in Chicago

Clara Kimball Young in a tense moment from "Eyes of Youth," an Equity release

ONE of the most remarkable demonstrations of the susceptibility of the public to bigger and better motion picture productions was demonstrated at the Playhouse, Chicago, where Clara Kimball Young in "Eyes of Youth" played the first of a four weeks' engagement.

Despite severe wind storms along Michigan Avenue, the boulevard fronting the lake, and in spite of rain and flurries of snow, "Eyes of Youth" attracted two hundred and ninety more paid admissions to the house than had ever been attracted before and this also, in the face of advanced prices of admission.

Manager Smith and Director Spencer, following the third day which was the most inclement of the week, announced that "Eyes of Youth" would be kept on for at least a month and that it would be retained if the final week's business justified.

An unusual campaign of advertising was conducted by the Playhouse under the direction of Harry Reichenbach of Equity Pictures.

A consistent policy of large display advertisements, alternating in the larger circulation dailies, were used. Four column twelve inch ads, first in the Examiner, then the American, and then the Evening Post and Journal were used, and showing the excellent spirit of co-operation on the part of the Herald Examiner and American of the Hearst chain and the Evening Post, each day, for fourteen days these three papers ran news stories on the forthcoming engagement and on the day following the opening ran full column reviews with layouts of photos.

The policy of the Chicago Tribune of permitting its reviewer, Mae Tinee, to write her reviews in a facetious vein, and in a light, humorous manner, was anticipated by Reichenbach who sent a mailing list of five thousand club women and men, stating that "Eyes of Youth" was not being advertised extensively in the Tribune because of the Tribune policy of taking films too lightly.

A huge banner stretched across State Street at the corner of Madison, the busiest section of the shopping district, attracted considerable attention, as did a display advertisement thrown on the side of the City Hall by means of a stereoptican machine erected in an office opposite.

Chicago has not responded to a film production in any better fashion, in recent history and the bookings on "Eyes of Youth" already total seventy thousand dollars in Illinois alone.

Asher Brothers, Lubliner and Trinz, Jones Linick and Shaeffer, Balaban and Katz, Cooper and Wallace and all other circuits have already signed for larger runs than is their wont, while independent houses are stretching their engagements, from one to two days more than usual.

San Francisco, Los Angeles, Portland, Newark, New Jersey and Cleveland, Ohio, announce spectacular results from first run of the first Equity picture while Boston opens an indefinite engagement December 10 at dollar prices.

Harry Reichenbach, general exploitation director for Equity, and Miss Young will spend the next two weeks in Boston and Louisville.

Fox Branches in Marseilles and Paris Enlarged

A report from the Fox Film Corporation conveys the information that owing to the great demand for Fox films, it has become necessary for the Fox Film Society Anonyme, as the Paris branch office of Fox Film Corporation is known, to increase its staff materially and to enlarge its quarters. The Fox office at Marseilles has had a similar experience and has augmented its staff, it is said.

An important element in the popularity of Fox Films with the French exhibitors is said to be the fine service furnished to them by the branch offices in that country. It is stated that they not only furnish the exhibitor with every possible aid for insuring a successful exploitation campaign, but supplement this service with liberal newspaper and magazine advertisements and with extensive poster publicity.

Jane McAlpine, featured in Wm. Steiner's company in two-reel detective stories

Read Special First in Chicago

"The Lone Wolf's Daughter" Second Production with Louise Glaum to Have Premiere in West

W. W. HODKINSON Corporation announces the premiere presentation in America of J. Parker Read Jr.'s second Louise Glaum special production, "The Lone Wolf's Daughter," at the Alcazar theatre, Chicago for a two weeks' engagement beginning December 21. This first booking and presentation of the big Louis Joseph Vance story was made by W. C. Dineen, the general manager of the Moir chain of theatres in Illinois and the first print for the engagement was sent by messenger from the Thomas H. Ince studios in Los Angeles, where Mr. Read's productions are made.

The conditions under which Chicago exhibitors were the first in the country to see this big new production were peculiar. An executive of the Hodkinson organization going to Chicago for a hurried business trip wired ahead that he was bringing a picture in which the big first runs of Chicago undoubtedly would be interested and suggested that these exhibitors be invited for an advance screening on the following day. Perhaps a dozen of Chicago's leading exhibitor factors with individual houses or circuits, accepted an invitation to see a picture whose title, star or producer they did not know until the picture was flashed on the screen. At the conclusion of the showing S. J. Goldman, Hodkinson Chicago manager, closed his first run contract with Mr. Dineen, who, coming from Canada recently to operate their Moir theatres, has had a series of conspicuous successes to his credit in the Rose, Boston and Alcazar theatres.

"The Lone Wolf's Daughter" is now available for pre-release, protected run engagements in the largest cities and has available for pre-release, protected run been booked to date by each first run exhibitor who has seen the picture in the half dozen cities where the prints have arrived for screening. In the Chicago territory, with its first opportunity for inspection, as a trade showing, booking of the first run factors throughout the territory is virtually completed and the volume of business thus far calls for a larger number of prints in simultaneous use in the territory than have ever before worked on a picture distributed in the zone by the Hodkinson organization.

"The Lone Wolf's Daughter" is a thrilling, colorful story of romance, intrigue and action with its scenes ranging from the splendors of Buckingham Palace and the temptingly beautiful home of a master criminal to the mysterious depths of the oriental Limehouse district of London.

Albert E. Smith, president of Vitagraph

Big Contract Given Wm. Duncan

Vitagraph Signs Serial Player; A Million Dollar Serial Is Announced as Coming

ALBERT E. SMITH, president of Vitagraph, has signed up William Duncan, the serial star, to a contract which it is said makes Duncan the highest paid artist in his particular field.

Under the new arrangement Duncan will immediately start a super-serial on which it is announced that $1,000,000 will be expended.

In a telegram to John M. Quinn, general manager, Mr. Smith declared that the Duncan productions now on the way will usher in a new era in the serial division of motion pictures. It is his opinion that the productions will establish the permanent achievement of super-serial science.

After signing his new contract Mr. Duncan said: "I am convinced that the day of big serials is here at last, and that from now on every first-class theatre will run these continued subjects in the same fashion as every first-class magazine runs serial stories. It is my ambition to make this coming serial the climax of all my efforts in this line, dramatically, scenically and sensationally."

It will be recalled that Duncan has been surrounded particularly by plot logic. Duncan serials have one and all stood solidly for their possession of "horse sense" dramatic sequence and plausibility.

William Duncan, Vitagraph star

Sunshine Comedies Said to Be Popular as Features

Statistics just compiled in the office of Fox Film Corporation show that Fox Sunshine Comedies are as popular today as the regular feature pictures being shown by the big motion picture houses.

The supervising director of Fox Sunshine Comedies, Hampton Del Ruth, has five big companies working under his aides. Del Ruth's directors include Jack Blystone, Eddie Cline, Roy Del Ruth, Delmar Lord, K. G. Maclean and several others. His leading comedians are Chester Conklin, Glen Cavender, Tom Kennedy, Harry Booker, Bill Franey, Alice Davenport, Jack Cooper, "Slim" Somerville, Marvel Rae, Ethel Teare, Ed. Kennedy, Harry McCoy, Billie Armstrong and Laura LaVarnie.

First Fay Film Comedy Now Completed

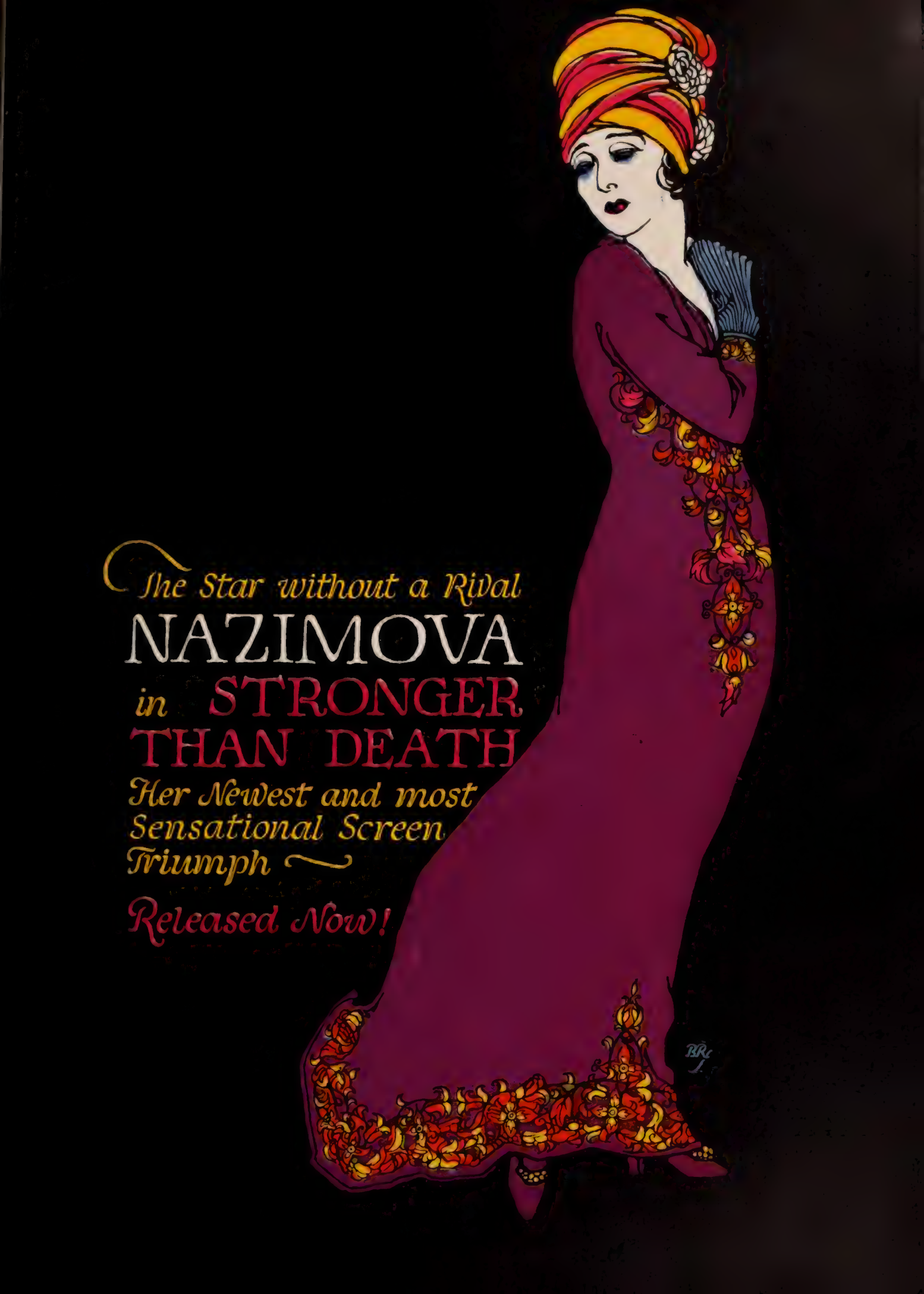
The newly organized Fay Films Company, a producing organization, headed Rupert F. Fry, and several other capitalists of Milwaukee, has completed its first single reel comedy, featuring Harry Cane the "Hurricane of Comedy." The release of 26 one reelers, in which Mr. Cane is to be the central figure, are planned by the new company.

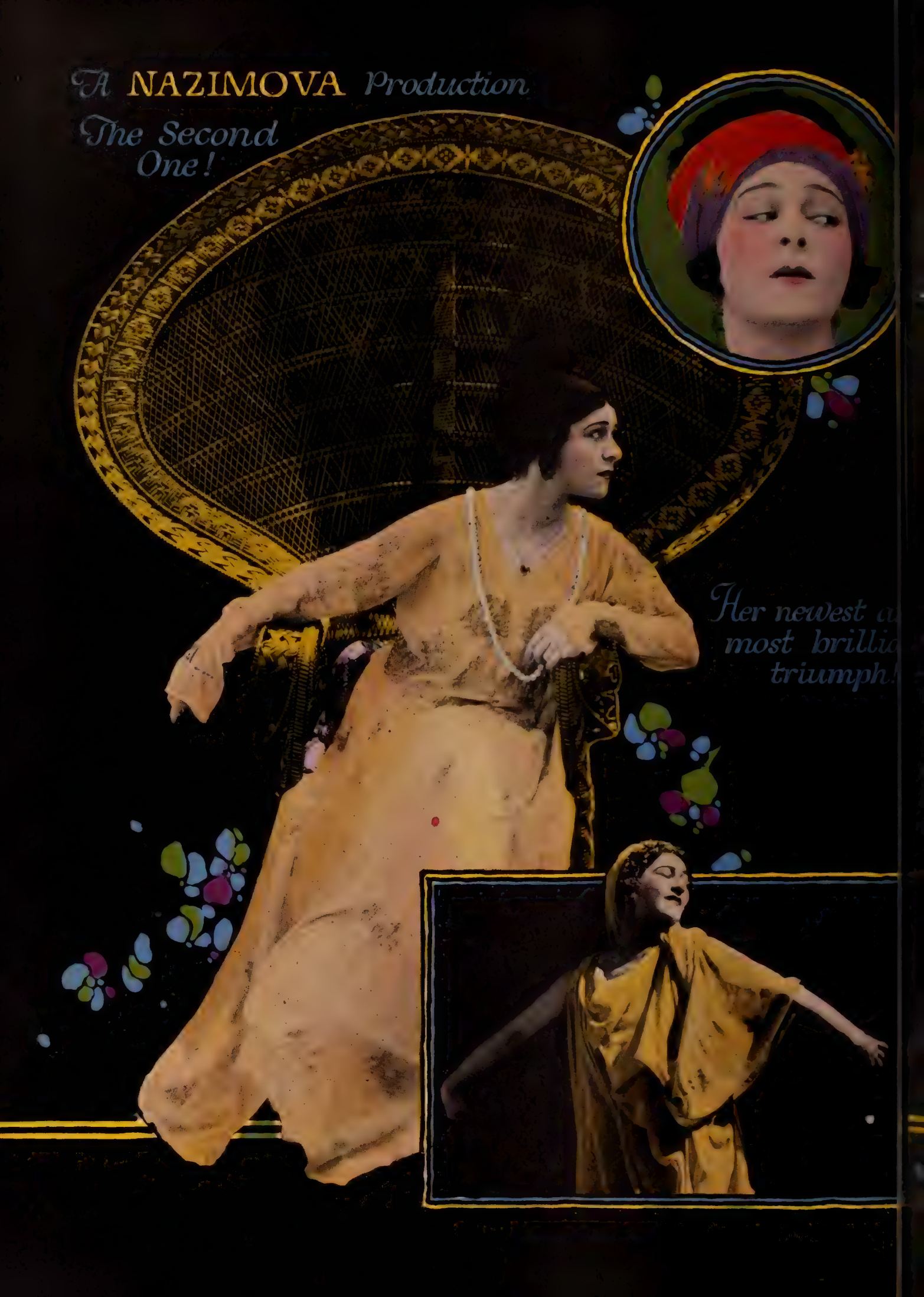
The first picture completed is a comedy thriller from start to finish, containing numerous hair-raising stunts, including dangling from beneath flying aeroplanes and falling down factory chimneys. The stories are being written and the productions directed by Putnam Hoover.

Frank S. Mattison, the general manager of the Fay Films Company, which has offices at 1737 N. Campbell avenue, Chicago, has negotiations now pending, disposing the entire world rights to the pictures. Arrangements have also been made for a permanent studio of the company to be located near Jacksonville, Florida.

Edw. A. MacManus Completing Film, Mott Osborne's Prison Story

Edward A. MacManus is rapidly completing the assembling of his new production, "The Gray Brother," founded on story of prison life by Thomas Mott Osborne and directed by Sidney Olcott. Mr. Osborne who saw the production Monday expressed his extreme gratification with what he describes "as a truly marvelous visualization of a heart throbbing human drama." Mr. MacManus hopes to announce the date of the release of his production within a few days.


The Star without a Rival
NAZIMOVA
in STRONGER THAN DEATH
Her Newest and most Sensational Screen Triumph
Released Now!


A NAZIMOVA Production
The Second One!
Her newest a
most brilli
triumph!

Richard A. Rowland & Maxwell Karger announce

NAZIMOVA

in

STRONGER THAN DEATH

A tremendously dramatic screen version of I.A.R. WYLIE'S celebrated story of fascinating India. Adaptation and scenario by CHARLES BRYANT. Directed by HERBERT BLACHE in 7 superb acts.

METRO
Pictures
Corporation

Maxwell Karger,
Director General

Mysterious, colorful India, where East meets West, where life is ever subject to new mysteries, new sensations, is the background of this superb story!

Alive with tense drama, pulsing with a love story that grips and thrills, it surpasses any of this supreme artist's previous great successes.

Unequalled as a Box-Office Attraction!

Unexcelled as an Artistic Achievement!

For story, for direction, for settings, for elaborateness of production, it is worthy of this unrivalled artist's great talents!

As phenomenal as Nazimova's other de luxe productions have been, this tremendous drama eclipses them all!

As the London and Paris music hall dancer who captures a social colony of India against all prejudice and opposition because of her charm and piquant personality, and later saves the life of the man she loves in a native uprising — NAZIMOVA reaches heights destined to surprise even her greatest admirers.

BOOK IT
ADVERTISE IT.
A NAZIMOVA Production is not just a new picture. IT'S A SCREEN EVENT!

Maxwell Karger,
Director General.

METRO
PICTURES CORPORATION

Jury's Imperial Pictures, Ltd., Exclusive Distributors throughout Great Britain. Sir Wm. Jury, Man. Dir.

"Sky-Eye" Announced as Ready for Release

The Sol Lesser organization has completed final details for the release of "Sky-Eye," the serial picture produced with the co-operation of the United Statees Army Air Service by William Steiner. They will release sometime in December on a state-right basis and are now starting on an advertising campaign to exhibitors and public. Mr. Lesser plans to sell all the territory except that in which he has his own exchanges, namely, California, Nevada, Arizona, Illinois, Ohio, Kentucky and Greater New York.

The story is a romance of the Texas Oil Fields and the adventure in aircraft, and is probably the first exponent of its kind in which most of the locale is laid in the clouds.

The picture affords many splendid opportunities for exploitation, the most important being a tie-up closed with the Curtiss Aeroplane and Motor Corporation. The Curtiss people will provide aeroplanes in each one of the twenty leading cities of the United States and Canada where they have branches, and will co-operate direct with the state-right buyer and exhibitor in their advertising and exploitation. As there were over sixty Curtiss planes used in this production a splendid opportunity for this tie-up is afforded.

There are two complete sets of posters, namely two ones, two threes, two sixes and one twenty-four sheet, embodying the most thrilling stunts in the picture as well as the 'love clutch.'

Christie Plot Variety Shows in Three Offerings

Making good his assertion in the announcement last Spring of the Christie special comedies in two reels, that he would offer a variety of stars and of plots in his latest contributions to film comedy, A. E. Christie, chief director of the Christie Comedy Company, offers three new Christie Specials as an example of the progress made in presenting "specials that are specials" in two reels.

With plots of wide variance and three different stars heading the feature casts, the current specials are offered as examples of Christie's aim.

"A Roman Scandal," and "Go West Young Woman" are two of the offerings. The January offering is not titled.

Vera Roehm in Physical Culture Pictures

Miss Vera Roehm, physical culturist is the chief originator and director and one of the leading exponents of "Poise, Grace and Beauty," a series of health and physical culture pictures shortly to be produced by Famous Players-Lasky Corporation for the Paramount Magazine.

The first release will be on December 28 and will be followed by succeeding lessons in hygiene and physical training on a weekly basis for three weeks, and then biweekly in the Paramount Magazine.

Geraldine Farrar, Lou Tellegen and Alec B. Francis in Goldwyn's "Flame of the Desert"

Four Universal Series On Way

Three of These Are Being Turned Out at Universal City; Fourth Under Production in the Far East

FOUR new serials are now in course of production by Universal, each of which is announced as a distinct novelty in the way of chaptered thrillers. Three of them are being produced in and around Universal City, while the other is being filmed in the Orient.

Universal declares that "The main difference in these episodic melodramas lies in the fact that they have not been constructed merely for the sake of thrills, but are plausible stories, containing sufficient tense situations and stirring climaxes to lend themselves to serial treatment."

"The Man Hunter," starring Art Acord, supported by Mildred Moore, is a western story, directed by Reeves Eason. In the cast also appear George Fields, Beatrice Dominguez, Charles Newton, Tote Dugrow and others. This production is now in its sixth episode.

Al Russell is now working on the thirteenth episode of "The Lion Man," based on "The Strange Case of Cavendish," by Randall Parrish. Kathleen O'Connor and Jack Parrin are featured in this serial, with the assistance of Henry Barrows, Gertrude Astor, Leonard Clapham, Slim Pagett and Mack Wright.

A serial entitled "The Vanishing Dagger," starring Eddie Polo, supported by Thelma Percy, G. Norman Hammond, Ray Ripley, Ruth Royce, Laura Oakley, Texas Watts and Captain Jarvis, has just been started at Universal City, under the direcmultiple reel comedies, at the Rialo thetion of Jacques Jaccard.

The fourth serial, "The Petals of Lao Tze," is being filmed in Japan and other countries in the far east. The star is Marie Walcamp, and the director is Henry McRae. Miss Walcamp's leading man is Harland Tucker and other important players are George Nively, Wadsworth Harris and Otto Lederer.

Exploitation Aids Ready for "The Superman"

According to a report from W. H. Productions Company, the Tower Film Company announces that there is now ready a special press book on the production, "The Superman." This book is said to cover every phase in the exploitation of this unique melodrama. There is illustrated a complete line of posters and the 8 x 10 and the 11 x 14 lobby photographs. Attractive single and double column newspaper advertising cuts are specially prepared with suggested "copy" for the exhibitor's use. The announcement also includes mention of valuable out-door displays, box-office, lobby and window displays.

Lloyd Comedy at Big New York Playhouses

Dr. Hugo Riesenfeld, managing director of the Rivoli theatre, presented Harold Lloyd for the first time at the Rivoli in his new series of $100,000 two-reel comedies, when "Captain Kidd's Kids" was shown there during the week of November 30. Dr. Riesenfeld featured "Bumping into Broadway," first of the Lloyd series of atre during the week of November 2.

Goldwyn's New Year Offerings

Eight Big Productions, Each Backed by Direct to Public Advertising, Are Scheduled

GOLDWYN PICTURES CORP., will enter the new year with a remarkably strong list of productions comprising the first eight releases, in which there are one Eminent Authors Picture, one Rex Beach, two starring Tom Moore, one Mabel Normand, one Madge Kennedy, one Pauline Frederick and one Jack Pickford. The order of issue just authorized by Samuel Goldwyn reads: "Pinto," "Toby's Bow," "The Silver Horde," "The Cup of Fury," "The Blooming Angel," "Duds," "The Little Shepherd of Kingdom Come" and "The Paliser Case."

All of the productions selected to lead off the Goldwyn releases for the coming year have been completed at the Culver City Studios and advance prints of most of them have been shipped to New York and viewed by Mr. Goldwyn before pronounced ready for the market.

Of great importance to the exhibitor is the fact that every picture on the list will be backed by the "direct to the public" advertising campaign launched in hundreds of newspapers, December 1.

As a follow-up for the phenomenally successful "Jinx," another Mabel Normand production was selected as the opening release on the new schedule. It is "Pinto," a story written and directed by Victor Schertzinger, presenting the Goldwyn comedienne in the character of a western cowgirl.

"Toby's Bow" is a Tom Moore picture, adapted from the stage play by John Taintor Foote and directed by Harry Beaumont. It presents a swift-moving, intensely interesting story that advances to an unexpected climax. In the notable cast supporting Mr. Moore, Doris Pawn occupies the place of first prominence. Others include Arthur Housman, Macey Harlam, Ruby LaFayette, Augustus Phillips and Colin Kenny.

With "The Girl From Outside" still at the height of its popularity, Goldwyn will release another Rex Beach picture, "The Silver Horde." According to advance reports, it excels even earlier productions of the greatest of all interpreters of life in the far North.

In novel form, "The Cup of Fury" has been accorded a place among the finest of Rupert Hughes' works. Profiting by a wide circulation in book form, "The Cup of Fury" is still fresh in the minds of thousands of readers who will be anxious to see the pictorial adaptation as presented by Helene Chadwick, Rockliffe Fellows, Sydney Ainsworth, Florence Deshon and other players of equal reputation. T. Hayes Hunter directed the production.

The fifth picture on the new schedule is the Madge Kennedy starring vehicle, "The Blooming Angel," a screen version of a *Saturday Evening Post* story selected because of its peculiar suitability to the Goldwyn star. Then comes "Duds," now being completed by Tom Moore, under the direction of Tom Mills at the Culver City Studios.

"The Little Shepherd of Kingdom Come," from the novel of the same name by John Fox, Jr., marks Jack Pickford's debut as a Goldwyn star.

Concluding the series of eight productions is "The Paliser Case," a dramatic story starring Pauline Frederick, directed by William Parke. Albert Roscoe is Miss Frederick's leading man and numbered in the company are James Neill, Hazel Brennan, Kate Lester, Alec Francis, Warburton Gamble, Edgar Saltus and Carrie Lee Ward.

"Tong Man" Looms Up Largely

Robertson-Cole Expect It to Be Best Hayakawa Has Made—Critics See It Favorably

PREVIEWS of "The Tong Man," current Robertson-Cole release, starring Sessue Hayakawa, indicate that the picture is one of the very best in which Hayakawa has ever appeared. Both trade paper and newspaper critics were struck with the swift action which characterizes the picture, and predict that it will make Nayakawa many new friends, as well as keeping all his old ones interested.

"The Tong Man" was taken for preview showing by the management of Loew's New York Theatre, where large audiences saw it. When seen, a day or two previous in the Robertson-Cole projection room, by trade paper reviewers, the melodramatic and gripping character of the picture was remarked upon. Opening with a crime in Chinatown, "The Tong Man" moves swiftly and continuously up to its last foot. Never is the ultimate happiness and safety of the hero and heroine assured until the very end.

The Tong Man" is based upon Clyde C. Westover's novel, "The Dragon's Daughter," a small green volume, decorated with a yellow dragon, which was a best seller, and crammed from cover to cover with Chinatown atmosphere by its author, a former San Francisco newspaper man, who wrote absorbingly of the greatest of all Celestial colonies in this country. The authentic, rich Chinese atmosphere which characterized the book has in no wise been lost in this picture, which was directed by William Worthington, in the Haworth Studios.

Hayakawa himself took charge of the art direction, and saw to it that the interiors are resplendent with Oriental art. From his home in Hollywood he transported to the studio a great wealth of Oriental art objects. These included bronze lanterns, the large paper lamps and umbrellas which can only be obtained in the Orient, idols of all sorts, curiously carved dishes, vases and incense burners of metal and of china, and so on.

Edward Griffith, who recently joined Vitagraph's staff of directors, is putting real O. Henry atmosphere into "A Philistine in Bohemia," which is now in the making as a two-reel subject.

George Larkin in an exciting moment in "The Tiger's Trail" a Pathe release

Lloyd Hughes Is Latest Ince Star

Famous Players-Lasky Corporation announces that a new star has been added to the Thomas H. Ince firmament in the person of Lloyd Hughes, whose work in the recent Ince productions for Paramount-Artcraft have met with the approval of the Famous Players-Lasky officials. Mr. Hughes recently signed a contract covering a period of five years.

He is said to be among the youngest actors of the silver screen to become a star. After finishing his regular schooling, he took up the study of dramatics with a view to going on the stage but gave this up in a short time when an opportunity presented itself to enter the motion pictures. Some of the productions in which he is said to have played important roles are: "The Turn in the Road," "The Haunted Bedroom," "An Innocent Adventuress," "The Virtuous Thief," and "Dangerous Hours."

Petrova Sells a Play

"The Ghoul," a one-act satirical drama by Mme. Olga Petrova, has just been purchased by *Ainslee's Magazine*, and the Polish artiste has the distinction of being the first author to have a play in this publication, which has hitherto been devoted entirely to stories, essays and poems. "The Ghoul" is one of a series of playlets by the versatile Petrova, which will afterwards be gathered into book form. It is very possible that Madame may herself appear in this play as a vaudeville offering for next year.

Capable Cast in Tarzan Film

A strong cast headed by Gene Pollard in the title role, has been assembled by Numa Pictures for the production "The Return of Tarzan."

George Romain, Franklin B. Coates, Armond Cortez, Walter Miller, Estelle Taylor, Betty Turner, Donna Pepita Ramirez are other players prominent in the cast.

George M. Merrick is supervising the production.

F. P.-Lasky Party Views Europe in the Re-Making

The Famous Players-Lasky Corporation announces that as a result of the photographic work carried on by the Burton Holmes party abroad it will be enabled to offer a series of travel pictures that for interest and unusual features will surpass any short-subject reels of the kind ever turned out.

Mr. Holmes and his party left New York in June for the purpose of getting continental Europe in the re-making. After crossing from England to France, the party set to work at once and photographed the battlefields and war-torn areas of Northeastern France from the North Sea to the southernmost sector of the battle line. Ypres, St. Mihiel, and the Argonne are said to have received special attention.

Belgium was then completely covered, and after that the party journeyed to Alsace-Lorraine. Pictorial views were next secured of the Rhineland and the operations of the American and Allied armies of occupation. At this point Mr. Holmes returned to America, and the party continued its camera work under the direction of Mr. Cowling, journeying through Czecho-Slovakia, Austria, and into Switzerland. At present he is reported to be "shooting" the Pyrennes in Southern France.

Vitagraph Film of "The Fortune Hunter"

According to a report recently received from the offices of the Vitagraph Company, "Tom Terriss has just completed his latest super-feature, 'The Fortune Hunter,' from the celebrated stage success of the same name, starring Earl Williams. He is about to commence upon a version of 'Captain Swift,' which was one of the most popular mystery dramas of the stage ten years back, both in this country and in England. Earl Williams will again be the feature player of this production. It is interesting to note that Mr. Terriss was one of the original members of the play when first produced in England."

Olive Thomas in "Out Yonder," Selznick production

Lloyd Signed for Three Years

Paul Brunet of Pathe Secures Signature of Comedian; Option on Future Services Included

THE services of Harold Lloyd, in his popular comedies, are assured to Pathe for a long term, following an agreement, which gives satisfaction to all parties concerned. Just before he returned to California to resume work on his new series of $100,000 two-reel productions, Lloyd was signed up by Mr. Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., to a contract which binds him to comedies for distribution by Pathe during the next three years. It provides that Lloyd receive one of the highest salaries and guarantees paid to any motion picture star, and contains an option giving Pathe the right to renew the covenant for another long term.

Lloyd was enthusiastic over the arrangement and declared "so long as Pathe continues to treat me as it does you can count on me rooting with the rooster for the rest of my life. It is an inspiration to give me the very best that I have to give and that's what I am going to do!"

Hal E. Roach, president of the Rolin Film Co., producer of the Lloyds said:

"During the four years that I have produced for Pathe, there has never been a time that there has not been a courteous and hearty welcome for me in their New York office. And the communications that I have received from them have been those of gentlemen and business men. The whole organization, from the salesmen in the exchanges to Mr. Brunet, vice-president and general manager, I feel are my friends and are boosting for our profits. I have produced for Pathe under three different administrations but never has Pathe had the pep and go that they have at the present time. Mr. Brunet inspires one with confidence in his business ability and the personal note which he puts in all his dealings."

It was at the request of Mr. Charles Pathe that Lloyd and Mr. Roach came to New York to meet the head of the great international motion picture organization, and to lengthen the terms of Lloyd's contract with Pathe Exchange, Inc.

"We have watched with special interest the steady development of Harold Lloyd as an entertainer," said Mr. Brunet in commenting upon the contract, which assured the services of the young comedian to Pathe virtually for an indefinite period.

"Lloyd is in a class all by himself and his humor is so universal in its quality as to be understood any place in the world where motion pictures are shown.

"We have all along considered Lloyd a most valuable asset, and feel that neither effort nor expense should be spared in the most thorough exploitation of the new two-reel comedies, which have opened so auspiciously in the big first run houses of New York, and the principal cities of the United States."

Lyons and Moran Sign Again

Comedians Stay with Universal Under Long Term Contract—Will Make Five-Reel Subjects in Future

TWO Irish comedians have decided to stay with their old home, "Universal City." Eddie Lyons and Lee Moran have signed a long term contract with Carl Laemmle, Universal's president to produce comedies, not two-reelers as they have in the past but some five reel high class domestic ones. This contract was signed this week and joy reigned in the hearts of the Universal officials as well as the two comedians.

Lyons and Moran have been the stars in two reel comedies for some time and are among the oldest inhabitants of that great Western studio of Universal. For the past two years they have produced on the average of one comedy a week and their success has been growing constantly. Today Lyons and Moran comedies are shown in practically all the leading houses of the country. Their style of comedy is of the highest type and in their new program they expect to produce the best comedies on the market.

This is not a new idea with the two comedians and they have at the present time several good stories on hand with which to begin production.

The announcement of this new contract with Universal has more than unusual significance. It means much to the picture art in general. It is direct evidence of the advancement of the art of picture comedies and also the fact that the Universal company intends to give to American exhibitors only the highest type of productions.

When Mr. Laemmle announced the signing of the contract he said: "I have every faith in the plans of these two comedians. They have shown they are capable and I believe they will set a new standard in comedy productions. We intend to give them the very best of backing and support."

Ackerman-Harris Books the Famous Directors Series

Hugh B. Dobbs, branch manager of Hallmark Pictures Corporation, Portland, Oregon, wired this week to W. F. Rodgers, general sales manager of Hallmark, that he has placed contract for the Famous Directors' Series with Ackerman-Harris Hippodrome theatre. Ackerman-Harris run a combination vaudeville and picture theatre in their Hippodrome.

A. H. Huot, branch manager for Hallmark in Seattle, Wash., writes that he closed with Ackerman-Harris for the Famous Directors' Series in Seattle, Tacoma and Spokane. This, according to Mr. Dobbs, places the Famous Directors' Series solid in the fourteen towns in the Northwest.

Moments in Lombardi, Ltd., Bert Lytell—Metro production

McManus Picture Now in Shape

Titling and Cutting of "The Gray Brother," Despicting Prison Conditions, is Complete

EDWARD A. MacManus has completed "titling" his latest and most massive production, "The Gray Brother," in the collaboration of which he had the assistance of Thomas Mott Osborne, who gained national fame through his humane administration of penitentiaries. Basil Dickey supplied the romance and Mr. Osborne the reality of things as they exist within prison walls, a combination that weaves the most thrilling story ever written for a screen production.

It is said that Mr. MacManus was given opportunities to visualize prison brutalities and cruelties as they existed under the old system of prison management and which do exist today in some prisons into which the spirit of compassion and uplift as Mr. Osborne interprets it, has never entered. Such a revelation visualized will make the public gasp with indignation, if not horror, though Mr. MacManus' production is not a brief in any sense for prison propaganda, but a straight emotional drama with situation and climaxes revealing brutality and cruelty only where they concern those characters portraying criminal tendencies and which have been drawn from both the upper and lower strata of society.

Only December 4, Mr. Osborne while in Chicago defied the State of Illinois to order a prison inquiry, declaring that the Joliet institution was an infamous prison and its system of management a cruel and brutal one.

Among the screen players in the production may be mentioned: Helen Ferguson, Elsie McLeod, Helen Lindroth, Vivienne Osborne, Ann Egleston, Cecil Kern, Edward Davis, Sidney D'Albrook, Tammany Young, Harold Thomas, Ralph Delmore, John B. Cooke, Joseph Marquis and Thomas Brooks.

"Woman in Grey" Given a Run

Production from Williamson Story Pleases; Special Photoplay Edition of Book Probable

"A WOMAN IN GREY," the new George H. Wiley serial starring Arline Pretty, is claimed to have made good the promises of its producer at a private showing for the press last week.

Mr. Wiley's departure in serial making, as evidenced by his production of this C. N. and A. M. Williamson story, has attracted the attention of Doubleday Page Co., publishers of the novel, who have expressed a desire to publish a special photoplay edition of the book. This book, which will be illustrated by stills of the play, offers an excellent opportunity for exhibitor tie-ups with local bookshops, which should be mutually beneficial.

An elaborate campaign book is now in preparation. Features of the plan book include a series of excellent advertising layouts to be used in conjunction with the showing of the picture, and many varied newspaper stories which, it is said, will arouse interest in the serial as it progresses.

Arline Pretty, the star of the production, is well known for her serial with Vitagraph and Pathe. The rest of the cast, including Henry G. Sell, leading man in so many Pearl White serials, are among the better known serial players: Fred Jones, Margaret Fielding, James Heenan, Ann Brody, Walter Chapin and Jack Newton.

James Vincent, whose better known productions include "The Spirit of Lafayette," the Pathe serial "The Hidden Hand" and several features, directed the picture, and Walter Richard Hall is responsible for the continuity.

Griffith Uses Try-Out Sites

One night recently Mr. Griffith sent one of his new pictures for a trial exhibition to the Westchester Theatre in Mount Vernon, and that night, accompanied by G. W. Bitzer, his chief photographer; Lillian Gish and her mother, Robert Harron, Clarine Seymour, Richard Barthelmess and others of his players, he quietly slipped into town from the Mamaroneck studios and "went to the picture show" just as any other movie fan would go. Not a soul in the audience knew of the presence of the distinguished party.

About a week later Mr. Griffith had another production ready for this important test before an audience. This time he selected the Hamilton Theatre in Yonkers, and took with him, in addition to the players already mentioned, Dorothy Gish, Carol Dempster, Kate Bruce, Elmer Clifton and a staff of executives, including Albert L. Grey, his general manager.

The news soon traveled back to Mount Vernon, and now the two towns are at dagger points over the question of who gets the next Griffith tryout.

Two Directors for Serial "The Master Mind"

The opening episodes of "The Master Mind," a new Reeve and Grey serial, were started at their Flushing studio last week. The story features J. Robert Pauline, the famous hypnotist and vaudeville performer.

Two directors are at work on the new serial which is called "The Master Mind." William Davis, formerly of Fox and Metro fame, is working in conjunction with Fred W. Sittenham. The plan of two directors working at the same time is a novel one, inasmuch as it permits a far greater expenditure in the matter of sets, because the actual shooting time is materially reduced and an expensive cast is worked a shorter time than is necessary with only one director.

Long Island Estate Acquired for Studios

The Ferndale Film Studios Inc. have acquired the country estate known as "Ferndale," which is perhaps one of the most beautiful of the many estates on Long Island.

The corporation has contracted to build a modern moving picture studio, being the last word in photoplay equipment; construction to be completed on or about May 1, 1920.

A colony of bungalows have already been constructed upon the estate which will provide delightful accommodations for the artists and those connected with the corporation. In addition to the bungalows already completed and fully equipped, is one of the largest private swimming tanks in America, holding 80,000 gallons of water. There is also on the estate one of the most beautiful private lakes on Long Island, having a shore front of nearly 3,000 feet.

The directors of the company are: Mr. C. K. F. Andrews, Miss L. Minnie Kirmmse, and Mr. E. G. W. Deitrich. Miss Kirmmse will have complete charge of the company's future operations.

The corporation has an authorized capital of $500,000 of which $300,000 has been fully paid in.

Florence Reed Back Before Camera

Florence Reed, the United Picture Theatres of America's emotional star, returned to New York last Monday and immediately began preparations to begin filming a new feature at Mr. A. J. Bimberg's studios.

Miss Reed has just closed an especially successful tour with her speaking stage production, "Roads of Destiny," by Channing Pollock. It was necessary for United's star to terminate her road tour because of her motion picture contracts, and as her latest feature, "The Eternal Mother," is about to be released, Miss Reed had to forsake the speaking stage temporarily to pose before the camera and keep up the schedule on her United releases.

It is now Miss Reed's intention to remain in New York until she has finished at least two new photodramas.

Hadley to Create Another Musical Novelty

Hopp Hadley, whose energies in combining music and pictures have thus far resulted in two interesting developments along this line, has been working quietly for some time on another novelty about which he has little to say at its present stage of near-completion.

In his latest novelty, which he calls a "movical" comedy, a company of musical-comedy artists appear on the stage in connection with his picture. The present title of the production is "The Movie Girls Revue" and it is now in rehearsal. The characters on the stage are made up and costumed like characters in the picture.

The working company on location making "The Lost City," a Warner Brothers production

"Oil" Next Guy Empey Offering

New Production Will Allow Scope for Star's Fun Making Talent; Work Begins December 15

GUY EMPEY Pictures Corporation, which produced the big special production "The Undercurrent" recently seen at the Capitol Theatre with Guy Empey in the stellar role, announces that its next production, to be started immediately, is an American photo drama entitled "Oil." For the making of this picture space has been secured at the Paragon studio at Fort Lee where Emile Chautard is working on his Mayflower Productions. Guy Empey and his director, Wilfrid North, will share the studio with Mr. Chautard during the filming of "Oil," which is expected to require a period of from seven to ten weeks, as the photoplay is to be given a rich and costly production involving many elaborate scenes and at least one mammoth set. The actual filming of "Oil" will start at the Paragon on December 15. Casting is now under way, and announcement will be made later of the many prominent photoplay folk who have been put under contract for the forthcoming production.

"Oil" will be made as a major feature. It will be given careful and costly production, and will be offered as a special attraction for presentation in houses of the highest class. The picture will not run less than six reels.

In announcing the title of his forthcoming production, Arthur Guy Empey lays stress upon the fact that "Oil" will be a screen offering made for entertainment only. The picture will deal neither with war interests nor with propaganda. It will, for the first time, present Mr. Empey in a role replete with comedy and those who know predict that photo-play patrons will receive a very pleasant surprise when Guy Empey's fun-making talents are presented via the screen. Mr. Empey, in the two photoplays which he has already offered the public—"Over the Top," produced and distributed by Vitagraph and "The Undercurrent" produced by Mr. Empey's organization and distributed by Select—has established his reputation as an actor of real worth and ability. His sincerity of purpose and earnestness of portrayal have been widely remarked and have evoked much favorable comment from the critics. In "Oil" Guy Empey will prove his versatility by portraying a role which, while calling for moments of great earnestness and a depth of appeal is nevertheless so packed with humor that at times it becomes hard to say whether the part is one belonging to comedy or to straight drama. As a matter of fact, "Oil" is a drama, a drama of wholesome American life, laid in the present day, but the fun engendered by the turns and twists of the story is so continuous and so consistent, that at times the most serious aspect of the story is lost in the mirth it provokes.

One fact which Mr. Empey emphasizes in connection with the forthcoming production is that it has nothing to do, either directly or remotely, with the war or with any war, or with matters military.

While the Guy Empey Pictures Corporation is not yet ready to announce full details of the cast and the supporting company which will surround Mr. Empey in his new picture, it is known that Florence Evelyn Martin, who supported him in "The Undercurrent" will again be seen as his leading lady in "Oil." Wilfrid North, who directed both of Mr. Empey's previous photoplay productions will again direct.

"Lost Battalion" Engagement Extended

According to an announcement from W. H. Production Company business at the Rialto in Rochester, the entire week of November 16, led the management to continue the picture for another week.

Strong Stories for Fox Players

Five Stories by Well-Known Writers Are Purchased for Farnum, Walsh and Other Players

WILLIAM FOX, whose established policy it now is to draw upon distinguished authors as frequently as possible for his screen material, announces the purchase of five more such stories for use by his stars.

"The Orphan," claimed by many readers of popular fiction to be the one of the greatest western stories ever written, has been secured as a vehicle for William Farnum. The book was written by Clarence E. Mulford.

This is the first of Mr. Mulford's books to be utilized by Fox Film Corporation, and it is planned to give it an elaborate production. The title role is one which should fit Mr. Farnum admirably.

Roy Somerville, who has recently been associated with William Fox as adaptor of William McLeod Raine's "Eastward Ho!" in which William Russell was starred, has begun work on the screen adaptation of "The Orphan," and the continuity is well under way.

Also for use by William Farnum, William Fox has purchased from Alan Sullivan the screen rights to that well-known author's story, "The Honor of the Force." This story was published in the Popular Magazine in March, 1917, and was immediately recognized as one of the most graphic word pictures ever drawn of the Canadian Northwest Mounted Police and the dangers which surround the daily lives of this body of heroic red-blooded men.

Fox has purchased the motion picture right to one of the season's best magazine stories, "The Iron Rider." The author is Frank L. Packard, most recently famed as the author of the book from which "The Miracle Man" was adapted for the screen.

"The Iron Rider" is the second of the Parkard stories to be purchased by William Fox—the first being a strong dramatic work entitled "From Now On."

The name of Gelett Burgess, novelist, writer of short stories and essays, has been added to the long list of prominent authors contributing material from which Fox Entertainments are produced. The screen rights of this popular author's most successful novel, "Find the Woman," have been secured. The story is not of the mysterious type, as might be assumed from the title. It is a finely balanced, gripping drama in a series of graphic scenes, with an intensely interesting comedy counter-plot.

With the announcement of the purchase of this book comes the added information that in all probability "Find the Woman" will be prepared for the use of George Walsh, who now is at work on "The Shark," in which he is being directed by Del Henderson.

Henry Clifford Colwell, author of "The Penalty," is among the most gifted of dramatic writers. He has given to the stage several equally distinctive plots, and also has written many popular short stories during the past few years.

With the screen rights of "The Penalty," William Fox has purchased a clever adaptation of the play. This adaptation, made under the title "The Attorney for the Defense," is the work of Carlyle Moore, a well-known dramatic writer.

Madlaine Traverse, who at present is busy at the Fox studios in California making "What Would You Do?" has been selected by Mr. Fox as the star for the screen adaptation of "The Penalty."

Henley Will Maintain Standard

Competent Personnel Surrounds the Producer; Second Feature Ready for Cutting

WITH "Skin Deep," another of Mrs. Sidney Drew's adaptations and Hobart Henley's second big feature soon to be released through Pathe nearing the cutting room, much might be said of the personnel he has assembled to assist him in the production of his new pictures.

Mr. Henley first became known to the trade and screen fans while playing leads with Universal six years ago. However, acting for the camera meant nothing more to him than gaining experience to do bigger things later on. During those years, Mr. Henley had but one ambition—to produce worth-while pictures that would stand firm because of their story value, rather than because of the name of the star.

"The so-called star system is one of the biggest detriments in the film business," Mr. Henley said the other day. "If a star is popular in one section of the country and not in another, his unpopularity excludes the exhibition of the production in question and tends to lessen large distribution. On the other hand, if a production is of real value from a story standpoint and is properly cast with suitable types, it will have a vogue in every territory and a chance for big business.

"In planning my present production, I gave great care and forethought to the type of story I would select and to the people to play in them. While I am not featuring a star, my entire cast is made up of men and women of experience and ability."

Acting as Mr. Henley's "Good Man Friday" is Warren V. Fremme who is assisting him in his direction. Fromme entered the picture game via Wid; to eulogise on his picture exepriences would take space for another story. That he can deliver the goods we know by his rapid re-instatement in the Henley forces following his discharge from service.

George Archainbaud has completed directing June Caprice's latest Albert Capellani production, "Little Mother Hubbard," for Pathe release. The story is from the play of Oliver D. Bailey, "Liza Ann," and gives Miss Caprice some of the most splendid opportunities of her screen career.

John Lynch, head of Selznick scenario department

Griffith First National Offering December 28

Marking the accomplishment of a decided feat in photoplay production, "The Greatest Question," D. W. Griffith's initial picture through First National Exhibitors' Circuit, will be released Dec. 29, according to a special announcement.

Dealing with the loves of plain folks and the effects of their belief in the hereafter, this production stands alone as the first photoplay to attempt to picturize the great questions which are being discussed by leading scientists and authors, many of whom claim to have received messages from the Great Beyond.

Included in the cast are Lillian Gish, who plays the part of an orphan girl; Robert Harron, a country boy, and George Fawcett, a heartless land owner.

Topics of Day Urges Xmas Seal Buying

The attention of fifteen million people is being drawn daily to the Red Cross Christmas Seal Campaign for 1919 by a special topic about this worthy work shown on the screen in a current program of *The Literary Digest* "Topics of the Day." Amedee J. Van Beuren, president of Timely Films, Inc., producers of this popular screen subject, offered the co-operation of his organization for the Seal Campaign and it was readily accepted by James R. Crowell, Publicity Director of the Drive.

Heading the current program is the following pertinent paragraph:

"150,000 die of tuberculosis every year in the United States. You can help prevent this. BUY RED CROSS X'MAS SEALS —ALL THE YEAR ROUND!"

Fellowes with Talmadge

It was announced this week that Radcliffe Fellowes will be leading man for Constance Talmadge in "In Search of a Sinner," the star's fourth First National production. Others in the cast will be William Roselle, Arnold Lucy, Lillian Worth, Corliss Giles, Louise Peters and Ellen Carter Kerrington. The story was adapted by John Emerson and Anita Loos from a comedy produced on the stage some years ago

Realarts Get Long Run in Denver House

Following the Realart occupation of Washington, D. C., during which Tom Moore showed productions of this company for five consecutive weeks at his Rialto and Garden theatres, another big tie-up is announced for a three weeks continuous Realart Program at the America theatre, Denver.

A. G. Talbott, managing director of the America, has inaugurated his Realart run with Mary Miles Minter's "Anne of Green Gables," which has drawn from him a gratifying telegram testifying to capacity business and enthusiastic comments by patrons for the film and star. During the past week Realart Pictures Corporation has received many other messages of praise from exhibitors who have shown Mary Miles Minter in her first Realart production.

Juanita Hansen to Appear in Pathe Serials

Juanita Hansen, well known film star, has signed a contract to appear in Pathe serials, according to an announcement this week from Paul Brunet, Vice President and General Manager of Pathe Exchange, Inc.

Miss Hansen has been with the most prominent producers and in every form of picture features, serials and comedies. She is at present appearing in the Selig serial, "The Lost City," and one of her recent successes was in support of Bert Lytell in "Lombardi, Ltd."

Undersea Feature Bought by Republic Corporation

Announcement is made by Mr. Briton N. Busch, president of the Republic Distributing Corporation, that they have purchased the world rights to "The Girl of the Sea," the Williamson under the sea feature and will distribute it through their twenty-two branch exchanges in January.

May McAvoy who is playing the ingenue lead in Alice Joyce's latest Vitagraph feature "The Sporting Duchess"

Metro Plans Superb Production

Ibanez' "The Four Horsemen," Procured Under Heavy Bidding, to Have All Star Cast

Vincente Blasco Ibanez, whose "Four Horsemen of the Apocalypse" is to be filmed by Screen Classics

METRO Pictures Corporation is in the midst of tremendous activity, the immediate objective of which is to put on the screen a picturization of "The Four Horsemen of the Apocalypse," by Vincente Blasco Ibanez, that will be in keeping with the fame of this celebrated novel which critics universally have proclaimed the literary sensation of the day in every corner of the globe where the printed page is read. "The Four Horsemen of the Apocalypse" has reached its 125th edition, so wonderful is its popularity.

So elated is the Metro organization over the coup by which it acquired "The Four Horsemen of the Apocalypse" in the face of competitive bidding by virtually every other important producing company in the motion picture industry, that Metro officials purpose to make a screen production of the brilliant novel that will set new standards of artistry and sumptuousness. This effort has an added incentive from the fact that Metro bought "The Four Horsemen" in response to an insistent demand by exhibitors.

As the initial step in getting this gigantic production under way, June Mathias, head of the Screen Classics, Inc., scenario staff, was hurriedly summoned to New York from the Metro studios in Hollywood, Calif., to undertake at once the screen adaptation and scenariozation of "The Four Horsemen of the Apocalypse."

Prior to his departure on his speaking tour, which takes in Boston, Canton, O., Pittsburgh, Chicago, and other large cities of the east and middle west as well as Toronto and Ottawa in Canada, the Spanish novelist held several conferences with Richard A. Rowland, president of Metro Pictures Corporation and Screen Classics, Inc., in which he gave some of his views on how "The Four Horsemen of the Apocalypse" should be picturized.

These suggestions by the author Mr. Rowland imparted to Miss Mathias upon her arrival in the metropolis.

Meanwhile Senor Ibanez has promised to make a special trip to the Pacific Coast in time to be present at the beginning of camera work on the picturization of "The Four Horsemen of the Apocalypse." He will give the production the benefit of his personal touch and suggestions as to costuming, characterization and the composition of the settings. Metro feels that the presence of the distinguished author on the studio "lot" during the translation of his astounding work of fiction to the silent drama will impart the ultimate word of authenticity.

According to Metro's present plans, production work on "The Four Horsemen of the Apocalypse" will be started in mid-January, under the personal supervision of Director General Maxwell Karger, co-operating with the visiting author.

F. P. Lasky's Current Releases

"Victory," "An Adventure in Hearts," and "More Deadly Than the Male" Usher in Month of December

THE month of December is ushered in by the Famous Players-Lasky Corporation with the release, on the 7th, of three Paramount-Artcraft subjects, namely, Maurice Tourneur's special production, "Victory," Robert Warwick in "An Adventure in Hearts," and Ethel Clayton in "More Deadly Than the Male."

Shown at the Rialto Theatre, New York, during the week of November 30th, "Victory," the newest product of Tourneur, ran in competition with "Male and Female," the attraction at the Rivoli, and vied with the De Mille picture in the matter of patronage. Jack Holt plays the leading male role and opposite him is seen Seena Owen. Lon Chaney as Ricardo, Wallace Beery as Schomberg and Bull Montana as Pedro perform creditably.

Robert Warwick's picture, "An Adventure in Hearts," is based on Anthony Hope's novel, "Captain Dieppe." Helene Chadwick is Major Warwick's leading woman, and the supporting cast includes Winifred Greenwood, Juan de la Cruz, Walter Long and Howard Gaye. James Cruze directed from a scenario by Elmer Harris.

"More Deadly Than the Male," is an adaptation of Joseph Collomb's story, "The Female of the Species," and Julia Crawford Ivers was responsible for the scenario. Robert G. Vignola was the director. Ethel Clayton is the star. Edward Hoxen is Miss Clayton's leading man, and the support includes Herbert Heyes, Hal Cooley and Peggy Pearce.

More than 150 scenes for Elaine Hammerstein's latest Selznick picture, "The Woman Game," will be made in the south, according to Director William P. S. Earle, who is now in Florida with members of the company, Miss Hammerstein, Jere Austin, and Cameraman Wagner.

"Cliques Will Be Downed"-Levy

Louisville Man Elaborates on the Cooperative Plan of First National Circuit

DECLARING that within a few days many exhibitors in Kentucky and Tennessee will be permanently affiliated with the new exhibitor-cooperative plan of First National Exhibitors' Circuit, Colonel Fred Levy of Louisville, owner of the Circuit's franchise for the two Southern states, elaborates, in a statement this week, on First National's official announcement that it is waging a war to the finish with monopolistic Wall Street cliques for the preservation and future prosperity of independent exhibitor interests, and reveals something of the real scope and force of the actual exhibitor strength that is being contributed to it, in unison with First National, by theatre owners throughout the country.

"The most important benefit of the moment to every exhibitor who has, or is, joining us in the new First National plan," declared Colonel Levy upon his return to Louisville from a conference with members of the Exhibitors' Defense Committee of the Circuit in Indianapolis last week, "is that each of them will have an absolutely impregnable shield of protection provided against the threatened invasion of their territory by the so-called producer-distributor-exhibitor film factions which are depending upon Wall Street interests to finance this latest attempt at monopoly.

"Under the new First National plan the small exhibitor is surrounded by the same protective forces as those that provide safety from invasion and unfair competitive tactics by producer-distributor-exhibitor interests for the large theatre owners.

"The basic premise or theory upon which rests the bulwark and structure of the new and greater First National plan is that every exhibitor in the motion picture industry, whether he is the owner of a small country theatre, or the owner of a large circuit, is entitled and justly privileged to continue in business without being compelled to endure the competitive blows of the very hands into which he has paid his rental money, month in and month out. Next to the public the exhibitors have made this industry possible. They are deserving of the right to continue in it, as exhibitors, and to independence in action, decision and business conduct.

"I regard this new plan as the greatest step forward the film industry ever has taken. My enthusiasm over it is shared in, fully, by Mr. Lee L. Goldberg, my associate in the First National franchise in Kentucky and Tennessee, and many of the most prominent and alert exhibitors in this territory. Within a few days I will be at liberty to announce the names and theatre holdings of the exhibitors who are now joining hands in establishing, in this territory, an aggregate of theatre strength that will put an entirely different complexion on the plans of the monopoly seekers who have been threatening them with all manner of dire things if they did not either sign long term service contracts, sell out at prices ridiculously low, or submit to a form of competition which was predicted to involve price cutting at the box office.

Scenic Beauty Feature of Film

"Blindness of Youth" Said to Rival Any Offering in Point of Its Splendor of Settings

A PICTURE that will equal for beautiful scenery the most wonderful that the regular scenics have to offer is claimed for Murray W. Carsson's special feature production, "The Blindness of Youth."

The general manager of Foundation Film Corporation fortifies his assertion by a display of photographs. The initial offering of this company is expected to blaze the trail for their forthcoming productions, and all their pictures will be sold to territorial buyers and distributed solely on the state rights basis.

"The Blindness of Youth" shows the pretty girl and her chaperon spending a vacation at a picturesque villa in the mountains of Switzerland. Her ardent suitor is expected from New York and the girl is yet undecided as to whether she loves him enough to accept him.

It is then that she sees the youth at the Magic Pool. The boy is the son of a hermit who tells fortunes and when the old man is invited to the villa to tell the girl's fortune he discovers that his son is in love with the young girl and fears that this love will be fruitless.

From then on this photoplay is described as one of the most gripping romance and is said to possess a novelty that for sheer charm will captivate any audience.

"The Blindness of Youth" is based upon the story by M. L. Herbier, and Mr. Garsson declares that the cast is composed of well-known screen artists of perfect types instead of depending on the work of a single star.

"Maggie," from Stage Play, for Mabel Normand

Mabel Normand, Goldwyn's star comedienne, will make her next picture in New York under the direction of Victor L. Schertzinger, who directed "Jinx," "Pinto" and other productions presenting the inimitable little actress. The vehicle selected for Miss Normand, according to the announcement received from the Goldwyn offices, is "Maggie," a stage play by Edward Peple, author of "A Pair of Sixes" and a number of other successes. "Maggie" met with popular favor when it was staged in Canada a number of years ago.

Director Schertzinger is now on his way from Culver City to New York, accompanied by Assistant Director Joe Delfino, Cameraman George Webber and Cullen Landis and Walter Hiers, who are cast for important roles in the production.

Commencing Nov. 23, Keystone Reissues Through Triangle

A series of Mack Sennett Keystone comedies, have been recreated by Triangle and will be released through the Keystone Triangle Exchanges commencing November 23d. It is said that the pictures have been re-edited, retitled and attractive art titles inserted. New posters have already been sent to all the Exchanges. Mabel Normand, "Fatty" Arbuckle, Mack Swain, Mack Sennett, Chester Conklin, Ford Sterling and many others whose name spell laughter to millions will again serve to fill moving picture theatres, according to reports.

It is announced that a two-reel Keystone will be released every other week and a single reel comedy will be shown on alternating weeks.

Reproduces Century Roof for Production

The Century theatre roof has been reproduced for a scene in the coming J. Parker Reed's production sets, and the action on this setting was photographed this week. More than one thousand people were assembled on the big stage when the setting was photographed, and all of them took part in the scene in support of Louise Glaum, the star. Set is an original story by C. Gardner Sullivan, and the production is being directed by Fred Niblo. At the studio it is said to be the most ambitious role of Miss Glaum's screen career.

Included in the great number of people used in the Century theatre roof scene was a bevy of dancers from the Denishawn School, conducted by Ted Shawn and Ruth St. Denis. The costumes used in their dance were of Grecian design.

New Sennett Production of Elaborate Proportions

Mack Sennett has practically completed his new multiple-reel comedy production, which is said by those who have seen it run off in the projection room to be among the most novel feature pictures ever made by Mr. Sennett. The picture, which is primarily a comedy of the Sennett type, is said to be different from all other laugh-making pictures, in that there is a deep human interest, as well as mirth-making burlesque.

All of the Sennett fun makers appear in the picture, and in addition to the all-star cast, Teddy, the dog with the human brain, Pepper, the cat comedian, the Sennett cows, geese, pigs and other animals take prominent parts.

Arizona's Olden Trails in Prizma Color Picture

Prizma Natural Color Pictures, in reaching out to the far ends of the earth for wonderful scenes showing Nature's marvels, have made them an essential to successful motion picture houses. Its latest release is "The Apache Trail of Arizona," which is one of the oldest travelled routes of this continent.

Alice Joyce is star in "The Vengeance of Durand" a Vitagraph release.

Chaplin's "Carmen" Booked in Pittsburg and Chicago

"A Burlesque on Carmen," a feature Chaplin comedy being distributed by Victor Kremer on a state right basis, will have its premier shortly in Chicago and Pittsburgh.

L. Schindler, of the Mickey Film Corporation, Chicago, will present "A Burlesque on Carmen" in conjunction with the elaborate stage presentation conceived by Victor Kremer at the Rialto theatre, Chicago, beginning January 5. Following an engagement of a week at this house, it is planned to move this entire production to McVickers in the same city for a run.

Many inquiries have been received at the Kremer offices from first run exhibitors relative to "A Burlesque on Carmen" and it is believed that this Chaplin production, because of its feature length and the new form in which it is being presented, will prove one of the most popular attractions for the leading theatres of the country in which the million dollar comedian has ever appeared.

Walter E. Greene Enters Independent Field

Walter E. Greene, who recently resigned as vice-president, director and managing director of the Department of Distribution of the Famous Players-Lasky Corporation, has returned from the West Coast, where he spent a month perfecting some individual plans.

Upon his arrival in New York Mr. Greene was emphatic in his statement that he was not affiliated with, influenced or controlled by any other interests in the motion picture industry, and that he was establishing himself independently in the independent field. He was particularly enthusiastic about the possibilities of the independent market, and stated that from the information he has gathered from hundreds of the largest exhibitors throughout the country with whom he came in contact on this trip, that the future progress of the industry lay absolutely in the hands of the independent producers and independent distributors.

New Fox Home Opens Shortly

Work About Completed on Structure Said to Be Greatest Film City Under One Roof

WORK on the new administration, laboratory and studio building which William Fox has erected at Fifty-fifth and Fifty-sixth streets and Tenth avenue, New York City, has gone forward so rapidly that occupancy some time in January is expected. The brick-work is entirely completed, concrete floors having been laid, windows placed and steam pipes and wire conduits installed. The huge roof is in place, and all that remains is to put the interior into condition for the functioning of the numerous branches of the great industry the building is to house.

The giant structure, "a motion picture city two minutes from Broadway," is a striking testimonial to the might of motion pictures and the achievements of Fox Film Corporation. Its cost is $2,500,000, its floor area amounts to four acres, nearly 5,000 persons can work within its four walls, and 3,000,000 feet of film can be turned out every week. These figures make the new Fox plant the largest film establishment in the world under one roof, it is claimed.

Direct communication with Fox branch offices on this continent and abroad will be provided by a telegraph office in the building having connection with all telegraph and cable stations.

An outstanding feature of the plant is the element of safety for lives and property in event of an emergency. Before the building was begun, a conference was held with several fire experts, at which time suggestions were made as to means for minimizing fire hazards in motion picture plants. All of the ideas were embodied in the plans, in addition to others originated by Mr. Fox himself. The structure is fireproof throughout, the walls being of brick and the main construction of steel and concrete. Fire walls extend through the building from basement to roof, so that any section may be cut off immediately. Exits are so plentiful that no person will be at any time more than 100 feet from a means of egress to the street.

Ramps extend from Fifty-sixth street to each of the three floors, which will permit all the occupants of the building to reach the street within a minute. These incline ways are wide enough to take care of trucks, which can be driven to any floor to unload supplies or scenery for the studios.

Another innovation lies in the large air conditioning plant that will supply washed air and also insure uniformity of temperature during the entire year. Although the thermometer on Tenth avenue may register 98 degrees in the shade, the temperature in Fox offices will be 68 to 70 degrees, which will be the temperature also if street thermometers register zero.

Would Play Up the Short Subjects

Mack Sennett Says Exhibitor Loses by Not Exploiting Short-Reeler Having All Values of Feature

MACK SENNETT, in an interview given out last week, said: "I am very much pleased at the reports I am receiving from all over the country from exhibitors who are getting away from the old policy of featuring long pictures, regardless of their value, and who, on trying out the featuring of short subjects, such as the Mack Sennett comedies, strictly on their merit and not on their reel length, are making the biggest profits in the history of their theatres. I consider this to be the most important development of the year in pictures, especially from the exhibitors' standpoint.

"Unfortunately for the exhibitor and the public and the producer, it has too long been the policy of exhibitors to base their advertising, billing, lobby displays on the longest picture they were showing, and the public was influenced by this policy. As a result of this, short comedies, which had cost thousands of dollars to make, and had all the elements of human interest that a dramatic picture had and sometimes more, were put on as fillers. Quantity, not quality, was the exhibitors' motto.

"During the past few months I have persuaded a number of leading live-wire exhibitors to try out the quality, regardless of length plan, and that it was a sure-fire success is shown by the reports I have received from such theatres as Grauman's Million-Dollar Theatre, Los Angeles; Portola Theatre, San Francisco; Circle, Indianapolis; Rialto and Strand, New York, and many others, where my comedies were made the feature of their programs with record-breaking box-office receipts."

Helen Weer and Henry G. Sell in an intense moment in The Film's Market's "House Without Children."

Wyndham Standing has been engaged by Goldwyn Pictures Corporation for the leading role in the Goldwyn Eminent Authors Production of Basil King's "Earthbound," which is to be made at the Culver City Studios under the direction of T. Hayes Hunter.

Industry Saddened by Tragedy

Further Details of Accident in Africa Costing Lives of Two Universal Men Received

THE entire motion picture world as well as the general public throughout the United States, learned with regret of the death of the well known film actor, William Stowell, and Dr. Joseph R. Armstrong, well known resident of Los Angeles, who were killed in a train wreck near Elizabethville, Belgian Congo, South Africa, as briefly told last week. Mr. Stowell's neck was broken and he died thirty hours afterwards. Dr. Armstrong died six hours after the accident from concussion of the brain. Three other members of the Expedition sent to Africa by the Smithsonian Institute in connection with Universal Film Manufacturing Company for the purpose of getting educational and travel pictures, were injured.

This message was received by Carl Laemmle, Universal's president, from the United Press, the N. E. A. and a wire from Universal City, Calif. The entire Universal staff in California and New York were shocked beyond words.

The injured, according to the cable report are, Pliny Horne, cameraman, cut and body bruises; Henry Kohler, laboratory expert, body injuries, reported not serious; and Edward M. Thierry, N. E. A. correspondent, head lacerations and severe shock.

William Stowell was born in Boston, Mass., and was 38 years old. His correct name was William H. Stowell Farr, but he has been known as William Stowell since entering motion pictures, almost nine years ago. He was the son of the late Mr. and Mrs. Daniel T. Farr. Mr. Stowell was with the Selig Company four and one-half years, the American Company one and one-half years and up to his death had been with Universal more than two and one-half years as leading man. He is survived by an aunt whose present address is unknown.

Dr. Joseph R. Armstrong was born in Binghamton, New York and was a graduate of the University of the City of New York. He was forty-eight years old and for several years had lived at 6122 Selma Avenue, Los Angeles.

Upon receiving the news of the accident, Carl Laemmle, Universal's president, issued the following statement:

"To make any expression upon the death of two such men as William Stowell and Dr. Jos. R. Armstrong, while serving our Company, is most difficult. It is beyond the power of human expression in words to say more than that I was shocked and deeply grieved."

"Sagebrusher" Draws Attention

Many Pre-release Showings Listed for Hampton's Second Great Author's Production

EXHIBITOR interest in Benjamin B. Hampton's second Great Authors production, "The Sagebrusher," by Emerson Hough, may be likened to the enthusiasm shown by America's biggest picture showmen earlier in the year when Mr. Hampton's two previous author-supervised W. W. Hodkinson releases, "The Westerners," by Stewart Edward White and Zane Grey's "Desert Gold" were given introductory screening the country over. Pre-release showings of "The Sagebrusher" will be held in a score of the large cities.

A carefully-made production of a well known novel, with incident and characters reproducing faithfully the work of the author, played by an all-star cast and staged in picturesque scenery, "The Sagebrusher" is said to have the quality of reality, humanness and heart throbs such as exhibitors and the picture-going public have learned to expect in a photoplay made by Benjamin B. Hampton, that peerless producer of "best sellers" in pictures.

A noteworthy cast, including Marguerite de la Motte, Roy Stewart, Noah Beery, Arthur Morrison, Betty Brice and other accomplished actors, portray the roles of Mr. Hough's fiction characters. Each part is played to its full value and the book has been translated to the silent stage medium complete, a technically perfect photodrama, produced with the assistance of the author, who was in constant association with Mr. Hampton during all the five months of production work, and directed by Edward Sloman, who also held the reins in the production of "The Westerners," Mr. Hampton's first Great Authors picture.

Noel Smith, who directs Jimmy Aubrey in Vitagraph Comedies

Kerrigan's Latest Pleases at First Exhibitions

Off to a fine start at pre-release presentations in Chicago, Pittsburgh and Indianapolis, "The Lord Loves the Irish," third in J. Warren Kerrigan's series of Robert Brunton productions distributed by W. W. Hodkinson, gives every promise of equalling the early booking records of its predecessor, "The Joyous Liar."

Letter Says That Marie W camp Is Acclaimed b Japanese

Several weeks ago a company of eigh persons, accompanied by a huge equip of baggage, shipped from Seattle Yokahoma, Japan, to undertake the fil of Marie Walcamp's serial, which for present at any rate is titled "The P of Lao-Tze." Miss Walcamp, Henry Rae, director, and a large company now working hard in Japan to make serial the best that the Universal has released, according to Universal's re

According to a letter from Elanor Fi business manager of the company, Walcamp was royally received upon arrival in Japan, and continues to be recipient of popular manifestations of vor wherever she goes. Miss Fried's ter reads in part:

"Of course the primary object of company in Japan was to film a serial, the theatre appearances, etc., took u great deal of time the first few we and in addition to that, bad weather the company back about two weeks, this time was put to excellent use by theatres, who reaped a rich harvest fr Miss Walcamp's appearances."

Juanita Hansen Arrives New York January 1

Juanita Hansen, Pathe's newest se star, is expected to arrive in New Y about January 1, accompanied by her p sonal representative, Don Meaney, re to start work on her first picture for Pat

Announcement was made this week Paul Brunet, vice-president and gene manager of Pathe Exchange, Inc., t Miss Hansen's serial will be produced and about New York City under the p sonal supervision of George B. Seitz, st producer and director of the current Pa serial, "Bound and Gagged," as well "Pirate Gold," a new one now in prod tion.

It has not yet been announced what M Hansen's first Pathe serial will be, but it stated that it will be especially adapted her talents.

Lehrman's First Comed from Own Studio Is Shown

Henry Lehrman's initial comedy produ tion from his own studios entitled "A Tw light Babe," and to be distributed by Fir National Exhibitors' Circuit, was given i first showing recently before a select gathering of First National executives the Home Office projection rooms.

A distinct innovation in comedy produ tion brought about by the employment novelties, a coherent plot, and other d vices entirely remove "A Twilight Baby from a mere part of a program but make easily worthy of the feature spot.

Mr. Lehrman has featured Lloyd (Ham Hamilton and Virginia Rappe in a cast c competent comedy characters.

Triangle Reissues of Dwan and Ince Features

Triangle will release a production every [two] weeks containing a star of recognized box-office value. These pictures [have] all been recreated. They have been [edited], art titles inserted and generally [brought] up to a high state of perfection. The first release under the new system [is] "The Flame of the Yukon," a Thos. Ince production featuring Dorothy Dal-

"Betty of Greystone," featuring Dorothy [Gish], will be released December 14th. The picture was directed by Allan Dwan under the personal supervision of D. W Griffith. Miss Gish is supported by Owen Moore, Kate Bruce, George Fawcett and Norman [Kerry] (Kid McCoy). The story is of the clean type which makes it especially suitable for the holiday season. "The Clodhopper," a Thos. H. Ince production featuring Charles Ray, will be released by Triangle, January 4th. It is a story of the farm, written by Monte M. Katterjohn and shows "high life" on the farm and in New York. Triangle also announces the release of the recreated picture, "The Girl of the Timberclaims," featuring Constance Talmadge, which will follow "The Clodhopper."

Atlas Film to Produce McGrath Novel

Harold Macgrath's novel, "The Place of Honeymoons," for which several of the most prominent producers have been bidding, has been purchased by the Atlas Film Corporation, and will be exploited by the Pioneer both on the State right market and through the Pioneer co-operative exchanges.

The background of the story is laid in New York, Paris, London and on the shores of the beautiful Lake Como in Italy. The plot of this story, like that of all the Macgrath novels, is highly romantic, presenting numerous opportunities for startling scenic and dramatic effects.

The studio and executive headquarters of the Atlas Film Corporation is located at Newton, Massachusetts. Its list of officers is headed by Frank J. Howard, who holds the position of president. L. E. Daddun is vice-president and general manager, while Herbert L. McClearn is treasurer. Miss Ida Harrison, who is acting as general representative, has been in New York for the past few weeks carrying on the negotiations with the Pioneer, and is now busily engaged in casting for "The Place of Honeymoons."

Reformatory Inmates View "Soldiers of Fortune"

"Soldiers of Fortune," an Allan Dwan Production, thrilled an appreciative audience at the Concord Reformatory in Massachusetts on Thanksgiving Day.

Through the courtesy of Realart Pictures Corporation, this Mayflower Photoplay dramatization of Richard Harding Davis' famous story of romance was shown as part of the holiday program at the institution.

Capital to Increase Production

Improved Studio Facilities Will Permit of Added Lines of Comedies and Current Events

THE CAPITAL FILM COMPANY is very shortly going into increased production.

This was one of the moves decided upon during the Hollywood visit of President S. L. Barnhard from the home offices of the company at Chicago. Mr. Barnhard has just returned East after a visit of two weeks, during which time he was in daily conference with Carl H. Pafenbach, manager of the Capital Studio in Hollywood, and some of the directors of the company.

Since last spring Capital has been producing two-reel dramas featuring Neal Hart, Al Jennings and Helen Gibson. The schedule of output has been twenty-four releases a year with each star, but this schedule has been so far exceeded, due to efficiency methods at the studio, that Manager Pafenbach was able to show three or four pictures ahead with each star. He emphasized, however, the scarcity of stories suitable for production.

"The usual sort of stories submitted for two-reel pictures will not serve our purpose at all," said Mr. Pafenbach. "We are making pictures that are just as truly 'feature pictures' as if they consisted of five reels instead of two. For that reason, our stories must have plot, characterization and consistency. They are hard to get."

On account of the scarcity of scripts, and because of the advanced progress made on production schedule, it was decided to close the studio for at least two weeks, during which a vigorous campaign for Western stories and railroad stories will be maintained.

Plans were also formulated for improved studio facilities so that a line of two-reel comedies and one-reel current events can be added after the first of the year. It is also quite likely that Capital will enter the field of special productions running five and six reels in length, although this will not affect the output of the high grade two-reel dramas on which Capital's reputation has been built up.

These are now being distributed in every exchange center in the country, and are rivalling in popularity the famous old two-reel dramas put out by Biograph. Capital plans to have four or five companies producing two-reel dramas by next spring. These short-length subjects enable the exhibitor to diversify his program by showing the always popular news reels, the comedies, the travelogues and at the same time to preserve the balance of his offering by a two-reel dramatic subject—all within the usual hour-and-a-half time limit. Such diversification would be manifestly impossible except in reel drama.

Capital has been occupying the old Metro studio at 1025 Lillian Way, Hollywood, which was placed under lease last spring.

So popular have its short dramas become that only last week the company received a proposition from a well known distributor for world rights on Capital's entire output.

Arrow to Market a New Serial

"The Fatal Sign" in Fifteen Episodes Features Claire Anderson and Harry Carter

DR. W. E. SCHALLENBERGER, president of Arrow Film Corporation, announces that Arrow will market the new Stuart Payton Serial, "The Fatal Sign." Arrow will place this serial on the state rights market, handling the sales for United States and Canada.

The serial is in fifteen episodes of two reels each and was written, scenarioized and directed by Stuart Payton, one of the first director-producers to publish a serial drama.

Director Payton's reputation as a serial director, dates back to the early days when Universal first placed its serial productions on the market. He was at one time scenario editor for Universal and during his early career as a director-producer, directed such well known productions as "Twenty Thousand Leagues Under the Sea," "Peace At Any Price," "Like Wild Fire," "The Green Seal," "Beloved Jim" and the serial "The Grey Ghost."

In Mr. Payton's latest serial production, "The Fatal Sign," Claire Anderson and Harry Carter have the future parts and included in the cast are such well known serial actors as Joe Girard, Boyd Irwin and Lee Maloney. Mr. Payton has taken for his theme the exploits of a noted band of criminals whose reputation for notorious crime equals that of the famous Camorra gang that for many years terrorized the cities of Europe.

Dr. Schallenberger reports that already requests from state-right buyers have reached his office for territory on this serial and he expects a long list of advance sales. Prints of the first ten episodes are now available and Arrow Film expects to have the remaining five ready for release soon.

"Aphrodite" Rights Go to F. P.-Lasky

The Famous Players-Lasky Corporation announces that it has purchased through the French Author's Society the World's motion picture rights to "Aphrodite," the novel by Pierre Louys, as well as Pierre Frondaie's dramatic version of the book, upon which the Comstock & Gest spectacle at the Century theatre is based.

It is expected that "Aphrodite" will be placed in production in the near future, thus bringing to the screen a work that already has created an immense sensation.

The novel by Pierre Louys and Frondaie's dramatic version, which was adapted in English for American presentation at the Century theatre, have no connection, it is declared, with another novel of the same name published in this country by Small, Maynard & Co., of Boston.

Another Photo-Expedition Out

Will Make Films of Educational Interest for F. P.-Lasky Vanderbilt Group Film

TO take motion pictures of geographical and botanical interest, for exhibition in schools and other educational institutions, the Non-Fiction Film Production Department of Famous Players-Lasky Corporation last week sent to Samoa, in the South Pacific, one of the most ambitious expeditions ever undertaken by a motion picture company in search of new and interesting film material. The expedition, which is made up of a number of Boston scientists and financial men, sailed from Marblehead, Mass., in the 125-foot power yacht Ajax, and will probably be four months in reaching its destination in the South Seas—a voyage of 15,000 miles.

The party will make the entire trip in the Ajax, an adventure which admittedly is full of peril for the men aboard. The vessel will stop at Bermuda, Jamaica and then head westward to the Panama Canal, where pictures will be taken of the various activities in the Canal Zone. After going through the canal, the Ajax will head for Samoa, an unbroken voyage of several thousand miles.

Alvin Knechtel, cameraman for the Non-Fiction Film Production Department of Famous Players-Lasky, will make the picture under the direction of E. B. Badger, a Boston financier, who for years has been prominent in South Sea commercial affairs, and Arthur B. Tilton, a prominent Harvard man.

Photographed at great peril and after innumerable hardships, the first of the pictures taken on the Paramount-Vanderbilt Expedition into an unexplored region of the Canadian Rockies, is now in readiness and will be released December 21 as part of the Paramount Magazine. The expedition, which was gone three months and returned only recently, was headed by Cornelius Vanderbilt, Jr., son of Brigadier-General Cornelius Vanderbilt, and included in its personnel several wealthy New York sportsmen.

"In the Canadian Wilds" is the title of the first of the Vanderbilt pictures, which was made in a section south of Banff, in British Alberta, shortly after young Vanderbilt has been made an honorary chief of the famous Stoney tribe of Indians.

J. Lawrence Weber and Selznick

Producing Organization Formed by the Two; Edith Hallor to Star in Six Productions

LEWIS J. SELZNICK and L. Lawrence Weber have joined hands in the formation of a new producing organization under the name of Weber Productions, Inc., it was announced from the Selznick offices this week. Mr. Selznick is treasurer of the new company, with L. Lawrence Weber, one of the most prominent influences in theatrical and motion picture circles, as president.

Edith Hallor, former prima donna of Ziegfeld's "Follies," the portrayer of Intoxication in the stage success, "Experience," and the star of the Morris, Comstock & Gest production, "Leave It to Jane," has been placed under a long term contract to star in six pictures a year. The first of the Edith Hallor vehicles is "Children of Destiny," by Sydney Rosenfeld, adapted to the screen by Dr. Cyrus Townsend Brady. George Irving has been engaged to direct.

Production on "Children of Destiny" began at the Peerless Studios in Fort Lee on Monday of this week, under the personal supervision of Bobbie North.

In "Children of Destiny" Miss Hallor departs from the commonplace and sets a precedent in motion pictures by playing a triple role. Seen first as a young mother, next as an aged mother and finally as the young and beautiful daughter, Miss Hallor is expected to establish herself as a screen star of real merit and appeal.

Weber Productions, Inc., also announces that another famous star will be placed under contract in the near future to appear in a series of six productions. The most painstaking efforts will be put forth to provide exhibitors and the public with a new standard in cinema excellence.

Intensive publicity and exploitation in accordance with the policies of Lewis J. Selznick will precede and trail all releases by the new organization. "It pleases me greatly to make these connections with Mr. Weber," said Mr. Selznick in announcing the association. "We have been friends and pals for many years, and now we are partners in an alliance that will result most satisfactorily for all concerned."

To Exploit First Nationals in West

L. A. Weingarten has been appointed to take charge of the exploitation work for First National in southern California and Arizona. According to reports, Mr. Weingarten is planning to inaugurate various innovations in connection with the presentation of the First National attractions, and with this end in view he is said to be co-operating closely with the publicity departments of the First National stars that are now producing in Los Angeles.

Campaign for "A Million Dollars Reward"

A report recently received announces that "The Eastern Feature Film Co. will start their advertising campaign on the new serial, 'A Million Dollars Reward,' on which they already have many advanced bookings. Mr. Herman Rifkin has announced the arrival of Ivan Abramson's new picture, 'Someone Must Pay' in the New England territory. A preliminary showing will be announced later."

Martin Johnson Se Printed by Rothacke

The new Martin Johnson series one-reel subjects entitled "On the I land of Civilization," has been prin the Rothacker Film Manufacturing pany and the result is declared by F son-Cole to be one of the most artisti nical successes of the season. The p were taken under peculiarly difficul ditions with special apparatus.

It was at the specific request of J Johnson, who sent a courier-cable m to Robertson-Cole that the film was to Rothacker. He felt that the his and educational value of the pictur quired that they be given the best p treatment.

The intense heat and the sudden cl changes of the South Sea Islands it impossible to secure the best result the ordinary motion picture came Mr. Johnson discovered in his early t the islands. He experimented for time before he discovered a photogra apparatus which would withstand the cal heat and at the same time would affected by sudden changes in atmos conditions and temperature.

"Beckoning Roads" Co with New Year

Bessie Barriscale in "Beckoning R based upon a magazine serial, will be to the public by Robertson-Cole be now and the beginning of the new "Beckoning Roads," which was ma B. B. Features, first appeared as a seri novel in the Red Book, under the nar "The Call of Life." The story was w by Jeanne Judson.

Advance views on the Coast, an word of exchange men and others have seen the picture indicate tha blonde depictor of society roles in thi ture has a chance at least to equal th work she ever has done, and the pred is being freely made that "Beck Roads" will be a winner. The screen sion was made from the novel by H. Gates, and Howard Hickman was director.

Basil King, a Motion Ic ture Convert

"I have returned from the Gol studios a convert to motion-pictures," Basil King. The author of "The Ci Comrades," "The Street Called Strai just screened by Goldwyn as an Em Authors Picture, and half a dozen famous novels, had stopped off in York on his way to his home at Cambr Mass., after spending three months a Goldwyn plant in Culver City, Calif

"I must confess that I went to the dios in a contemptuous frame of m he continued, "but comforted by the sumption that my visit would last two or three weeks. Instead, I st three months of my own volition, before I was through I was writi story directly for the screen, called 'E bound.' So you can see that althou went to scoff, I remained to work."

lide Sees Issue of Keystone Comedies

gle has added to the gaiety of the season by making it available for rs to show their merry Yuletide a series of one and two-reel Mack Keystone comedies, featuring the comedians in filmdom.

vember 30th "Thirsty—the Magi- one-reel Mack Sennett Keystone with Mabel Normand, Mack Sen- rd Sterling and Roscoe Arbuckle leased. This was followed on r 7 by "The Life of Reilly," a two- ck Sennett Keystone comedy with terling. This well known comedian eatured in "Crashing Through," a Mack Sennett Keystone, released r 14th. On December 21 "Key- Babies," a two-reel Mack Sennett e comedy with the famous Key- Bathing Beauties will be released as al holiday offering. Syd Chaplin is d in the one-reel Mack Sennett- e comedy "Fast Trains and Slow n" to be released December 28th.

ng Scenario Staff a Selznick Feature

n Myron Selznick began building up ormous machine of efficiency known Selznick Pictures Corporation, he the most popular stars, the most directors and the most artistic pro- staff he could assemble. Realizing ll these worked under a handicap they had superior material to work realizing that, after all, "the play's ng," he engaged John Lynch, the writer of scenarios, the best known writer in the business, as editor of znick scenario department. Lynch old of the job with the concentrated ence of years back of him, and the ment at the Fort Lee studios is y being developed into a wonderful ization of itself.

Lynch has at present a notable group iters of the realistic school, and the recent purchases through his tment are plays and stories by Leighsmun, Sophie Irene Loeb, Ouida Ber- Frank Dazey, Lewis Allen Browne, Bradley King.

lie Bingham Goes with Cloverio Co.

ie Bingham the idol of West coast al comedy audiences, has signed a time contract with the Cloverio Film o star in one-reel comedies especially en for her, and she is now at work in irst Cloverio comedy in Portland, Ore-

ior to her successful musical comedy r, Miss Bingham has been a vaudeville touring several western circuits, in- d in which was "Happy Land" in the Empress Circuit, in which she had the

Hector Cloveric, manager of the erio company, and discoverer of her n adaptability, proclaims her as "pos- r of a personality which is second to of any star now on screen or stage."

Handling United Theatre Films

Pearce Films Will Distribute Such Offerings in the South, Starting on December 15

IT will be good news for exhibitors located in what is known as the New Orleans territory, who have been anxious to show United Picture Theatres of America attractions that bookings can now be made through Pearce Films.

United has received countless inquiries from exhibitors in the New Orleans district who have been patiently awaiting the opportunity to make booking contracts on their features. These exhibitors are now happy.

Pearce Films is a big concern, one of the best known in the South as well as one of the oldest, and enjoys a reputation of honesty and good service. The company is located at 608 Canal street, New Orleans, La. It will distribute United pictures to theatres in Louisiana, Mississippi, the Western portion of Alabama, the counties of Escambia, Santa Rosa, Oskaloosa, Walton, Washington and Bay in Florida and in the Eastern section of Arkansas.

Pearce Films will begin releasing United features on December 15th, when "Her Code of Honor," starring Florence Reed, the screen's greatest emotional star, will be available for the theatre men of the above territories. Following this at two-week intervals, all the United Picture Theatres of America features will be released, a photodrama starring Dustin Farnum being the second, then a Kitty Gordon feature—the stars alternating.

The agreement whereby United features will be handled in the New Orleans territory by Pearce Films was recently made by Mr. J. A. Berst, president of United Picture Theatres of America. Through it United attractions are guaranteed a much greater vogue in the South and will satisfy the many patrons of motion picture theatres located there who have written to United asking where the Florence Reed, Dustin Farnum and Kitty Gordon pictures could be seen. The handling of the features by Pearce Films will permit of their being shown in any theatre located in the territory served by the Pearce people.

First Product as Producer-Star

Taylor Holmes Completes "Nothing But the Truth" First Release Distributed by Metro

TAYLOR Holmes has finished the camera work on the screen adaptation of the highly successful stage farce, "Nothing But The Truth," in which he is to star, and has begun the cutting and assembling of the picture that represents the initial production of Taylor Holmes Productions, Inc., to be distributed exclusively by Metro. "Nothing But The Truth" is the first of the three stage plays to find their way to the screen under the auspices of Mr. Holmes and Metro, the others begin, as recently announced, "The Very Idea" and "Nothing But Lies."

The announcement regarding "Nothing But The Truth" is of special interest inasmuch as it marks the entry of Taylor Holmes into the producing field with a vehicle that is ideally suited in his farcical capabilities. As a novel and then as a play, "Nothing But the Truth" was first read and then seen by thousands when William Collier starred in the mirth provoking farce on Broadway. The popularity of Taylor Holmes as a farceur of rare ability is acknowledged everywhere pictures are shown, and his appearance in the famous comedy will be awaited with interest by his legion of screen admirers

In casting about for the best possible avenue of distribution for the screen productions of the company that bears his name, Mr. Holmes gave the matter long and serious consideration. He wished to find a means of distribution that would be absolutely unlimited in scope of operation, and which would, moreover, carry with it the prestige of an established and high-class name. After due deliberation of the contending parties who were bidding for the distribution of his pictures, Mr. Holmes chose Metro.

The release date of "Nothing But the Truth" will be announced shortly by Metro, following which production will get under way on the second of the Taylor Holmes Productions, Inc., pictures to be distributed by Metro Pictures Corporation.

Holubar and Phillips Working on "Ambition"

Universal announces that in "Ambition" the public will again be enabled to see the fruits of the combined efforts of Allen Holubar, the director, and Dorothy Phillips, the star, the same co-workers who were responsile for the success of "The Heart of Humanity" and "The Right to Happiness." Universal claims that in this combination there is to be found the highest advantages that inevitably follow when mutual respect and reliance obtain between director and artist. To support this strong combination in the production of the coming feature, Universal promises every resource of its casting and technical departments.

Big Vehicles Planned

A special staff of scenario experts are hard at work looking over stories for Mae Marsh and "Chic" Sale, the latest acquisition to the Robertson-Cole list of stars. Miss Marsh has arrived in California and is in daily consultation at the Gasnier Studio while "Chic" is making his last swing around the country before making his debut into screenland. Irving Cobb, the famous author, will write several stories around the characters best played by Sale and a director of international repute will be in charge of the film.

Three pillars of American Film Co. At the right is Paul DeOeito, Central sales manager. In the center is Charles M. Keppler, Chicago, and at the left is Charles Filkens, manager Chicago office

Strong Picture Boom in Chicago

Realart Manager Reports Increasing Bookings; Binney Picture Expected to Score Heavily

MOTION pictures are booming in Chicago, according to H. W. Willard, manager for Realart Pictures Corporation in that city, who paid a flying visit to the new home offices last week.

Mr. Willard declares that the Picture outlook has never been better in his territory, and that the vast strides in the motion picture industry in the middle and extreme West are taking definite shape in the erection of motion picture palaces for the adequate housing of the newer and better products.

There is a perceptible change in the attitude of Western business and professional people toward the screen, in the opinion of Mr. Willard. This has come about through the earnestness of producers in perfecting the photoplay, and because of the attitude of exhibitors who feel that no edifice is too fine to house the creation of modern stars and directors.

Among the outstanding examples of this tendency in Chicago, are the present construction by Messrs. Balaban and Katz of a two-and-a-half million dollar theatre at State and Lake streets, Chicago, to be known as the Capitol, and the erection of a large house by Ascher Brothers in the same city.

Mr. Willard reports the presence of Constance Binney, one of the Realart luminaries, in this city with her stake play, "39 East." According to the Chicago manager, the star is not only blazing a name for herself in the Illinois metropolis, but is making the first bow for Realart Pictures Corporation with whom she is being associated in all press reports. In the opinion of Mr. Willard, Chicagoans will look forward to the showing next week of Miss Binney's first Realart production, "Erstwhile Susan" when it goes on at the Playhouse.

Mr. Willard says, in addition, that Chicago will soon see "Soldiers of Fortune," the Realart feature which has proved such a box-office sensation in Washington, New York and other large cities where it was shown. In advance of the presentation of this photoplay the exhibitors are arranging for many large exploitation stunts, including a parade of the 108th Sanitary Train, and a special showing of the Richard Harding Davis Photoplay at the Hamilton Club, a prominent social organization.

"Male and Female" Scores Hit

Famous Players-Lasky Reports That Records Topple Everywhere That Picture Is Being Exhibited

THE following report has been received from the offices of the Famous Players-Lasky Corporation in connection with the marked successes of the first run performance of "Male and Female."

"A total of 54,665 paid admissions is the record established by Cecil B. DeMille's "Male and Female" during its engagement at the Rivoli theatre, New York. This, acording to the Rivoli management, breaks all previous week's records by nearly ten thousand, and involves a new Sunday record of 9,172, a new week-day record of 7,354, established Monday, and a new evening's record, set up Thanksgiving night.

"Transferred to the Rialto, the production has been playing virtually to capacity throughout the present week, and it is quite possible that a new week's attendance record will be set up at that house also."

Nor does the record-smashing career of "Male and Female" seem to terminate with the New York achievement, for in the dozen or more, first-run cities where it has been shown it is reported by the Famous Players-Lasky report to have broken either the single day or week's record.

Some of the theatres at which the picture has been shown and which have reported very favorably on the production are: The Imperial, San Francisco; Park theatre, Boston; the Garden, Washington; the Rialto and the Princess, Denver; the Parkway and New Wizard, Baltimore; the Broadway Strand, Detroit.

Philipp's State Rights H Film Comedies

The Adolf Philipp Film Corporatio under the personal direction of Ado Philipp, the author, composer, actor a producer of "Alma, Where Do You Live? "Adele," "The Midnight Girl," "The Gi Who Smiles," "Auction Pinochle," "T Corner Grocer," "Two is Company" a numerous other stage successes, has spar no expense in producing these musical fil comedies. Mr. Philipp has not only co verted his stage successes into scre comedies by adopting the plot to mov usage, but has maintained the atmosphe and music, in addition. Each comec starts with words and music and th fades into the film story. By arrangemen made with Jerome H. Remick & Co., t well-known sheet music publishers of Ne York, it affords him a national advertisi campaign in a sense that every picture wi have the sheet music on sale. This mus can be obtained in every store where she music is sold in towns and cities showin the Philipp comedies.

Said to Be Younges Production Manager

It is seldom that a young fellow break into the picture game with as wide a thea rical experience as Leon D. Britton, pr duction manager for Hallmark Picture Corporation. Mr. Britton began his thea rical career as manager for some of th biggest outdoor shows ever sent on tour c the world. He has in the course of h work as manager and advertising man fc outdoor attractions, visited every countr in the world and played every city of an importance on both continents.

After five years' experience in this en of the business, Mr. Britton entered th motion picture end of it, and was for number of months on the directorial sta of Goldwyn Pictures Corporation, assis ing such well-known directors as Reginal Barker, Hobart Henley and Willard Mac

Leaving Goldwyn, Mr. Britton becam production manager for Frank G. Hall, c Hallmark Pictures Corporation, and dur ing his incumbency of this office supervise all of Hallmark productions produced dur ing the past four months.

Love Letters? Yes, Lew Cody Gets a Batch

That Robertson-Cole's special, "The Be loved Cheater," is widely known is bes evidenced by the fact that more than 2,00 love letters have been written to Le Cody, the star, during the past two week The letters bear the post mark from a sections of the country and people in a walks of life are striving to win some o the prizes for the best love letter writte to the star.

Although Robertson-Cole made the an nouncement in the trade papers severa weeks ago and in the January issue of th fan magazines, the letters are pouring int the New York headquarters in larger num bers than anticipated. Judges for the con test will be announced later.

Fairbanks Film Has True to Life Basis

WITH the presentation of his latest United Artists production, "When the Clouds Roll By," Douglas Fairbanks has taken a chapter of his life as a means for providing the theme for what is declared to be the best picture ever offered by the smiling athletic star.

The play is one built up on superstition, the leading role falling to an average young American. The theory as to whether or not there is any foundation for the belief that a human destiny may be guided by means of mental suggestion is placed to a test and it is here that the life of the star enters into the screen discussion.

While in his late 'teens Fairbanks was very superstitious, so much so that his life was guided by the foolish whims which confronted him. Whatever success he had or what ever reverses, he attributed to some form of mythical magic.

Looking back now to the years of the past the star realizes the folly of it all and states that he is happy he discovered his sense of humor in time to destroy the mental germs which had been implanted by the one with the fantastic ideas.

Anita Stewart Begins on New First National Film

The Louis B. Mayer's studios in Los Angeles report satisfactory progress in the filming of Anita Stewart's new First National attraction, "The Fighting Shepherdess."

Edward Jose is directing the production, and is very enthusiastic about the story which is from Caroline Lockhart's famous novel of the same name.

Supporting Miss Stewart in the cast are such well-known screen artists as Noah Beery, Wallace MacDonald, Walter Long and Eugenie Besserer.

Tower Film Selling State Rights on a Chaplin

Tower Film Corporation announces that they now have ready for release and are selling state rights on the second single-reel Charlie Chaplin special, "Lord Helpus," formerly entitled "Cruel, Cruel Love." This is to follow "Some Nerve," the first of a series of single-reel Charlie Chaplin productions. A special press sheet for exhibitors on "Lord Helpus" is now in preparation, illustrating the full line of posters, lobby display photos, newspaper cuts and press stories for this Charlie Chaplin special.

Foreign Rights to Hank Mann Comics Sold

All territory in the United States, foreign rights and Canadian rights have been sold for the new series of two-reel comedies featuring Hank Mann, according to word received this week by Morris R. Schlank, producer, from headquarters of his company in New York. The Hank Mann comedies are being marketed on the state rights basis by Arrow.

Larry Semon, who has renewed his Vitagraph contract

All Semon Comedies to Be Shown in Capitol

Through a contract just made by Vitagraph and the Capitol theatre, all the Larry Semon comedies for the next year will be shown at Broadway's biggest and newest theatre—the largest theatre in the world presenting motion pictures. The action of the management of the Capitol in signing a standard star series contract for the Semon comedies follows closely upon two important events in the career of these comedies—the announcement by Albert E. Smith, president of Vitagraph, that the comedian had entered into a new contract whereby Vitagraph would expend $3,600,000 on the Semon comedies during the next year and the showing of "The Head Waiter" at the Capitol two weeks ago.

Pearl White Leads in Popularity Contest

As an evidence of the position which its recently acquired star occupies in the South American field, Fox Film Corporation reports the fact that Pearl White, who is about to start her first picture under the William Fox banner, has held and still is holding with a good lead the first position among women stars of the screen throughout the republic of Chile.

This statement is based upon the popularity contest now being held under the supervision of the Cinematographica Weekly, which publishes in each issue the standing of the leading contestants according to the votes forwarded from the various sections of Chile.

Desmond's First Pathe Appearance Dec. 21

Pathe announces Jesse D. Hampton's latest production starring William Desmond, "The Prince and Betty," scheduled for release December 21st. It is described as a romantic comedy-drama.

"The Prince and Betty" is a picturization of Pelham Grenville Wodehouse's novel of the same name, and is said to contain all the elements of humor and adventure which are in his much-read *Saturday Evening Post* stories.

English Actor Engaged for Selznick Play

Lewis J. Selznick recently engaged Cyril Chadwick, the prominent English actor, for an important role in "Bucking the Tiger," the melodrama by Achmed Abdullah and May Tully with which Mr. Selznick will make his debut as a legitimate producer on Broadway the first week in January.

Mr. Chadwick made a reputation in England and America as a brilliant comedian of the speaking stage, but in "His Wife's Money," Eugene O'Brien's latest Selznick picture, he plays a particularly sophisticated and detestable "heavy."

Before joining the Selznick forces, Mr. Chadwick appeared in such well-known pictures as "The Matinee Idol," "Mrs. Dane's Defense," and "On the Quiet." In the filming of his last picture he sustained a broken leg and retired for a protracted period of convalescence.

Hirsh Owns World's Rights to the Six-Reel Drama, "Blind Love"

An announcement of special interest to exhibitors and state rights buyers comes from President Nathan Hirsh of the Aywon Film Corporation. Mr. Hirsh, according to reports, has just bought the world's rights to the big six-reel feature production, "Blind Love," a photodrama said to be of the greatest appeal.

The star of "Blind Love" is Lucy Cotton, who has built up an enviable name for herself on both stage and screen.

Others in the supporting cast include George La Guere, Thurlow Bergen, Frank O'Connor, Morgan Coman and Lillian Bacon.

"Jinx" in Big Demand for Special Shows

Reports received during the past week from the twenty-two exchanges of Goldwyn Distributing Corporation, where Mabel Normand in "Jinx" has been shown to exhibitors, indicate that this classic of the big top is one of the greatest matinee pictures ever made and that as a Christmas holiday attraction it is without an equal.

No production, either in the Goldwyn list of current releases, or among those of an earlier date, has been in such demand for special showings, particularly at matinees arranged for clubs, and classes of children.

Elsie Ferguson to Resume Stage Work

Miss Elsie Ferguson, star of Paramount-Artcraft pictures, will reappear on the dramatic stage early in the New Year.

Miss Ferguson is now engaged in the production of "Lady Rose's Daughter," Mrs. Humphrey Ward's story, for the Famous Players-Lasky Corporation, and her stage work will not cause any interruption of her activities as a star of Paramount-Artcraft pictures. The play in which she will make her re-appearance in the theatre will be announced shortly.

Canadian Universal Has Superior News Reel

A NEWS reel of real news—the cream of three of the best and most outstanding news reels—is to be placed on the market about the middle of December by the Canadian Universal Film Company, Ltd. Exhibitors throughout Canada will then have a de luxe edition of the news weekly, par excellence.

The scheme originates from the fact that in many of the leading theatres, both in the United States and Canada, it is the custom to buy from two to three reels from which one reel is put together. This is presented to the patrons as the news reel of that particular theatre, in several instances. The cost of that one reel equals the total cost of the two or three reels from which the one was taken. The result of Mr. Hague's action is to effect a great economy for the theatres, and at the same time give them the cream of the weekly events.

With this object in view, Universal has appointed an expert in New York whose duty it is to edit three of the biggest and best news weeklies on the continent—International News, Current Events and the Screen Telegram.

A further editing, bringing these three reels into one of approximately 1,000 feet, ensures the creamiest of the cream to the exhibitors and furnishes them with a truly great news weekly at the same time, cutting down the cost by a very large amount.

Bessie Love's Last Work for Vitagraph

Bessie Love's final feature under the Vitagraph banner," "Pegeen," will be released before the Christmas holidays, and undoubtedly is the best of the many excellent features in which she appeared during her long association with Vitagraph. The popular story by Eleanor Hoyt Brainerd has been closely followed by William Barbarin Laub, who wrote the scenario, and difficult as it was, with the many film scenes, the camera work is unexcelled. The play is quite a departure from the usual story associated with the vivacious little star. It runs more to pathos than humor, but it has afforded Miss Love one of the best roles in her career.

Rapid Progress Recorded on Drury Lane Drama

Alice Joyce is making good progress on her next special feature, "The Sporting Duchess," and massive as the production is, the big Drury Lane spectacle is nearing completion with the exception of the horse race scenes, which play an important part in the story, and which, on account of the unfavorable weather, must be taken at a Southern race track. With the exception of the racing scenes all the outside locations have been visited and Miss Joyce is now at work on interiors at the Brooklyn studio. Many of these are unusually pretentious and have taken weeks to build. George Terwilliger is directing Miss Joyce.

L. H. Guhl, assistant manager Goldwyn offices in Chicago

Tom Moore to Give "Desert Gold" Holiday Booking

When Tom Moore, the Washington exhibitor, cast about for a big production for an extended engagement of two weeks or longer for his Garden Theatre, he booked Benjamin B. Hampton's Zane Grey production, "Desert Gold" and opens the W. W. Hodkinson release on Sunday, December 14, as the big Christmas season attraction at the National Capital. The Christmas holiday period represents the high-water mark of motion picture patronage in Washington and "Desert Gold," chosen for the breadth of its appeal to all classes, will have behind it the fullest advertising resources of Mr. Moore's organization.

Williams Finishing Up on Latest Vitagraph

Earle Williams has still one Vitagraph feature to come before the Christmas holidays, "When A Man Loves," a picture with both English and Oriental settings, which was made at the Hollywood studio before the star came East to the Brooklyn studio to play in "The Fortune Hunter," adapted from Winchell Smith's popular stage play. From a scenic viewpoint the former picture is said to be one of the most beautiful ever made in this country.

"The Inferior Sex," Miss Mildred Harris in Lead, Ready Soon

Next week will see the completion of "The Inferior Sex," the first Mildred Harris Chaplin picture filmed at the new Louis B. Mayer studio, 3800 Mission road. According to reports, Mr. Mayer is enthused with the showing of the scenes already taken, and both the Pacific coast and New York offices predict a huge success for the star and her latest starring vehicle.

Daily reviews of the day's work are being made by Mayer and Bennie Zeidman, production manager. It is said that an extensive exploitation campaign for the first Mildred Harris Chaplin picture has begun, and every indication is that the picture will be one of the greatest of the year.

Current Kinograms Runs Gamut in Variety

The current issue of Kinograms runs the gamut of human interest. It opens with the racing season at New Orleans showing the sport of Kings at its very height of interest. There is a comedy element supplied with the picturization of a man who loses on a "sure thing."

A delegation of churchmen from Ireland is presented to us in a close-up. They are in this country to tell the truth about Ireland.

The sailing of a Christmas Ship for Siberia also holds our attention. Its departure point is San Francisco and it is going to carry Christmas presents to our boys in the Far East.

Governor Coolidge of Massachusetts crops up in the week's news. Kinograms shows him inspecting the men who replaced the striking police in Boston.

The old French Opera House in New Orleans, one of the most historic spots in America, burns down. A Kinograms photographer was on the spot.

The Shah of Persia arrives in London. He is seen riding in state from Buckingham Palace to Guildhall in London. Many other topics are shown.

Studies Production Methods at Metro Studios

Identified for years with distributing interests in motion pictures, C. E. Shurtleff is in Los Angeles to make a thorough study of the producing end of the industry. As president of C. E. Shurtleff, Inc., Mr. Shurtleff, has turned over to Metro Pictures Corporation four Jack London novels. These are "Smoke Bellew," "The Star Rover," "A Daughter of the Snows," and "Burning Daylight." They will be produced for the Shurtleff corporation by Screen Classics, Inc., starring Mitchell Lewis, and will be released through Metro.

Mayflower Secures Franklin

Sydney Franklin, one of the youngest of directors in the motion picture industry, has been engaged by the Mayflower Film Corporation to direct a series of screen plays adapted from some of the Robert W. Chambers' stories. Negotiations for Mr. Franklin's engagement were handled through the offices of Arthur H. Jacobs, and the director is already en route for Los Angeles where the stories will be filmed.

"Everybody's Business" Is Being Well Received

Favorable reports are being received daily at the offices of the W. H. Productions Co. on the showings of their six-reel feature, "Everybody's Business," now being sold in the State Right market.

There is an absorbing love story throughout, a great deal of human interest, humor and pathos. But dominating all is an underlying, worth-while note that will appeal to every true American heart.

Sees a Banner Year for Motion Pictures

NINETEEN-TWENTY will be the banner year for motion pictures.

The above prediction was made by A. S. Kirkpatrick, vice-president and general manager of the Robertson-Cole Distributing Corporation, after he checked reports from every section of the United States. For the past month Mr. Kirkpatrick has sent numerous requests to the leading exhibitors in the field, asking their frank opinion for the 1920 lookout. After he received these reports, the head of the Robertson-Cole Distributing Corporation called to the New York office Newt Levi, western supervisor; Oscar Hansen, in charge of the central territory and Fred G. Sliter, eastern supervisor.

The past performances of the Robertson-Cole productions and the features to be released during the next twelve months were thoroughly discussed by Mr. Kirkpatrick and his field supervisors. The supervisors assured Mr. Kirkpatrick that the close co-operation between the exhibitor and the distributing company employed by Robertson-Cole was a sure winner and that the quality of the productions backed this plan to such a degree that unbelievable strides have been made by Robertson-Cole during the past two months.

"The country is motion picture mad," said Mr. Kirkpatrick, "but in spite of the great demand there is no place for the poor picture. Statistics compiled during the past three months alone prove conclusively that patrons will patronize a picture house where only established productions are run. Those houses which have failed can blame themselves, for they tried to put over old time stuff and were caught with the goods. The motion picture of today must have the goods and a good picture is a sure winner as a poor picture is a sure loser.

"The motion picture is an experiment no longer, hence the public will not take kindly to any pictures that are experiments. The theatre-goer wants entertainment of clean value and will not go to a house where pictures are shown which leave a bad taste after leaving the theatre. The educational value of a play of the screen is taken into consideration in packing houses.

"Nineteen-twenty will see the return of short subjects. The regular movie fan wants to break the monotony of a long program without a comedy or a special educational feature of the short variety. Robertson-Cole is well supplied with Supreme comedies, Adventure Scenics and the famous Martin Johnson series, 'On the Borderland of Civilization.'

"The ensuing year will see many more motion picture houses sprung up all over the country. The elimination of the saloon is one of the main boosts for the silent drama and now that the men are educated as regular motion picture fans the theatres cannot supply the demand for seats.

"Figures do not lie, and after I heard the optimistic reports of the three supervisors I am convinced that all motion picture records will go by the boards in the next twelve months."

A. S. Kirkpatrick, of Robertson-Cole

According to Mr. Levi, the west is way ahead of the other sections of the country in the showing of pictures and bigger prices are paid for their releases. He also states that motion picture statistics compiled during his last visit prove without a doubt that the Robertson-Cole releases are the most popular. The strides made in the West, as related by Mr. Levi, do not overshadow the belief of the eastern and central supervisors, who claim that Robertson-Cole has made bigger strides during the past two months than other concerns.

The meeting of the supervisors with Mr. Kirkpatrick and J. L. Herrick, field manager of the Robertson-Cole Distributing Concern, lasted all week.

Goldwyn Man Gets Office

Maurice Wolf, resident manager of the Los Angeles Goldwyn exchange, has been elected president of the Los Angeles Film Board of Trade.

"Taming the West" is a new Hall Room Boys comedy, produced by National Film Corporation and distributed by Jack and Harry Cohn

Edgar Lewis Goes to California

"Other Men's Shoes" First Release for Pathe Completed; Others to be Made in West

EDGAR LEWIS, whose latest contribution to the photodramatic art is "Other Men's Shoes," a typical Lewis heart interest play adapted from the novel by Andrew Soutar, has gone to California to produce a series of pictures for Pathe distribution. "Other Men's Shoes" will be the first of the Lewis series to be released through Pathe.

While in California Mr. Lewis will produce several big outdoor stories with which he has become so generally associated. He was accompanied West by an entire technical crew. When he left New York he had under consideration for his first production on the West Coast, a story familiar to every American, which combines the action of "The Barrier," the tenseness of "The Thief," and the heart and love interest of "The Littlest Rebel." It is most likely he will make this play his initial production in California.

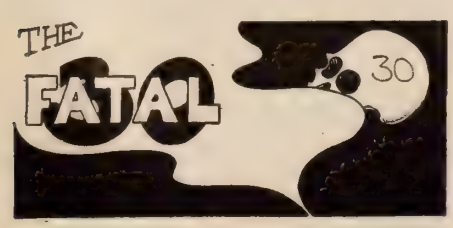
In the production of "Other Men's Shoes," Mr. Lewis followed the methods that have won for him recognition among the foremost producers of motion pictures. He puts the greatest emphasis on a good story, and in the selection of "Other Men's Shoes," he purchased one internationally popular. Andrew Soutar, the author, was one of the most famous correspondents during the big war. His stories from the Russian front won him a world-wide reputation and his "Other Men's Shoes" contains all the forcefullness and powerful appeal that marked his most noteworthy epics of the war.

Edgar Lewis has always placed the strongest faith in the value of his story. This is indicated by the authors who have contributed to his series of unbroken successes.

Equity Completes Peters Film

"Silk Husbands and Calico Wives" Announced as Special — Harry Garson Production

EQUITY PICTURES CORPORATION announces the completion of "Silk Husbands and Calico Wives," the new Harry Garson production adapted from a story by Monte M. Katterjohn, starring House Peters, the first special to follow "Eyes of Youth," Clara Kimball Young's latest release. Word has been received from the Garson Studios that prints would be shipped East upon completion within the next few days of the cutting and titling of the picture.



The new production, said to be featured by fine settings, is expected to afford Mr. Peters an admirable combination of a heart interest story, a highly colored and dramatic plot and unusual comedy-dramatic situations.

"Silk Husbands and Calico Wives" is declared a thoroughly and intensely modern story dealing with the city. It is a thrilling tale involving Deane Kendall (House Peters) young, brilliant and a dreamer who has come from the harvest fields to the study and practice of law, and Edith Beecher (Mary Alden) the court stenographer, a sweet and simple woman.

Harry Garson has surrounded the star with a cast of admirable distinction. Vincent Serrano, who portrayed the role of the Yogi in "Eyes of Youth" will be seen in a prominent role, and Sam Sothern, also seen in "Eyes of Youth" will be cast in one of the larger roles.

In addition Eva Novak, Mildred Reardon and Edward M. Kimball will complete the cast.

Aim to Make Curtis Pictures "Different"

L. Roy Curtiss' entrance into the motio picture field is termed as "quite differer from the usual."

It was while the various war drive were being conducted that Mr. Curtiss wa approached on the subject of producin and financing "The Cavell Case." Want ing to "do his bit" and forseeing what great aid a production of this kind woul be to the United States Government in th prosecution of the war, Mr. Curtiss con sulted his associates, who are bankers an leaders in the industrial field. Shortly thereafter he announced that he woulc finance "The Cavell Case" with the understanding at the outset of contributing the net proceeds from the picture to the United War Work organizations, of which Dr. John R. Mott was head.

However, as the tender from Mr. Curtiss was made at the signing of the armistice, and since the war work organizations returned to their respective headquarters to conduct their affairs independently at the close of their drive. November 19, 1918, the decision of the combined war work organizations was that this splendid offer was deeply appreciated and since the war promised to come to an end, they thought it only right that Mr. Curtiss should market the picture and make whatever profit out of it he could. Since then, many people have witnessed and enjoyed Julia Arthur's interpretation of Edith Cavell, the British Red Cross nurse, in "The Cavell case."

In May, 1919, Mr. Curtiss became the president of The Curtiss Pictures Corporation. This company has just finished work on a feature production, "Who's Your Brother?" in which Edith Taliaferro is starred, and the exhibitor and public may be assured that it is the aim of this organization to continue producing pictures of the "fewer and better" kind.

International News' Views Attract Wide Attention

Conclusive evidence of the wonderful reception throughout the United States of the great news reel scoop obtained by the International News in its issue No. 46, which showed pictures of the sinking of Allied vessels by the German submarines, is shown in a letter from S. L. Rothapfel, said by many to be the country's leading exhibitor, and who is now managing the California theatre in Los Angeles.

His letter of commendation to the Universal company in regard to this release is as follows:

"I cannot help but write and tell you that the subject obtained in the Hearst International News No. 46, "Sinking of the Merchants Vessels by the German submarines," is without question the most thrilling and remarkable picture I have ever seen in my career. The mere fact that you are keeping it in the News certainly reflects to the credit of the Universal Film Company.

S. M. Bowles, of American Film Co., Inc.

Story by Fannie Hurst is Filmed by Universal

Some time ago a story by Fannie Hurst appeared in the Cosmopolitan Magazine under the title of "Oats for the Woman," which attracted a great deal of attention because it viewed a new angle on the double standard of morals as relating to the two sexes. Universal secured the screen rights to the story and filmed it under the title of "The Day She Paid."

This is the second production Universal has made from stories of Fannie Hurst, the first one being "The Petal on the Current," in which Mary MacLaren scored a country wide success.

Rex Ingram directed the production and Universal officials believe it to be one of the best Universal has produced for some time.

Francelia Billington as the model, Harry Van Meter as her employer, Charles Clary as her husband, Lillian Rich and Nancy Caswell as the children and Marcel Drageauson as a French designer, carry the heavy parts of the plot.

Dawley Directs Kenyon in "Harvest Moon"

J. Searle Dawley has been engaged by Deitrich-Beck, Inc., to direct their next production, "The Harvest Moon," in which Doris Kenyon will be the star. Work on "The Harvest Moon," which is from the play of Augustus Thomas, will be started during the week of December 9 at the Leah Baird Studios at Fort Lee.

Together with Augustus Thomas and Theodore C. Deitrich, Mr. Dawley has been working on the adaptation of "The Harvest Moon" for the past two weeks.

Production Speeded Up on Owen Moore's Picture

Director Wesley Ruggles stepped on the accelerator up at the Bronx studios this week, and production on Owen Moore's second Selznick picture, "The Woman Hater" jumped into second speed.

A big combination set of six rooms and a bath has been built for the interior scenes, which is the background for some lively comedy.

Jans to Put Out Big Features

Annual Output of Twelve Productions Announced; Plans Laid Thoroughly Far Ahead

THROUGH H. F. Jans, president of Jans Pictures Inc., comes an announcement of unusual importance not only to the exhibitors of the country but to the industry as a whole.

Jans Pictures Inc., have completed arrangements whereby they will make and market twelve pictures annually, one to be released each month. It is because of the thoroughness of the preparations made that this announcement takes on a great deal of importance for the plans of Mr. Jans and his associates have been carefully laid, considerable time and money has been expended to have them perfect in every detail before actual work began, and to make sure that the pictures to be made would be of the sort that exhibitors would stamp as real box office attractions.

Several well known stories have already been purchased, big stories that contain the proper proportion of punch, thrills and dramatic interest. Directors have been signed as well as stars. Announcements as to names, etc., will be forthcoming within the next two weeks, at which time an extensive advertising campaign will also be inaugurated.

In speaking of his plans Mr. Jans had this to say:

"As I control the Metro franchise for New Jersey and have been intimately connected with the exchange business for some years, I fully realize that there is a very big field for the out of the ordinary feature. And when I say out of the ordinary I mean just that, not the old familiar stuff that has been done to death, but pictures that are different, that will interest the public from a new angle and present opportunities for exploitation for the exhibitor that he has not had heretofore. Jans Pictures Inc., will make such pictures, for we have the material to do so. We have bought the proper kind of stories and we have contracted with directors that know how to produce them. In addition to this, the stars that we will present can be depended upon to bring business to the box office and please the public."

"Before making any public announcement about our company we first made sure that we were on the right track, that we had the right stories and the right people. Now that we are assured of this we are ready to go ahead and will, within a short time, announce the titles of our first productions as well as the directors, players, etc."

Jans Pictures Inc., are negotiating with a number of foreign buyers to handle the foreign rights to all of their productions. This will insure a wide distribution, the Jans features will, under this arrangement, be shown all over the world.

Pioneer Consolidates Branches

Exchanges in Four Cities in Single Co-operative Body; Costs of Distribution to Be Cut

ONE of the most important developments of the recent country-wide trip of M. H. Hoffman, General Manager of the Pioneer was the consolidation of the Pioneer exchanges in New York City, Buffalo, Cleveland and Detroit into a single co-operative body which will in the future make simultaneous releases, and will assist each other in putting over the Pioneer attractions. Later it is the intention to extend this practice of mutual help to the other Pioneer offices in Boston, Philadelphia, Atlanta, Chicago, Portland, Oregon, Los Angeles and San Antonio.

One of the practices which has already been started is the interchange of salesmen from one office to another whenever it is considered necessary to reinforce the sales department of any particular exchange.

This is but one of the many departures in exchange management which is being put to a practical test by the Pioneer.

Another will be a regrouping of territories upon a basis of transportation facilities instead of States. Prints of the Pioneer features will also be interchanged whenever circumstances demand.

The purpose of these experiments is to reduce distribution costs. While several of these new ideas have not been given as extensive a test as is thought necessary by the Pioneer executives, to form a definite opinion as to their actual value, it is safe to say that in some cases they have shown ways whereby exchange expenses may be cut appreciably. These changes will in no way affect the efficiency of the service rendered to the exhibitor, but will be to his advantage in the matter of quick delivery.

"Should a Woman Tell" is a Screen Classics subject distributed by Metro

Demand for Rights to "The Blindness of Youth"

Mr. Sam Zierler, president of the Commonwealth Film Corporation, who has the New York State rights for the "Eyes of Youth," is negotiating with Murray W. Garsson for the New York State and northern New Jersey rights on his picture, "The Blindness of Youth."

Campaign on "Hawk" Serial

Burston Product Will Be Novelized; Producer Already Planning New Serial with Ford as Star

FURTHER details are announced regarding the extensive advertising campaign already launched for the latest Burston serial, "The Hawk's Trail," in which King Baggot is starred, supported by Grace Darmond and Rhea Mitchell. Directed by W. S. VanDyke, under the personal supervision of Louis Burston, president of the producing company, from the script by Nan Blair, the fifteen episodes are said to present unusual advertising possibilites. The plot construction follows the lines of a popular serial novel, in that the episode endings get their suspense from the dramatic situations of the pot rather than from interpolated stunts. This fact will not only be strongly featured in the publicity and newspaper advertising, but also in the stock and special episode paper.

In addition "The Hawk's Trail" is already in process of novelization, publishing arrangements having been made with a well-known New York publisher who was particularly impressed with the fact that as revealed by the script and episode synopses, "The Hawk's Trail" will prove a rattling good fiction story with all the qualities of a "best seller." In his character of the "Hawk" King Baggot has a most sympathetic role, that of a scientific criminologist, who in his efforts to restore the fortune of two sisters, wrongly withheld from them by means of a spurious will, finds occasion to adopt many disguises. Among the various characterizations seen at a recent preliminary review of some of the earlier episodes are those of a high-caste Chinaman, an old-time sailor, a man about town, a waiter, an East Indian Swami, as well as his own daring personality of the fearless man-hunter of the law.

Grace Darmond and Rhea Mitchell as the two sisters have much to do, and their beauty adds charm to the thread of a double love story that intensifies interest in the production.

"The Hawk's Trail" is the third serial to come from the Burston studios within a little over a year. Louis Burston who has been on the Coast continuously since May was working on "The Mystery of '13'" with Francis Ford, and "The Hawk's Trail," with King Baggot, at the same time. He is reported to be arranging the preliminaries of another Ford serial, a long cherished project, the scene to be laid in the Orient, and the plan contemplating the taking of a complete company across the Pacific for a stay of not less than six months.

Goldwyn Stock Active on Curb

Entry of Dupont Interests Followed by Heavy Trading; May Soon Be on N. Y. Exchange

COINCIDENT with the entry of the Dupont and allied powerful financial interests into the Goldwyn Pictures Corporation, the stock of the corporation, which is capitalized at $20,000,000, was listed on the curb. Previous to this the only sales of the stock were among the unlisted securities and were few and far between. On the Curb it was firm and active, selling around 30, announcement having been made that with the entry of the new interests into the company the available stock had been privately oversubscribed some four times. Over 11,000 shares were traded in during the week and at Saturday's close the stock was selling at 30.

Due to the nature of the fresh capital invested in the company—which, aside from that supplied by the Duponts, includes the support of W. W. Laird, of Laird & Company of Wilmington; R. R. M. Carpenter, Vice-President of the Dupont Powder Company; C. C. Kurtz, Vice-President of the Wilmington Trust Company; E. V. R. Thayer, President of the Chase National Bank of New York; Duncan A. Holmes, Vice-President of the Chase Securities Corporation; William Topkis, George T. Bissel, G. W. Davison, Vice-President of the Central Union Trust Company of New York; Macmillan Hoopes and Abbot M. Wittenberg, a member of H. Conten and Company—due to these diverse and outstanding financial powers now behind the Goldwyn Corporation, there is a general impression that the listing of the company's security on the New York Stock Exchange is only a matter of time.

The announcement of the entry of the new interests into the motion-picture industry was followed by wide public and editorial comment to the effect that the results must be gratifying to the picture fans and also to motion-picture critics. Summing up the comments, the consensus of opinion seems to be that the industry is now on a sound basis and the day of the speculator in the business is over. It was said that the last vestiges of the ancient notion that photoplays are an ephemeral experiment are exploded by the consolidation of big, solid finance with the industry, as typified by the entrance of the Duponts and others into the Goldwyn Corporation.

Emma Dunn Begins Work on "Old Lady 31"

Emma Dunn started work before the camera last week at the new Metro studios in Hollywood as the featured player in the Screen Classics, Inc., production of "Old Lady 31." Although Miss Dunn is featured, she is surrounded by an all-star cast.

Pearl White, presented by William Fox i photoplays

Shirley Mason's Fox Debu in a Circus Story

"The Big Top" always has had a always will have a fascination for bo young and old. Numberless stories of ci cus life have been written—but none, a cording to Fox's claim, has been so tr and realistic as "Her Elephant Man." F this achievement the author, Pearl Dol Bell, was complimented by Charles Rin ling. There is no more competent crit on circus life than Mr. Ringling, for h has spent practically all his life und "The Big Top."

This most successful circus story wa "Her Elephant Man," selected by Willia Fox for the debut of Miss Shirley Maso his newest star. The picture now is in th making under the direction of Scott Dur lap, having been adapted to the screen b Isabelle Johnson.

Mrs. Bell's story carries a strong ap peal for both young and old, and its hero ine is a character that fits perfectly Shir ley Mason.

With Miss Mason in this big story o the canvas are Albert Roscoe, Henry J Herbert and Ardito Mellonino.

"Her Elephant Man" will be release by William Fox early in the coming year

Warner Plans to Lease Studios

Upon the arrival in Los Angeles of Sam Warner, of Warner Brothers, from New York, definite action will be taken respecting the leasing of a studio, which will be the permanent home for the Al. St. John Paramount Comedy Company, and the Helen Holmes Serial Company. Several studios are being fitted, but no definite action will be taken until the arrival of Mr. Warner.

Helen Holmes, who has completed work in her first serial for this company, which is titled, "The Fatal Fortune," arrived from Jacksonville, Fla., during the past week, and everything will be in readiness for the filming of first scenes for her second serial, under the direction of G. T. Hamilton within the next few days. Director Hamilton has been in the East for the past year, where he was engaged by the serial company to guide the destinies of Miss Holmes in her coming production.

The Fiction Mart

Southwest of the Law
By Rex Parsons

Character of Story: Adventure and love.
Theme: Brutality.
Characters: Bob Phillips, an engineer; Alfred Netcomb, rubber magnate; Haggins, general manager of the rubber works; Dr. Pinhon, plantation surgeon; Evelyn Reade; Reade, her father; Portuguese, Indians, etc.
The Plot: Bob Phillips is offered a position as assistant manager of a rubber plantation in Brazil by Alfred Netcomb whom he tutored at college. Phillips has always longed for adventure and welcomes this opportunity. He goes to the plantation which is in the wilds of Brazil on the edge of a jungle. He finds the plantation in charge of Haggins, a slave driver, who usurps the powers of the law, keeps a private jail on the grounds for the men who do not work hard enough to suit him, maintains a private police force for clubbing the rebellious workers into subjection and generally strikes first and inquires afterward in case of trouble. As the place is miles from civilization and the only boat belongs to the company, the men who work on the plantation have the choice of putting up with such justice as is meted out or walking several hundred miles through the jungle, in danger of their lives from wild beasts and natives. Haggins is a hard, strong master who rules through fear. Phillips cannot bring himself to feel that this is the proper method of running things. A strange power boat arrives with Evelyn Reade and her father—the latter desperately ill with a fever. Haggins is called away to another plantation and Phillips is left in charge. He tries gentler methods with the men and finds that they take advantage of him. An insurrection is attempted but finally put down after Phillips is compelled to use his automatic and kill several men. He is regarded as weak by the girl, by Dr. Pinhon, a mixture of Indian and Portuguese. After the rebellion Phillips installs a new method, whereby those who do not work are put in jail without being beaten and those who work are advanced to better pay and food. Pinhon falls in love with Evelyn and to gain control of the situation poisons the workers at the table of the promoted and casts suspicion upon Phillips. Phillips is attacked by his own police and barely escapes with his life. Pinhon takes charge, overcomes Evelyn, makes her a prisoner and tells her that he will let her father die of thirst if she does not consent to become his wife by a simple ceremony of mutual consent. Phillips finds his way back just as Haggins arrives on the scene and begins to take summary vengeance against the natives who have again revolted. Haggins kills Pinhon, being himself in love with Evelyn. Phillips protests against Haggins' methods of punishing the natives and the two men fight. The natives come to Phillips' aid and declare him the master of the plantation. Evelyn finds that she prefers Phillips with his gentleness to Haggins and his cruelty. The Government investigates and commends Phillips for his methods of management.
Locale: Jungle country, Brazil.
Picture High Lights: Many dramatic situations; much action.

Husbands and Wives
By Neil Moran

Character of Story: Comedy.
Theme: Jealousy.
Characters: Billy Wallace; Helen Wallace, his wife; Roland Steegan; Ruth Steegan, his wife; Mrs. Catty, a neighbor of the Steegans; Mrs. Lane, Mrs. Catty's grandmother-in-law; Jacques, headwaiter at Bellamy's Restaurant.
The Plot: Roland Steegan and his wife had been quarrelling about his relatives as they drove up Fifth Avenue in their automobile on the way home. Mrs. Steegan angrily declared that she would get out and go home by some other conveyance but owing to the fact that there was a car strike, she changed her mind about this. Here the action begins. As the car is halted in the traffic a man is endeavoring to board a Fifth Avenue bus next to the car but is refused admittance. The conductor will not let him on and advises him to get a taxi. The man says that he has tried but cannot find one. Roland invites the stranger to get into his car and ride. As the drive is on the left side of

Lois Weber, producer of Lois Weber specials for Paramount-Artcraft

the car the man is compelled to get into the tonneau which he does. Mrs. Steegan in her angry impatience is stamping her foot and steps on the stranger's toe. She then apologizes and thus opens conversation with him. Roland is immediately jealous but she pretends that Roland is the chauffeur and continues to converse in low tones with the stranger until they drop him near his home uptown. The stranger, Billy Wallace, has a wife as jealous as Roland Steegan. She happens to be on a bus and sees him in the car. Another friend who saw him in the car—at a moment when the swaying of the vehicle caused Mrs. Steegan's to lean upon him and appear to be practically in his arms, reports that Roland is going about with a woman who is supposed to be a chorus girl. Mrs. Steegan picks up Billy's card case in the car and telephones him to come for it. She gets his wife on the telephone on her first attempt to reach him and rouses her jealousy by refusing to give her name. Steegan is out of town but Mrs. Catty sees Wallace leave the Steegan apartment about nine o'clock in the evening and treasures up the information for Steegan's return. Helen accuses Wallace of running around with a chorus girl and threatens to get a divorce. Steegan returns and finds Wallace's card case which he forgot to take after going after it. Both families seem on the verge of a split-up. Mrs. Lane, grandmother of Mrs. Catty's husband, learns of the situation and offers her services to Mrs. Steegan and Billy Wallace to straighten matters out. She sends an anonymous message to Helen and Roland to come to Bellamy's restaurant to procure damaging evidence, the one against her husband, the other against his wife. They come. Billy and Ruth are with Mrs. Lane. Roland and Helen meet one another and recognize each other as old friends. They decide to dine together in a private room where they tell one another their troubles. The head waiter learns of this and he tells the pair downstairs, so that those who came to accuse are found together and general explanations are made with the assistance of Mrs. Lane.
Locale: New York.
Picture High Lights: This is light comedy on the order of those produced by the Christy Film Company.

Rim O' the World
By B. M. Bower

Character of Story: Western romance.
Theme: Love and Adventure.
Characters: Mary Hope, school-teacher; Tom Lorrigan, ranchman; Belle, his wife; Al Lorrigan, their son; Marmaduke Lorrigan, another son; Lancelot Lorrigan, their youngest son; Alexander Douglas, Harry Hope's father; Mrs. Alexander Douglas, Mary Hope's father; Mrs. Douglas, her mother.
The Plot: Tom Lorrigan, born of a fighting stock, not over-particular about whose cattle they handled or sold, married Belle, a former showgirl who landed in Jumpoff, the nearest town, looking for the end of the world. Belle had nowhere to go and she looked to Tom Lorrigan more like an angel than a woman, so inside of twenty-four hours she was mistress of the Devil Tooth ranch. Belle never made many friends among the women but the men came to respect her for her ability to shoot and her general thoroughbred qualities. Their sons grew up to be cowpunchers of ability, but one of them, Duke, was inclined to shift the weight of his responsibility to one of the other brothers when something went wrong. Alexander Douglas, about the time when this story really opens, missed a spotted yearling and accuses Lorrigan of stealing it. Lorrigan resented this but could not shoot Douglas for the simple reason that the old Scotchman never carried a gun. Then they went to law about it and while Lorrigan was exonerated legally, the neighbors still clung to the idea that he was guilty. Old Tom swears vengeance on every one connected with the affair. Mary Hope Douglas sets up a school for rancher's children in a little hut near the Lorrigan home. Tom Lorrigan stumbles on the school and breaks it up, sending the children and Mary Hope home. Then he, contrarily enough, builds a real school house on his own property and fits it out in good shape for the children, even furnishing a piano for it. At first Mary Hope says that she will not use it, but Lorrigan insists that if she does not use it he will have it burned to the ground, so she consents. A dance is given for the opening of the school and outside of some shooting goes off well enough. Mary Hope is humiliated at the idea of having these favors from the Lorrigans and determines to pay for the piano and the school house so she gives a dance for that purpose and does not invite the Lorrigans. Old man Lorrigan is angry at this and rides to the school house with his band during the dance and takes away the piano. Lance and Mary Hope have meanwhile fallen in love with one another. Old Douglas is taken ill and dies. Mrs. Douglas is ill and nursed by Belle—a stroke of paralysis. Lance discovers that a detective is trailing his father and brother and rescues the detective who has been hurt. The detective, not knowing him, gives him certain evidence to turn over to the authorities. This evidence proves that old Lorrigan and his other sons have been stealing cattle. Lance insists that the old man and the boys leave the country. They do so and Lance is married to Mary Hope.
Locale: Colorado.
Picture High Lights: Good western scenes throughout.

The Woman Pays
By Frederic P. Ladd

Character of story: Society drama.
Theme: Triangle.
Characters: Henry Arthur Leslie, a society clergyman; Winthrop Kent, an author and editorial writer; Victoria Kent, his wife; Elizabeth Newell, her mother; Elihu Curtis, a newspaperman; Elinor Curtis, his sister.
The Plot: Henry Arthur Leslie is one of those popular preachers who is brilliant but shallow and whose sermons are sensational without having any real depth. He is handsome, winning and magnetic and acquires a great following, especially among the women. One of his greatest admirers is Victoria Kent. She has always wanted her husband to seek the aid of personal publicity in forwarding his career but he has refused to do this. She encourages Leslie in his methods. Leslie forms the habit of dropping into Kent's for a chat and a glass of wine of an evening—usually with Mrs. Kent for Kent is working on a play and finds that he works better at the office, especially when his wife's mother is about. Mrs. Newell is a bore. Leslie is taken ill at Kent's apartment and has to stay there for two or three days. He is now more intimate than ever with the Kent family. Kent comes home twice and finds the minister drinking champagne with his wife. He also finds that she is comparing him unfavorably with the handsome young clergyman, so he tells her that this must end and Leslie must no longer come to the house. Leslie has asked Kent to help him write for a magazine, "The Confessions of a Clergyman" over his real name. Kent regards this as a

Good Fiction Suitable For Film Production

cheap bid for publicity. Mrs. Kent is highly indignant at her husband's refusal and since she cannot have the minister at her house to help him with it, she goes to the study in the parsonage and works with Leslie there. Kent finally leaves town for his summer vacation in the mountains with Elihu Curtis and Elinor Curtis. Victoria stays in town on a trumped up excuse and says she will arrive later. She then makes many excuses, saying that her mother insists upon coming along. Mrs. Newell does go, but Victoria stays in the city. The Curtises return and Curtis calls upon the Rev. Leslie when Mrs. Kent is in the study. Leslie shuts her in a wardrobe. Curtis sees a portion of her skirt protruding from the door and is suspicious. He waits outside until he sees her emerge. Leslie is now afraid of scandal and tells her that he cannot marry her even if she gets a divorce from her husband, which she has been planning to do. Victoria stricken with remorse, flees to the country just as her husband comes to town. Then she writes him, confessing her unfaithfulness. She tells him if he can forgive her to seek her at the mountain lake where she is. He goes but as she approaches the shore in a boat she falls in the lake and is drowned. Kent traps Leslie in church after service and denounces him. Leslie collapses. Kent forces him to resign from the ministry and tells him that if he hears of his ever preaching again he will make public the facts. Kent turns for consolation to his good friend, Elinor Curtis, who has grown to love him.

Locale: New York and neighboring country.

Picture High Lights: Scene where Leslie condeals Victoria; Break between Victoria and Leslie; scene between Kent and Leslie when the latter is trapped.

The Other Man's Wife
By Frank Richardson

Character of story: English society drama.

Theme: Ambition.

Characters: Richard Meyville, a barrister; Gwendolen Ainslee, a society woman; Jake Ainslee, her husband; Lady Melville, Richard's mother; Montague Cliftonville, an actor, Richard's brother; Mrs. Paxton-Pryce, Gwendolen's mother; Ethel, Richard's sister; Billy Brinstable, barrister; John Mosely, a law clerk; Lord Lashbridge; Justice Tufnell.

The Plot: Richard Meyville and his brother, Montague Cliftonville, have both inherited a great personal vanity and love of success from their father who was a knight. Richard, however, is the more conservative and has certain gentlemanly instincts which seem to be lacking in the latter. Cliftonville is insincere, selfish and almost crazed on the subject of self-advertisement. The support of their mother and sister falls upon Richard until the sister marries a rather vulgar solicitor, Billy Brinstable, much to the disgust of Richard. Richard has an affair with Gwendolin Ainslee whose husband is rich and a professional invalid. Ainslee is much older than Gwendolin and takes little interest in anything beyond his symptoms and his medicines. Richard and Gwendolin are deeply in love with one another and she exerts all of her influence to get Richard on in his career, introducing him to people whom she thinks likely to prove useful to him. Richard has been struggling along hardly making both ends meet when a law clerk of his acquaintance offers to back him on his savings, the clerk to receive double wages for five years as a return for his investment and a silent partnership. Richard agrees to this and moves to better chambers. He is a brilliant barrister and soon makes a mark. A notorious Yogi and his wife are freed by Richard upon a point of law after their conviction seems a foregone conclusion. This case is sent to Richard by Gwendolin in round-about fashion after he refuses to take it up directly. Lord Lashbridge falls in love with Gwendolin and knowing that he stands no chance while Richard is in the way proceeds to interfere with Richard's career with the idea of forcing Richard to give up the woman. The clerk who backs Richard also uses his influence to get Richard to break off the affair, but this has no influence upon him. It is only when warned by Judge Tufnell that he can never become a Queen's Counsel unless he gives her up that Richard decides to do so. Directly and rather brutally he tells her that he must give her up because of his career, which has already suffered somewhat because of some difficulties into which his brother-in-law drifted and from which there was no way out but suicide, suggested by Richard. Gwendolin is stunned. She goes to answer a call from her husband who is ill and Richard sees her putting down a bottle on the table. Ainslee dies and Richard suspects that Gwendolin has killed him. He stays away. She is taken ill and sends for him many times but he does not come until she is at the point of death

Constance Binney who is star in the Realart production "Erstwhile Susan."

when he suddenly realizes that without her success means nothing. He goes to her just in time to witness her last moments.

Locale: London.

Picture High Lights: This is not a particularly agreeable story but very powerful in dramatic qualities, some of which cannot be shown in a short synopsis.

Ashes to Ashes
By Isabel Ostrander

Character of story: Character study.

Theme: Crime.

Characters: Norman Storm, trust company officer; Leila, his wife; Millard, a neighbor; George Holworthy, Norman's best friend; Dick Brewster, broker; Julie Brewster, his wife; Dr. Carr; Nicholas Langhorne, president of Storm's company; Jack Horton, engineer; detectives, reporters, etc.

The Plot: This is an odd sort of detective story very much on the order of De Maupassant. There is no mystery in it. The action is clear from the start. Norman Storm is jealous of his wife. An innocent deception practiced on him by way of a birthday surprise in connection with her efforts to shield Julie Brewster from the consequences of an indiscreet flirtation convince Storm that she has been unfaithful to him. He finds that she has visited Brewster's office in the city—where she actually went to buy some property for his birthday gift. He overhears a telephone conversation she has with Mrs. Brewster but does not know that she is talking to a woman. He comes home unexpectedly and finds Brewster in the house, hides until he has gone and then confronts his wife. Leila, as a matter of fact, has just persuaded Brewster that his wife has only been indiscreet and that it is his duty to help her out of her troubles. Storm is sure that Brewster is Leila's lover and charges her with it. They quarrel and in a fit of blind rage he strikes her over the head with a golf club, killing her. Then he carefully cleans the club, burns his handkerchief which has blood upon it, arranges the body so that she seems to have fallen against the fender and goes to bed, waiting for the servants to find her in the morning. He leads the doctor and others to believe that his wife fell on the fender in a fainting fit. Suspician is lulled. He is harassed by his conscience, especially when he learns that his suspicions were untounded. He desires to get together enough money to go abroad but loses in speculation. He now has an apartment in the city. He meets Jack Horton, an old college friend, passing through the city with a large sum of money in gold and notes. He learns that nobody knows where Horton is. He entices Horton on a walk on a lonely part of Riverside Drive, hits him over the head with a loaded cane, killing him, and secretes the bag with the money which Horton has left in his apartment. Storm is now filled with the idea that he can commit any sort of crime and escape but soon realizes that little by little George Holworthy is getting into his hands threads of evidence which will convict Storm. Norman therefore invites Holworthy to go on a fishing trip and takes him first to stay the night at the suburban cottage where he committed his first murder. Some old newspapers packed in a trunk—of the same dates as those found in the murdered man's bag which Storm left checked at Grand Central after removing the money—and other evidence discovered on the spot prove to Holworthy that Storm is guilty and he is apprehended at the last moment.

Locale: New York and suburbs.

Picture High Lights: The development of the criminal instinct in Storm is worked out very well and the story has many strong dramatic points but is hardly the sort of thing that would please the average audience.

They Never Come Back
By Edgar Franklin

Character of story: Comedy.

Theme: Blood transfusion.

Characters: Henry Parven, aristocrat; Bill Trainor, Henry's friend; Mrs. Parven, Bill's mother; Dr. George Bull; Miss Moon, trained nurse; Dr. Haskins; Dr. Dowling; Aunt Maude; Uncle Horace; Molton, Henry's partner; Brown, the unknown; Miss "Buster" Bevan; and others.

The Plot: Henry Parven, once a husky young man, has been suffering for two years from anemia and feels that he is dying by inches in spite of the quantities of medicine which have been poured into him by Dr. Dowling, the family physician. He is left alone for the evening and receives as a visitor his old college chum, Bill Trainor, a hearty, rather noisy young man who jars on the sensibilities of the rest of Henry's family. Bill tells Henry that he has made up his mind to cure him by taking him to Dr. George Bull, who is a real sure-enough doctor, and who does things that Dr. Dowling never dreamed of. Henry is skeptical, but willing to be shown. Dr. Bull makes an examination and tells Henry that a transfusion of blood will be necessary. An appointment is made. Henry begins to feel somewhat doubtful, but by the next morning feels so mean that he is willing to take a chance on anything. He arrives at the private hospital and is introduced to a mountainous young man who is to furnish $1,000 worth of blood for him. Henry recovering from the operation finds himself possessed of an immense vitality and a curious desire to tear things wide open. He nearly knocks out a window cleaner who wants to air his room, makes love to the trained nurse and lands on the solar plexus of her fiance, Dr. Haskins, when the latter objects. Bill and Henry go out to make a day of it. Henry shocks his family by breaking the piano to prove that he can lift it and upsets his partner by insisting upon the firm procuring war contracts before night. He then buys a $4,000 automobile and he and Bill take a joy ride, winding up at a restaurant where they meet "Buster" Bevan, Bill's fiance, a beautiful young woman of Junoesque proportions and a twanging voice. Henry feels strangely attracted toward her and she toward him. After the show they drop sleepy Bill at home and take another ride and supper together. Arriving at home Henry is tricked into a drinking contest with the family doctor (having beaten up three garage men on the way home) and is doped. He awakens early in the morning and escapes after ascertaining that the family think him crazy. He takes Buster for another ride, is held up and knocks five highwaymen cold. This wins Buster's heart. He introduces her to his family but it is a frost and almost breaks up the engagement. Bill hears of it and behaves handsomely, congratulating them, but, at the same time, entices Henry to a place where a man in a mask is challenging all comers. He expects Henry to be knocked out but Henry knocks out the giant in the mask and discovers it is the man whose blood he had. He arranges for a second transfusion and awakes feeling as he did before he was sick—but lacking the caveman urge which he had after the first transfusion. He is really relieved to learn that while he has been unconscious Bill and Buster have been married. Brown, the fighter, explains that the first transfusion took away his pep and the second evidently restores Henry to normal.

Locale: New York.

Picture High Lights: Splendid action and comedy.

Lots of Speed!

Action is said to speed up beyond the safety limit as Pearl White and Walter McGrail plunge more deeply into the web of mystery out of which is woven the new Pathe serial, "The Black Secret," in episode No. 7, entitled "The Betrayal."

In and Out West Coast Studios

Goldwyn Studio Notes

UPON instructions from New York, necessary plans were made this week for sending one unit east to make the next subject in which Mabel Normand will be starred. Victor Schertzinger, who has just made the final scenes for the Madge Kennedy subject, "The Blooming Angel," from the book by Will Irwin, will go east, and will be accompanied by his assistant, Will Brewster, and Cameraman, George Webber. Walter Hiers and Cullen Landis, who are working in other photoplays now being produced at the Goldwyn plant, will leave within a day or two for the east following Victor Schertzinger, to play the important parts in the Normand picture. The story selected for Miss Normand is entitled "Maggie." It is expected five weeks will be required for the filming of the Normand picture.

Wyndham Standing has been engaged by Goldwyn Company in New York, and will arrive in Los Angeles within a few days to play the leading rôle in the film version of the Basil King story, "Earth Bound." Continuity and settings for this have been ready for several days, and filming will be started under the direction of T. Hayes Hunter, upon the arrival of Mr. Standing.

Director Harry Beaumont, who is now making the final scenes for "Going Some," a Rex Beach story, will be the next director for Madge Kennedy. Three stories suitable for Miss Kennedy are on file in the scenario department, but no selection has been made.

Bertram Grassby has been engaged by Goldwyn to play the role of Rodney Page in "Dangerous Days," adapted from the Mary Roberts Rinehart story, which is being produced by Director Reginald Barker.

Thomas H. Ince Newsettes

AFTER a vacation of several weeks, Enid Bennett returned to the Ince Studio this week to resume work. Her vehicle will be an original story by C. Gardner Sullivan, who is also the author of the continuity. Fred Niblo, who has directed all of the Bennett pictures in the past year, is to be in charge of this production. The picture is now being cast and it is expected production work will be started this week.

Director Irvin Willat and the Hobart Bosworth troupe of Ince Players have been at Catalina Islands all this week, making under water scenes for "Below the Surface." The Ince Studio chartered a ninety foot boat, which will be used for exteriors in and about the Catalina Islands and will also serve as the home of the players during their stay at the island. For the making of the under sea pictures, a specially built diving bell has been made and it is now being used very successfully. The films received from Director Willat are all that were expected and in some cases he has secured some very remarkable effects. These pictures show some thrilling scenes, in which Mr. Bosworth and Floyd Hughes take the strenuous parts.

Charles Ray is at work in "Homer from Home," which is an adaptation by Agnes Christine Johnston, from an original story by Alexander Hull. This will, in all probability, be the last Ray picture made by Mr. Ince, inasmuch as the star's contract expires early in January. The supporting cast for Mr. Ray includes Arthur White, Walter Higbie, Priscilla Bonner, Otto Hoffman, Mollie McConnell, Tom Guise and a number of others.

Forrest Stanley who plays one of the principal roles in "The Triflers," a Universal production

Universal Activities

UNIVERSAL CITY has taken on new life because this week marks the beginning of a number of new features. Besides the twelve feature directors, there are four serial companies at work, and two two-reel companies.

Because it was impossible to secure certain players at the present time, the management at Universal has decided to postpone the filming of "The Yellow Orchid," starring Tsuru Aoki, and instead the Japanese star will work in a film entitled "Blossom." Director William C. Dowlan has been selected to make this subject and the principal players, who have been selected are Stanhope Wheatcroft and Magda Lane. Miss Lane has appeared in a number of Universal subjects and for the past several months has been featured in two-reel Western pictures.

Douglas Gerrard is to direct the next film starring Mary MacLaren, which is from the story by J. G. Hawks. The film has been titled "The Forged Bride," and a cast including such well known players as Barney Sherry, Thomas Jefferson and Dagmar Godowsky, with Harold Miller and Frances Raymond have been selected to support Miss MacLaren.

The next starring vehicle for James J. Corbett, who has just completed work in the feature "The Gentleman of Avenue A," has been selected and is "The Dazzling Rogue," which is an original story by John B. Clymer. The continuity for this is ready and by the time Director Jack Ford returns from his New York vacation, all settings and properties will be in readiness for filming.

Doings at Vitagraph Plant

WILLIAM DUNCAN is to continue as a director and star for the Vitagraph Company, as President Albert E. Smith, who has been at the Coast for the past several weeks, has made a new contract with Mr. Duncan, which will be effective for the next year or more. No details concerning the new contract have been made public by Mr. Duncan or Mr. Smith, but it is understood that by the terms of this, Duncan will produce both serials and feature subjects. It is also hinted that the contract places Duncan in the position of the highest salaried serial producer of today.

For the past four weeks it has been expected that Mr. Duncan would work in a five or six reel dramatic subject, but now plans made known reveal the fact that he is to continue for the present in the making of a serial. The new subject will be more of a dramatic one, even though an episodical release.

Miss Edith Johnson, who has been the leading woman in the past two Duncan serials, is to continue in that capacity, and it is the intention of President Smith to surround Mr. Duncan and Miss Johnson with the best possible talent obtainable. While the new serial is to be more of a dramatic subject, it is also made known that a great deal of the interest will be maintained by a new series of thrillers to be created by Duncan.

The title selected for the first vehicle is "Love and Honor" and the story and scenario is the joint work of President Albert E. Smith and Cyrus Townsend Brady.

While preparations are being made for the filming of a serial which will feature Joe Ryan, who has been with the Duncan Company for the past two years, it was decided the Ryan Company should make a two-reel O. Henry story and they now are at work on this.

given out any of the cast for this episode subject.

"The Ransom of Mack" is the title of an O. Henry story now being made by Director David Smith at the Vitagraph Studio. This short subject has a very notable cast, including Frank Hayes, Robert McKenzie, W. J. Horne, Charles Spere and Beulah Booker.

The Big Chinese Temple Set, especially built for the Invisible Hand Serial, starring Antonio Moreno, was destroyed this week, Inasmuch as all of the scenes on this setting have been completed and O. K.'d. Director W. J. Bauman and the Moreno Company are now working on the ninth and tenth episode in which there are a great many railroad scenes. For the making of these two trains have been leased from the Salt Lake Railroad and a number of special properties have been created to make this feature of the serial a very emphatic one.

What Metro Is Doing

BERT LYTELL and company, under the direction of Jack Dillon, are at Monterey, Cal., making the last of the scenes for "The Right-of-Way," the Sir Gilbert Parker story of the Canadian Northwest. The company will be home by the end of the week, and their arrival will mark the completion of this film.

The first Drury Lane melodrama, "The Best of Luck," was shipped to the New York office of the Metro this week, after a review by the heads of departments at the Metro studios. This film, which was made under the direction of Ray Smallwood with a cast headed by Jack Holt and Kathryn Adams, received the unstinted praise of the powers that be at this studio.

"Should a Woman Tell," featuring Alice Lake, is in the cutting rooms, as is also Viola Dana's "The Willow Tree," made by Director Henry Otto.

The casting department is now making arrangements for the filming of "The Hope," which will be directed by Herbert Blache.

The only two companies at work at the Metro studios are those of the Nazimova unit making "The Heart of a Child," and that under the direction of John Ince, which is filming "Old Lady Thirty-One." This latter has Emma Dunn as the featured player, and during the week most of the time of the company has been spent at the Los Angeles County Farm where many of the inmates worked in pictures, and thus earned their first money in months.

Famous Players-Lasky

ANNOUNCEMENT concerning future activities at the Famous Players-Lasky Hollywood studio made known this week by Jesse L. Lasky, who made important announcement respecting future special Artcraft production and the engagement of important people, as well as statements respecting other productions to be filmed.

The work of arranging for a special Artcraft production, adapted from the William Gillette play, "Held by the Enemy," are now under way. This film will have an exceptionally strong all-star cast and will be made under the direction of Donald Crisp.

Thomas N. Heffron, who formerly directed Marguerite Clark and has since been on the coast, where he has made a number of pictures, has been engaged to direct Robert Warwick and an all star cast in "Thou art the Man," which is an adaptation from the Miles Calthorpe novel. The supporting cast for this subject has not been made known.

Arrangements are now under way for the filming of the Robert Chambers' novel "The Fighting Chance," which will be directed by Charles Maigne, who is expected to arrive from the east early this month. Conrad Nagel, who has been leading man in the Broadway production, opposite Alice Brady, has been engaged to play the lead in this film and Anna Q. Nilsson will play the opposite lead.

Upon the completion of his present subject "The Bear Trap," Wallace Reid will work in an adaptation from the Saturday *Evening Post* story, "The Dancing Fool," which will be made under the direction of Sam Wood. Inasmuch as Mr. Reid is winner of almost fifty trophies at various dancing contests, it is reasonable to expect that he will give a very artistic exhibition of the terpsichorean art in this film.

Director William D. Taylor has completed the editing of "Huckleberry Finn," which was photographed about six months ago, and after this was viewed in the projection room at the Lasky Studio, it was decided that it should be released as a Paramount-Artcraft Special. The date for the release of this film is yet to be set.

The second Houdini special, "Terror Island," has been completed under the direction of James Cruze, and Director Cruze will now take up the filming of the Bryant Washburn subject, "Where Julia Rules."

Director Walter Edwards is continuing on the Ethel Clayton subject "The Young Mrs. Winthrop" and within the next few days Director George Melford will complete the revised version of the "Sea Wolf."

Here and There

THE Hank Mann Comedy Company is now located in their new quarters at the Francis Ford studio, and this week began the making of a new series of twenty-six two-reel subjects, the first of which has been titled "Broken Bubbles." According to a statement issued by Morris R. Schlank, producer of these comedies, the subjects will be handled through the Arrow Film Corporation.

It is the intention to retain two directors continuously, and with this plan to be carried out, Herman Raymaker and Fred. C. Windemier have been engaged. One director will be filming a comedy, while the other supervises the editing and assembling of a subject, and prepares the story for the next production. This plan, Producer Schlank finds, affords competent direction and sufficient time for preparation of story.

Hollywood Hokum

DECEMBER 6, 1919 NEWS MORE NEWS

NIPPY EVENINGS.

Walter Greene's gone east.

S. S. Hutchinson's out west.

Matt Moore's in our village.

Victor Schertzinger's going east.

David Butler is trying out make-up to be a hobo.

George Beban is making his thirteenth silent drama.

A "Sea Wolf" scene dummy has been named after Eddie Sutherland.

Helene Chadwick had her hair cut in New York. All bobbed pretty.

Somebody stole Frank Mayo's grip, and so production was tied up for several days.

Art Acord was so long-legged when a boy, they couldn't find pants big enough for him.

Harry Schwabe, J. D. Williams, Bruce Johnston and Dave Howells have been basking in our sunshine.

Hank Mann of the bashful eyes, cannot find a pair of shoes big enough since the h. c. of l. became so effective.

Dick Robertson is the name that comes to us on a page of copy from the Capital studios. Welcome to Publicityville, Dick.

Mack Sennett has a wire saying his name's in electric lights alongside of "Salome vs. Shanandoah," in thirty Lowe theatres.

"Dangerous" is getting to be a great word for titles. "Dangerous Days," "Dangerous Hours," and now "Those Dangerous Eyes."

Douglas MacLean and Doris May quarrel so attractively (for the camera), that an eastern visitor thought they surely were married.

Edgar Lewis is authority for the statement that western actors want more money than eastern actors. Page the man who said, "Go West, my boy!"

Clyde Fillmore is our idea of a busy fellow-breaking the footlights at the Morosco Theatre in the evening, and basking in the Winfield-Kerner's at U City all day.

They do say as how that a certain party has acquired a great big chunk of First National stock. The estimates extend all the way from twenty-four to forty-nine percent.

Big Bill Russell, being back on the coast, and making his home in Los instead of Santa Barbara, cheats HOKUM out of a lot of news by not making weekly trips down to our village.

The scientific name for motion pictures is "Chronos," and so HOKUM suggests that all the high-brows who dislike the word 'movies,' might do well to adopt this handle for the films.

Al St. John has just learned that a shad will lay one thousand eggs a season, so he's trying to find a shad that will lay eggs like a hen in an effort to solve the h. c. of l. problem.

Reports from Folsom are to the effect that the inmates of the prison there were exceptionally fond of the fight scenes in the Thomas Ince special "Behind the Door," shown there Thanksgiving Day.

Scott Dunlap is getting to be a regular director now, inasmuch as he can tell a beast where to head in at. The name of the picture is "Her Elephant Man." Incidentally, Scott is the father of a nine-pound girl.

S. E. Schlager has bundled up his pet adjectives and moved them from the Cody studio to an office with J. Parker Reed, Jr., Productions. Inasmuch as Schlager created "Codygrams," we may now expect some "Glaumgrams." Oh! say not so!

Sol Wurtzel stil insists that he gets up at 6:00 A. M., drives to Griffith Park after breakfast, plays nine holes, and has his mail all taken care of by 9:00 o'clock. He doesn't say whether its A. M. or P. M., but he speaks of getting to bed at 10:00 o'clock in the next breath.

Marshall Neilan took his troupe to Spokane, and they came back minus personal effects of every description—slippers, silk kimonos, grips and even the scenes they went after. Our Chamber of Commerce was right when they said "there's no place like California for making pictures."

This paragraph is written so that Carl Downing, Fox pub. dir., can take it over and show it to E. J. LeSaint, and thereby prove to Ed that his name's in the book. We are going to send Carl a pair of specs that he can loan to Ed, so Ed won't miss the paragraph, thereby proving to Ed that we have type that will spell his name.

U City is a mecca for former Remington beaters. Look at the list. Tarkington Baker, G. M., formerly of Indianapolis Star; Percy Heath, scen. ed., Baltimore Star; LeRoy Armstrong, scen. reader, Chicago newspapers; Burl Armstrong, scen. writer, Salt Lake dailies; Charles Hertzman, dir. pub., schooled by Mars. N. Watterson, Louisville Courier-Journal, and May Boyland, pub. dept., globe trotting reporter, known wherever there is a smell of ink.

Professional Section

Short Items of Interest About Popular People

With the engagement of Robert B. Phelan, as cameraman for Metro, by Superintendent Clifford Butler, a heretofore unpublished chapter in the lives of three well-known cameramen became known. Phelan was working with Dal Clawson, now with Lois Weber, and Dey Jennings, photographer for Goldwyn, in Death Valley, California, when the call of the camera first hit him. The three cameramen of today, were then surveyors, putting in their time marking off quarter sections in the then desert of California. That was in 1910 and they all made up their minds they would be cameramen and they've been making motion pictures ever since. These three men have been responsible for some of the most remarkable photography introduced on the screen and they all attribute a portion of their success to their intimate knowledge of the ability of a lens.

Jean Acker and Rudolph Valentino were married November 4. It all came about on a dare, and through the offices of Maxwell Karger the promises to Love, Honor and Obey were made at a party given in honor of President and Mrs. Richard Rowland at the home of Joseph Engle. Practically all of the luminaries of the Metro studio were present. Miss Acker will be remembered as "Daisy" in "Lombardi Ltd." Mr. Valentino is an Italian ball-room dancer whose most recent appearance was in "Eyes of Youth" with Clara Kimball Young, as second heavy.

Tom Moore in a hilarious moment in "Toby's Bow," Goldwyn production

Irene Boyle, who returns to the screen in "Other Men's Shoes," Edgar Lewis production for Pathe

Jack Gilbert, always referred to as the handsome juvenile and heavy, claims he has been on the stage for twenty-two years and he is only twenty-two years old, but the statement is explained when it is known that both mother and father Gilbert were professionals.

Frank Currier who is on the top round of the Metro ladder of age, is now playing in three pictures at once which is a meter that gives an idea of the pep of this young old man.

Joseph Rock, who has performed all kinds of hazardous stunts for the camera, while working with his partner comedian, Earle Montgomery, took on a thrill this week that will be indelible in his memory. He rode a horse. That in itself is nothing, but the horse was some horse—old, decrepit in every respect, even to weak knees, and wobbly shoulders. The nag had a desire to be peppish but the pep ran out after traversing one-half a block, and sunk to the pavement. Joe went through space by the sudden stopping of the beast and experienced all of the thrills of having failed to conquer a bucking broncho.

Director Jack Ford is very intimate with his star, Gentleman Jim Corbett, who works in harmony on "The Prince of Avenue A." Ford related the other day that before meeting Corbett, he had been advised that the former world champion was now and then subject to outburst of temperament. At the introduction, Ford said, "Was that your father or grandfather who took the championship from John L. Sullivan?"

About the Players

Brandt on Trip Boosting "The Confession"

Several wires and letters have been received at the New York offices of the National Film Corporation of America from Joe Brandt, general representative of the company, who is making an extended trip in the West in the interest of "The Confession," a National super-release which stars Henry Walthall, star of "The Birth of a Nation."

Brandt says that in nearly every city visited exhibitors have through their leagues and associations set themselves on record as being advocates of bigger, better and fewer films. Stories with strong heart interest, and dealing with problems of the day, he said, were in constant demand, and were going over bigger than the ordinary types.

The next release of the National is to be "Hearts and Masks," from the famous romance by Harold MacGrath, in which Elinor Field, Francis MacDonald and Lloyd Bacon are featured. This production is on its way East from the Coast.

Lucy Cotton, who will appear in an Emile Chautard-Mayflower production to be released by Realart

ROY DEL RUTH

Directing
Fox Sunshine Comedies

Under the Supervision
of Hampton Del Ruth

Morey Several Pictures Ahead

Again Seen as Mountaineer in "The Darkest Hour"—One More Film Ready and One Nearly So

"THE DARKEST HOUR," the first Harry T. Morey feature to be released by Vitagraph in six weeks, is now being shown. Since he completed this feature, Mr. Morey has finished "The Birth of a Soul," a story of the mountains of North Carolina, and is now well into "Detective Jim," which was written especially for him by Frederick Van Rensselaer Day, originator of the "Nick Carter" detective stories.

Mr. Morey has a double characterization in "The Darkest Hour." The role is the same, that of Peter Schuyler, but in one half of the picture Schuyler is a wealthy club man, and in the other a worker in the lumber camps of the great Canadian Northwest, Peter loses his memory through a blow on the head while in his city home, and spends several months in the lumber camps, where he marries. Then another accident restores his memory, and he returns to his original status, with no recollection of what transpired in the interval. Meantime a former admirer has set herself up as his widow, claiming his estate, and when Peter returns with no idea of what he has been doing during his absence from home, she claims to be his wife. Then the little bride of the mountains follows her husband to the city, finds him, and through the clever work of Peter's doctor friend, recalls the past to him and wins his love anew.

The double characterization affords Mr. Morey's splendid opportunities to display his versatility, especially in his work as a lumber jack, and Jean Paige, his leading woman, who has just been raised to stardom by Vitagraph, gives an excellent portrayal of the little bride who has to fight for her husband. Others in the excellent cast are: Anna Lehr, George Howard, George Majeroni, Robert Gaillard, Louis Walheim, Herbert Pattee, Jane Jennings and Harry Hallem. The lumber jacks in the camps in the White Mountains where many of the scenes were taken, also played several of the smaller parts and made up the necessary mob. Paul Scardon directed.

Sales Force of American Film Strengthened

The American Film Company, Inc., during the past few months has greatly strengthened its sales force in the Central West and in the accompanying picture we have here, three of that corporation's aces who are leaders in guiding the sales destinies of "Flying A" pictures in the Chicago district. Reading from left to right: Charles Filkins, Chicago Sales Manager; Paul De Outo, Central West Sales Manager, and Charles M. Keppler, Assistant to Mr. Filkins, in charge of Chicago's south side theatre field.

"So This is America" Series is Completed

Having completed all twelve subjects in the series of "So This is America'" Comedy Travels for the Educational Department of Famous Players-Lasky Corporation, Arvid E. Gillstrom, the director; Jack Gardner, who is featured in the pictures, returned this week to New York City. The first of the series, the subtitles of which were written by Ring W. Lardner, the famous humorist, probably will be released next month. The rest will be released on a basis of one a month.

The pictures, which are one reel in length, show the adventures of a young man in various parts of the country, and have the combined advantage of being educational as well as decidedly entertaining.

Big Drive Planned for Blackton Feature

Convinced that "My Husband's Other Wife" is one of the finest pictures ever produced by J. Stuart Blackton, Pathe will make a strong drive on the attraction when it is released on January 4th. A most unusual line of advertising has been prepared on the production, and the campaign material accompanying it sets a new standard in the motion picture exploitation field.

Built around the life of a great actress, who, listening to public gossip, feels her surgeon-husband is profiting through her name, and not by his own ability, "My Husband's Other Wife" gives a true insight into life back of the stage.

WALTER LONG

KING BAGLEY *in* D.W. Griffith's "Scarlet Days"

GUS *in* "The Birth of a Nation"

ROYAS *in* "Desert Gold"

Will consider single picture engagements

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Current Release
"The Right to Happiness" with Dorothy Phillips and Rex Beach stories produced by Goldwyn.
In Production
"Rio Grande," Edwin Carewe's production of Augustus Thomas' story. Playing most important role.

Next Issue
of Motion Picture News
Brings Back
The Large-Size Page

Alan Forrest
LEADING MAN
"The Forgotten Woman"
P. D. Sargent Productions Co.

Last Scenes Under Way of "Wife's Money"

Rapid progress is being made in the production of Eugene O'Brien's latest Selznick picture, "His Wife's Money," at the Fort Lee Studios. The final scenes are well under way, under the direction of Ralph Ince.

Unusually spacious and elaborate settings have been used throughout the picture, among them a replica of a handsome hunting lodge located on Saranac Lake, and a large ball room done in the modern style of decoration, which is the background for several of the most dramatic moments of the story.

Zena Keefe, Selznick's 1920 star, is leading woman for Mr. O'Brien, and has a clever role which she plays with great charm and daintiness.

"His Wife's Money" was written by Ouida Bergere, and gives Eugene O'Brien a role far removed from his previous Selznick pictures. As Richard Flint, an ambitious and serious minded man married to a gay and frivolous wife, Mr. O'Brien gives a remarkable characterization of strength and dramatic power.

Miss Keefe wears beautiful gowns which were designed for her by a famous French modiste.

The supporting cast is excellent, including Cyril Chadwick, eminent English actor, as James Cardwell, Louise Prussing as Eva Uppington, and Ned Hay as Bob Uppington.

Title Apropos of Times Given Rogers' Film

After a long list of possible titles had been considered for the coming Will Rogers Goldwyn picture, an adaptation of W. R. Lighton's Saturday Evening Post story, "Billy Fortune and the Hard Proposition," Samuel Goldwyn and other officials of Goldwyn Pictures Corporation decided to call the production "Water, Water, Everywhere." This title received a unanimous vote of approval because of its timeliness and its suitability to this particular Billy Fortune story.

The date of release of this humorous creation, which provides an excellent opportunity for Rogers to display his gifts as a comedian and an interpreter of character, has not yet been determined.

Harold Lloyd, sitting with Paul Brunet, vice president and general manager of Pathe Exchange, Inc., signing his new comedy contract. Hal E. Roach is standing

Years of Publicity Aids Series

Fourteen Years in Which Hallroom Boys Series Has Been in Cartoon Form Aids Films

THE full benefit of more than fourteen years of publicity is in a large measure responsible for the marked success of the series of Hall Room Boys Comedies being distributed by Jack and Harry Cohn.

For that length of time, in upward of 100 newspapers throughout the United States, a cartoon strip created by H. A. MacGill has depicted the activities of these two boys.

The brothers have announced that all territory in the United States has now been contracted for with the exception of Louisiana and Mississippi.

Exhibitors everywhere, according to letters and wires which have come to the New York offices of the Cohns, like the Hall Room releases.

Hall Room Boys comedies are released every two weeks, only, however, after the productions as completed in the studios of the National Film Corporation at Hollywood has been given thorough inspection and editing at the New York offices.

"We are constantly seeking to improve every feature of production," the Cohns have declared. "Better stories as well as a better quality of production are only necessary to make them even more successful than they have been."

Practically every territory in which exchanges have taken over the bookings of the Hall Room series, has come through strong for the comedies, and the result is that there is a constant demand for them.

Tower Film Offers Second Chaplin Reissue

Tower Film Corporation reports that their second Charlie Chaplin special, "Lord Helpus," formerly entitled "Cruel, Cruel Love," which has now been entirely re-edited, retitled and reconstructed, will be ready for release within a week or ten days.

This Charlie Chaplin Special will be sold on the State Rights market and promises to be as great a drawing card for exchangemen and exhibitors as "Some Nerve," the first of this series.

Harry Depp and Teddy Sampson are appearing in a new Supreme Comedy, titled "Are Honeymoons Happy?" which is being produced under the direction of William Beaudine for Robertson-Cole.

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Second Allgood Serial Coming

"The Whirlwind," Featuring Chas. Hutchinson, Is Said to Rival "Great Gamble" in Thrills

A FIFTEEN episode serial, announced as the most pretentious the company has yet produced, is forthcoming from the Allgood Picture Corporation in the near future, according to A. Alperstein, General Manager. "The Whirlwind" is the title of the production, and Charles Hutchinson, noted for his dare devil and athletic feats in previous serials, is featured. Joseph A. Golden is credited with the direction and authorship.

Advance reports from the Allgood offices are to the effect that the new serial will in reality be a fast moving production, crammed with genuine thrills. In addition scenic beauty has been sought by the producers, and some exceptional shots obtained, it is said. Several trips were made to Ausable Chasm, a New York State beauty spot, to obtain these effects.

Listed among the stunts performed by Hutchinson in the course of the picture are many claimed to have been exceptionally hazardous. In one episode the player crawls under a train of rapidly moving cars. Other feats are said to be on a par and the serial throughout to present thrilling action.

It will be recalled that Allgood Pictures under the direction of Mr. Golden produced "The Great Gamble" serial, which is said to be in demand of exhibitors in all sections of the country and to be achieving great box-office success. Even bigger things are promised of "The Whirlwind" by Mr. Alperstein and Golden.

In brief the story is said to be of the mystery type dealing with stolen papers and a fortune spirited away by a gang of international crooks. Metropolitan atmosphere is attained by many shots in and around New York City. The love interest is said to be supported throughout. Miss Edith Thornton is in the leading feminine role.

A big line of exploitation accessories has been prepared by the Allgood company together with posters depicting the big moments of the story.

Hampton Production Features Theatre Anniversary

Benjamin B. Hampton's first Great Authors production, "The Westerners," by Stewart Edward White, was Managing Director Albert J. Moeller's big anniversary week attraction at the Theatre De Luxe, Detroit's appropriately-named picture playhouse, the opening of which one year ago proved an event of more than passing attention in film circles at the Michigan metropolis. And Mr. Moeller, who has succeeded beyond the expectations of the Theatre De Luxe Company, comprising several of Detroit's most representative citizens, left nothing undone to make the theatre's first birthday celebration one long to be remembered by the De Luxe clientele.

"Spirit of Dance" in Issu of Pathe Review

The eagerly awaited series of dances b ing produced by Julian Ollendorff, the po ular New York illustrator for the Patl Review, will be inaugurated on Januar 18th, when the Review will celebrate it first anniversary. "The Spirit of th Dance," as the series is shown, will trac the art of terpsichore down through th ages, beginning with the graceful evolutio of eternal Eve and ending with the mos modern dances.

Mme. Desiree Lubovaka, one of the fore most interpreters of the classical dances impersonates "Eve"; Pat Rooney, son o the comedian-dancer of a generation ago with the assistance of Lillian Fermoyle, a member of his vaudeville act, interpret th Jazz in the anniversary number.

Short Subjects Growing in Demand Says Pathe

Pathe offices report the rapidly growing popularity in short subjects as screen features shown through the enormous increase in bookings throughout the country. The exhibitors are quickly realizing that these pictures are not only necessary to their program as "fillers," but that the motion picture fans look forward to seeing them with as much interest as the featured production. The short subjects referred to are The Pathe News, Pathe Reeview and Topics of the Day, and exhibitors are rapidly waking up to the fact that their programs are not complete without them.

SLEEPING —— NO!

Anticipating the present coal crisis, we have taken every possible precaution to continue our expert service to the trade which is prompt and reliable at all times.

REPUBLIC LABORATORIES, Inc.

729 SEVENTH AVENUE NEW YORK

Equipment Service

Brilliant Program for Coming Convention S. M. P. E.

One month has now passed since the Pittsburgh convention of The Society of Motion Picture Engineers. That leaves five months to the Spring convention at Toronto and only three months before the papers for that meeting should be in our hands in order to have advance copies printed and distributed. Three months at the very busiest season of the year is a mighty short time—only twelve weeks. We must all, therefore, put very strenuous efforts into our work. Upon the papers committee depends, to a very great extent, the success or failure of the coming convention. A careful study of the personal dictionary of each member of the committee in no case reveals any such word as failure.

A thorough knowledge of what has been done so far will assist us and partially offset the disadvantage of not being able to hold regular meetings, on account of geographical separation of the members. Your chairman, therefore takes pleasure in recording the good work of the committee to date as follows:

We have received definite promises of the following papers for the Spring convention.

1. Film Tinting and Densities, by Mr. G. A. Blair, of the Eastman Kodak Company. Mr. Blair is now on a trip to the Pacific Coast and we have no doubt is profitably employing much of the time he has to spend travelling, in preparing his paper.

2. Design of Theatres and Studios, by Mr. W. T. Braun. Mr. R. P. Burrows is actively following this matter and "Bob" never lets anyone fall down on a promise.

3. Studio Lighting, by Mr. W. C. Hubbard of the Cooper Hewitt Electric Co. We haven't heard from Mr. Hubbard since he made his promise in Pittsburgh, but he will hear from us with increasing frequency until the paper is ready.

4. The Design of Gasoline Electric Sets for Motion Picture Work, by R. L. Lee Domestic Engineering Company. Mr. Lee writes as recently as November 13 regarding his paper, so we know he is right on the job.

5. A Continuation of the paper and demonstration of the use of color given us in Pittsburgh by Messrs. Max Mayer and William Kelley. No later word has been received from either but the saying is "silence means consent," so we shall continue to remind them that we want the paper in twelve weeks.

6. Small Gasoline generator sets for Motion Picture Machines, by W. H. Rabell, of the Independent Movie Supply Co. Mr. Rabell learned of Mr. Lee's paper and suggested withdrawing his. From what we know of the subject matter of each paper we do not anticipate any duplication and are therefore trying to get Mr. Rabell to reconsider his withdrawal suggestion.

7. Projection Speed and its effects, by F. H. Richardson.

Besides these definitely promised papers we have conditional promises for the following:

8. Studio Methods, by W. R. Rothaker; Rob Burrows again on the trail.

9. A new High Speed Intermittent, by W. B. Cook, of the Pathescope Co. Mr. Cook does not hesitate to brave the dangers of a trip to France, but seems a little hesitant about Canada. However, we shall assure him safe conduct in return for his paper.

10. New Developments in Motion Picture Equipment, by C. A. B. Halverson, of the General Electric Co. "Hal" has been spending money like a drunken sailor and has produced some great stuff!

11. The Application of Mazda Lamps to Small projectors, by H. H. Madgsick, of the National Lamp Works. We understand some wonderful new lamps have been developed nearly doubling previous screen intensities. Rumors also are about re a new condenser, so this paper should be interesting.

12. A Continuation of Dr. W. E. Story's talk on photoelectric method of comparing condensers.

Not being content with the above, the papers committee is endeavoring to secure material on the following with the authors mentioned as possibilities.

13. Aspheric condensers—Herman Kellmer, of the Bausch & Lomb Optical Company.

14. Late Progress in Photography—Carl Gregory.

15. Educational Possibilities of the Motion Picture, by B. E. Norrish, of Canada.

16. Fire Risks in Theatres, Studios and Laboratories. Mr. Loomis, of the Eastman Kodak Company.

17. Motion Picture Work in China, by W. M. States, of General Electric Co., Shanghai, China.

That looks like a long program, but we know our President can arrange a schedule of definite hours for the presentation of each paper and limit the discussions, so that they will go through with snap and on time.

The papers committee is not limiting its activities to mere correspondence re papers. We have other irons in the fire.

Burrows has classified our entire membership and is studying past contributions to see what phases of the industry have contributed and what have not. The latter will be urged to do so in order that our transactions may contain well balanced information on the entire industry.

Max Mayer is studying the transactions of some of the other societies, particularly the Illuminating Engineering Society, to pick out authors and subjects of interest to that Society as well as ours. Theatre Lighting, for example—this wtih a view of arranging a joint paper or exchanging speakers.

Some of the other technical Societies render a progress report at each convention covering extracts from the press, personal reports and general information from any source covering the advance of the art since the last convention. It is some job for one man or even one committee to compile such data, but it is very interesting and exceedingly valuable transaction material. We are working on a plan to have each of the various committees do this work for the particular phase of the industry in which they are interested.

We are also analyzing our transaction and prospective papers for possible material for educational purposes.

Your chairman takes this occasion to thank you for your splendid co-operation to date—to urge even greater efforts during the coming months. A monthly summary of what each member of the committee has accomplished would be greatly appreciated.

Sincerely yours,

L. C. Porter, Chairman, Papers Committee.

Portable Power Plants

MR. EUGENE KRETZINGER, Chestnut, Ill., an authority on electrical equipment and especially individual lighting plants, says:

"An ideal installation (for motion picture work) can be obtained by the use of a 1 kw., 32-volt plant of a 160 amp. hr. storage battery. This would be ideal where one was using a 900 watt Mazda lamp. It would be a simple matter to regulate the voltage at 30 volts, having the assurance that the voltage would be constant, thus giving you the full life of your lamps.

Where a portable installation is wanted, a 60-volt, 4 kw. set could be used. Or a 110-volt, 4 kw. could be used where one wanted to run fans or other apparatus requiring standard voltage. Of course, the 60-volt plant would be the most efficient to use.

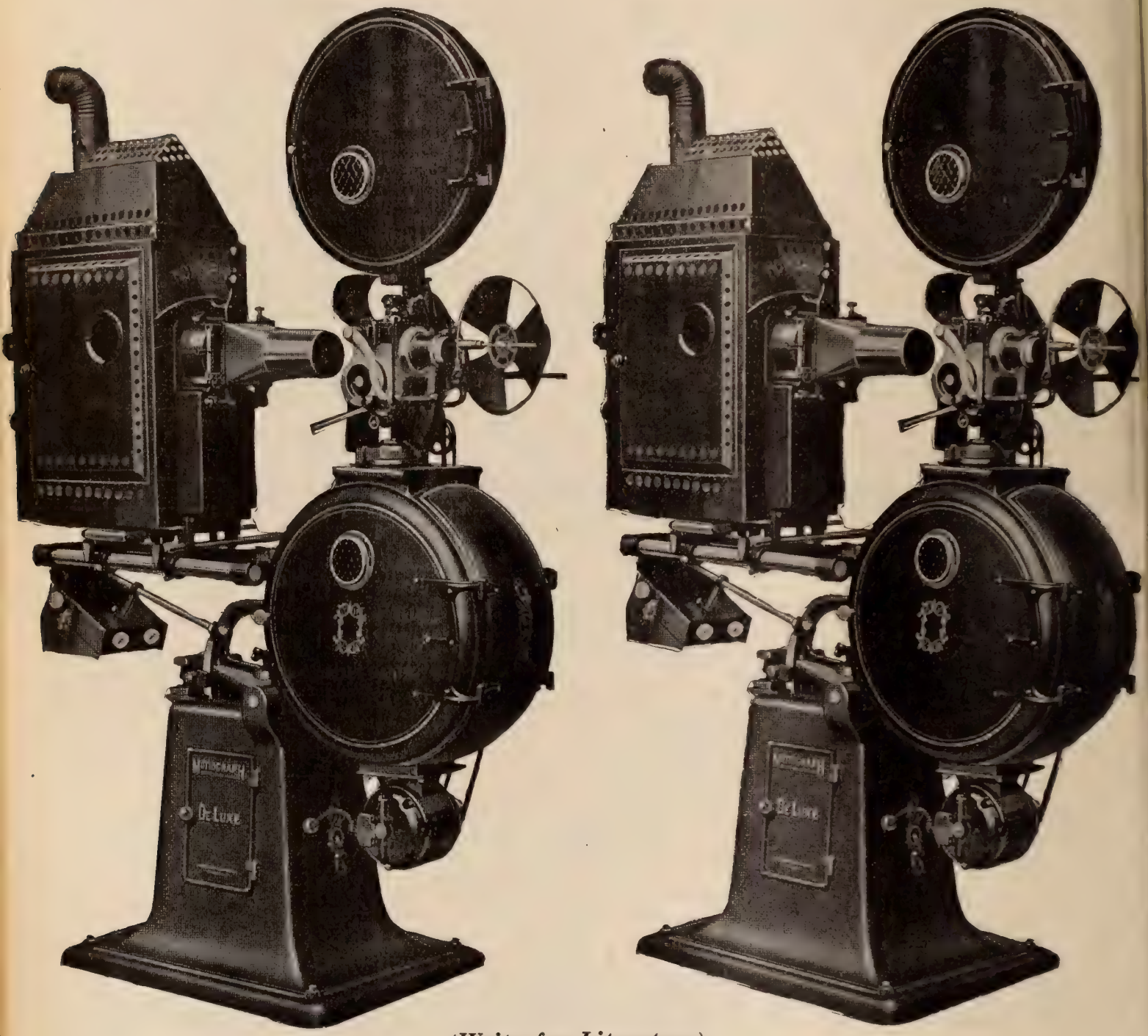
Questions and Answers

J. P. M.:—

Will a flat black border around the screen completely hide the picture where it overlaps?

Answer:—Yes, if you haven't such a border on your screen at present, see that it is painted on at once. Besides eliminating the

IT WOULD HAVE BEEN BETTER TO HAVE PURCHASED A MOTIOGRAPH DeLUXE— THAN TO BE WISHING YOU HAD



(*Write for Literature*)

ENTERPRISE OPTICAL MFG. COMPANY

564 WEST RANDOLPH STREET, CHICAGO, ILL.

apparent sized motion of the picture such a mat produces a contrast between picture and nearby furnishings. Make the border about three inches inside the limit of your picture.

O. E. H.:—

How can I keep emulsion from sticking on tension springs?

Answer:—Either by waxing with a patented waxing machine, or if you are screening first run film exclusively, by sticking thin strips of leather on the springs as described some weeks ago in the News. Some projectionists do neither of these things, but instead pay more attention to the actual conditons of the tension springs themselves, going over their surfaces with a smooth rag on which has been sprinkled a few drops—a very few—of lubricating oil. This is in effect the same as waxing the film except that the cloth will clean off any particles of emulsion already deposited.

E. G., No. 710:—

The Baird is my favorite machine. Why don't we ever see it advertised? Is it going off the market or what?

Answer:—Those are questions that the executives of the Baird Company can best answer. It is true that the machine is not being advertised, but why not, we cannot say.

G. J. H., No. 712:—

I have a brown spot in the center of my picture sometimes ,but only when carbons are far apart. My throw is 118 feet, I use D. C., and my condenser combination is 7½ rear and 9½ front. What is the remedy?

Answer:—Your brown spot is probably due to the light giving craters of your carbons being thrown out of line when allowed to get too far apart. Although you will always be troubled in this way if the carbons are fed only seldom the extent of the brown spot can be lessened perhaps by changing your condenser combination to a 6½ and 7½ or two 7½'s.

Your question is lacking in too many details for us to give a more complete answer. We should have a better idea of current used, size of carbons, kind of carbons set, distance from aperture to condensers, etc. But try changing your condenser combination and see if you don't get some help.

N. J. B., New York City:—

What is the meaning of Dioptre as used in optics? In reading some articles on lenses I have often noticed this word. The author did not explain its meaning, so I thought it must be a common term for opticians.

Reply:—The Dioptre is the "unit of power" of a lens. A lens having a dioptric strength of 1, has a focal length of one meter. Then lenses having focal lengths of 2, 3 and 4 meters have dioptric strengths of 1/2, 1/3 and 1/4 dioptres.

The magnifying action of a lens is "stronger" as the focal length grows shorter. If the focal length becomes infinitesimally long the lens becomes a flat disk and the strength or power is zero. Therefore the focal length divided by 1 is called the "Power" of the lens.

R. J. N., St. Petersburgh, Fla.:—

What is the right size of picture for a throw of 72 feet, and what would be best for a screen—a gold fibre or aluminum?

Reply:—Although you haven't given us as much data as we would like to have we will make a few assumptions and then go on.

First, the size of picture should not be determined by the throw, but by the size and shape of the theatre. While we do not believe it to be so in your case, it is often the case that the projection room is placed at the front of the balcony where almost horizontal projection is possible, instead of up under the eaves. Thus while the throw may be but 70 feet, the distance from rear seat to screen may be 150 feet.

There is also another factor in screen size. How far from the front row of seats will the screen be placed? If the distance is short the screen must be small, otherwise the patrons in the first dozen rows will get an exaggerated picture which will compel them to shift their eyes continually over a wide area. This is one of the best methods of causing eye strain and fatigue.

Let us assume, then, that it is at least 25 feet from screen to first row, and that your projection room is at the very rear of the house. Under these conditions a screen 12 to 14 feet in width is large enough. With this size of surface the features of players will not appear super-men in size; those patrons who select the front rows will be able to enjoy the picture, and those in the rear of the house will still see something larger than a postage stamp where the screen ought to be.

The choice of screens must be left to you and the screen makers. In these columns we cannot recommend one article over others. Get in touch with any of the makers of the screens, explaining your conditions, size of house, picture size, throw, etc., and then make your own decision from the reports.

The Cure for Dark Aisles

THERE has always been a demand for some sort of lighting system for the dark aisles of motion picture theatres. Usually the practice has assumed either one of two aspects. The patron may have been led down to the front seat by an usher with a small flash light with a proverbial tendency to throw the beam everywhere expect where required, or he may have been turned loose at the head of the aisle with an injunction to "Take a seat anywhere." Under this condition he usually does. The "anywhere" may be in some one's lap, or in the center of the aisle, according to his luck and persistency. Either method of illumination is wrong.

In the first place, the use of a flash light is in itself an admission of inadequacy in illumination. Flash lights give the impression of a dark, gloomy dismal, uncertain passages, where one must thread with care lest a slight misstep mean a plunge forward in the dark.

The Aislelite

Why, then, did not some firm think of an aisle lighting scheme long before this? At any rate, it seemed to be up to the Brookins Company to place on the market the first real lighting equipment for this purpose.

As the illustration shows the Aislelite is a neat and well-designed metal hood containing an incandescent lamp with an aperture so arranged as to throw light rays where needed.

In the ordinary theatre with level or slightly stepped floor the Aislelites are attached under the arm rest of the end seat of every fifth or sixth row. Where the slope is considerable such as would occur in a steep balcony, the distance apart should be lessened to each third or fourth row.

The necessary wiring is placed in conduits so as to give adequate protection. A bulb of small wattage gives the required illumination and holds power consumption to a minimum.

A large number of installations have been made, and in every case the management are wondering how they countenanced dark and unsafe aisles before the use of the Aislelites.

An N. A. M. L. Journal Suggested

SOME days ago we received a communication from one of the members of the League, suggesting some sort of a journal for those belonging to the association. Just what kind of a publication this was to be we could not be sure from the first letter, so we replied asking for more details. Mr. Fuller immediately wrote again elaborating his idea. It is printed here to see what others think of his scheme. If you have a few thoughts on the subject send them in. Before we take any step we wish to hear from members in all parts of the country.

My Dear Mr. Bragdon: I have received your letter of the 6th inst. Was certainly glad that my suggestion was given such courteous attention. Although I am comparatively a new member of the N. A. M. L., I have made it a rule to inspect all films before showing for the past seven years, and, putting it in the best condition possible, therefore I have really been a member all the time.

Now for the "journal idea." It is a settled fact in my mind that unless we (the members of the N. A. M. L.) boost the N. A. M. L. as an organization of the greatest benefits that any league

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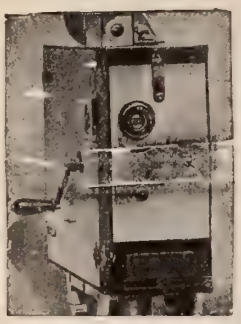

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could possibly render to the projectionist (as well as the public, etc.), it would never be very strong. And I feel that a journal of letters from members telling of the benefits that they have reaped from the League would be one of the best ways of keeping our names and activities before the eyes of the ever-watchful public, and the monster of them all, the exchanges. Now if all projectionists were members of the N. A. M. L. we would not have to look forward to receiving film which has been entirely at the mercy of the exchange inspectors. And again I know there are lots of projectionists who would be glad to pay the subscription price of such a publication just to hear of the activities of their brother projectionists. And I have no doubt but that every N. A. M. L. member would subscribe. I have communicated with a member of the League who lives in Douglas, Ga., and have put my suggestion before him and same met his approval. He furthermore stated that he would not only be glad to subscribe to the journal, but would assist in its publication by doing anything in his power to help put the N. A. M. L. "over the top." I believe it will go "over the top" 100 strong. But not until we let "operators" who are not members of the N. A. M. L. know that we intend to go to the extreme to make this the strongest organization of its kind. And I think that a journal would stimulate interest in the members of the League. If we should get such a journal I intend (after reading mine) sending it to some projectionist who is not a member. Don't you think he would be interested enough to inquire further into such a League that would go to the trouble of sending him one of its journals, therefore finally bringing about his enrollment in the N. A. M. L.

No doubt but that I have written too much already, but I want to second the motion on the suggestion of the listing of the names of the members of the N. A. M. L. There are several members who would write a friendly letter to them "every now and then," thereby getting better acquainted and exchanging ideas would naturally increase his knowledge of his profession.

"Last but not least," I ask you to excuse the condition of this letter, as I just can't keep my fingers off the wrong keys, and besides I am a projectionist and not a stenographer.

Just one more question, Mr. Bragdon: "Do we have any large city projectionists members of the N. A. M. L.?" And about how many, please?

Hoping to hear your opinion of the journal suggestion in the next issue of the NEWS, I beg to remain

Very sincerely yours, JOHN E. FULLER,
Projectionist, Lyric Theatre, Forney, Texas.

Comment:—You don't have to excuse the condition of your typewriting. The worst typewriting is so much easier to read and understand than the average handwriting that your letter was a pleasure to read.

Am sorry to say that your question as to city and country members of the N. A. M. L. cannot be answered just now. We have never listed them under these two headings. However, we are certain that a commendable proportion of the members are from so-called big cities. Some day we are going to print a listing of the members by States and perhaps by cities. In some of the latter we know that projectionists are 100 per cent. N. A. M. L. members. Sounds pretty good, doesn't it?

Back from the Army

I know you think I am dead, but am not, for I am still on two legs in a Motion Picture Booth, and always will be, I guess at least in the same business.

The reason you have failed to hear from me before is that I've been in the Army until recently, and upon being discharged came here, and am now working at the Colonial and Liberty theatres, also have charge of the Opera House Booth, all owned by the Phoenix Amusement Company, of Lexington, Ky.

Am leaving here November 1 for Elwood, Kan., where I will have charge of the Palace Gem Projection owned by W. P. Rousel.

Kindly send me a blank to fill out so that you will have a better record of me. Also some labels as I am nearly out of them.

Reply:—Glad to see you back. Within a few weeks you will have become so familiar with the "old game" that you will forget you ever left it.

A new supply of labels are going forward to you under separate cover together with a button. We have no extra labels, but you may cut one out from a recent issue of the NEWS and send it in, being sure that you mark your membership number on it so you won't get another one.

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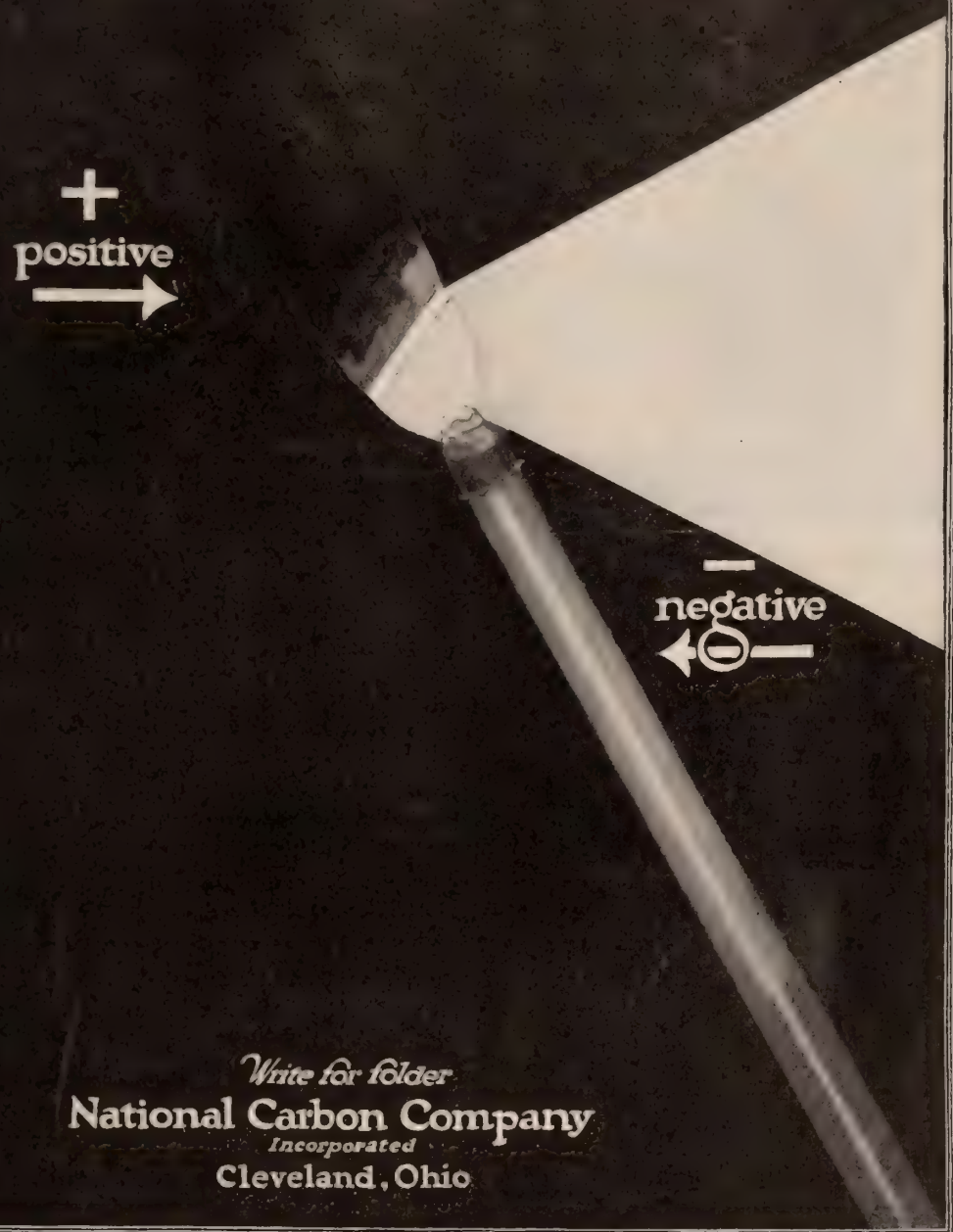

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Some of them seem to be for provoking profanity—when the joint lets go.
But IMSCO Film Cement makes a permanent mend, the same as if the film had never been apart.
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CAMERA

Close-Up Work

By William Barbarin Laub

IN the making of motion pictures in the studios of America but one focal length lens is generally used for all kinds of work, namely, a two-inch lens. The width of the angle obtained with such a lens is in many ways a most convenient one; enabling one to place the camera in a convenient position in relation to the lights used for scene illumination and in addition, its depth strikes a happy medium between the longer focal length lens and the wide angle, or short focal length lens.

Because of the fact that a two-inch lens is more or less of a "happy medium" as we might say, cameras on which only one lens can be mounted at a time are almost always equipped with this size lens and the longer focal length lens is never substituted for it unless the photographer finds himself in a position where he must "draw" his object or subject to him. There are times of course when it is inconvenient to place a camera within three or four feet of a subject that we want in great detail and then a three-inch or even longer focal length lens is very desirable. We have in mind the making of wild animal pictures perhaps. But of course there are other times when it is far easier to "shoot" from a distance in making a "close-up," when the longer focal length lens comes in handy. Another reason why cameramen seldom change lenses and take the close-up from the same "set-up" the long shot has been made from is that directors do not always want the far different effect that the lens of longer focal length will give. In other words, when using a three inch lens in making a close-up, naturally we don't get as much depth of focus as with a two-inch lens and the result is a soft out-of-focus background that we would not have to the same extent in using the shorter length lens. On the other hand, there are many who prefer this effect in close-ups and it is not only achieved with the longer focal length lens, but the lens is also thrown slightly out of focus in many cases, giving us the soft-focus effect so often seen of late.

It still seems to be questionable though in the minds of many that this effect is desirable or that it is true to the whole picture illusion; certainly it has been abused.

The B. & H. Camera is fitted with mountings on a revolving turret for three lenses, making it very convenient to shift from one to the other. But it is impossible to do this while actually taking pictures. It is a matter of two or three second's work.

"STOPS"

American motion pictures certainly are faultless in many cases so far as sharpness and clearness of photography is concerned, but we believe that this is due largely to the universal use of a very superior film-stock as well as to our clear and bright "picture" weather. For it is seldom that exterior work is done unless the light conditions are nearly perfect and we can afford to await such days in most sections of the country. Of course the brilliancy of our light varies in different sections; the light in California, for instance, generally being more intense than in the eastern states. In the higher altitudes of the west, on a bright day, one will generally be able to "stopdown" a lens to f-16 and even further, whereas in the east at the same time of the year and under the same conditions one might be "working" at perhaps f-11.

No doubt, in Europe, the motion picture photographer would find in many regions as ideal working conditions as we have in California and other sections of the United States for certainly, we have seen very beautiful photography in travelogue pictures made in Europe. On the other hand, the chances are that the low-land countries suffer atmospheric conditions that are never duplicated here and as a result cinematographers cannot overcome the handicap nature has thrust upon them.

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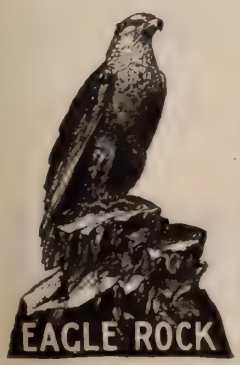

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Although the interior of all laboratories are much the same as far as equipment and procedia are concerned, the Film Developing laboratory offers some refinements in these respects. Particularly impressive is the roominess of the separate departments. Instead of having many machines in a close space with little room for expansion, there is plenty of space in every direction.

In the printing room, for instance, there is room for 15 to 20 printing machines, and a like amount of spaciousness is found in the perforating department. Three projectors, two Simplexes and a Baird, are used to prove each foot of film before being sent out.

But probably the most interesting parts of the Film Developing plant are the automatic developing machines. There are three of these automatics, a small negative machine and two mammoth positive machines. Through the use of these machines, it is possible to pass films from printing machines through the various developing and drying processes without being touched by the human hands. The drying drums are totally inclosed and are fed with perfectly conditioned air.

In personnel the laboratory is especially fortunate in having workers long experienced in the handling of film. Superintendent Flosse has been identified with laboratory practice for many years. Mr. Joseph Leighton is an expert negative developer. Miss Madelaine Keough is floor lady, and Miss Sohns is in charge of the printing department.

The Film Developing plant has been laid out for an ultimate capacity of 1,500,000 feet weekly.

More About Punch Holes

ROBERT TEESON, Camas, Wash.:

I suppose you will be quite surprised to get a letter from this part of the world because this is my first offense.

I am a constant readers of the News and have been very interested in this scrap over the punch holes and between the big town operator and the little one. (I had better say right here that I am one of the little ones in a town of 1,100 people.) I have stayed out of this scrap altogether until I read Mr. L. Garvin's letter in the September 20 issue of the News. After reading that I had to say something. Mr. Garvin sure has the right idea about the little operator getting the blame for the big one. His letter reminded me of a couple of little cases of trouble that I had.

We got a show from an exchange in Seattle which was almost a new picture. After our showing we shipped it to a show in Portland for its second run. Before sending it to this theatre I took out four misframes and rewound the whole show ready for use. Well, in about a week we got a letter from the exchange, inclosing about three feet of film all chewed up. They said about 300 feet of the returned show was ruined and wanted us to pay 20 cents a foot for it.

Another time I was in the booth of one of the biggest theatres

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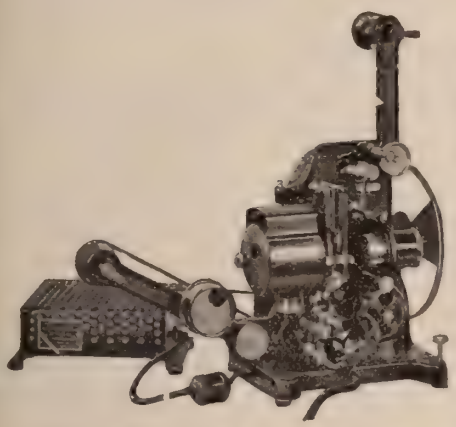

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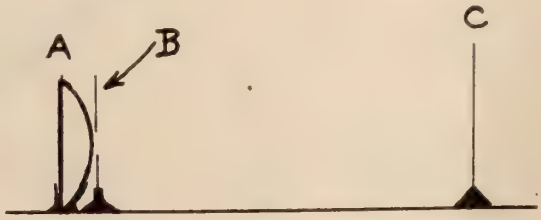
in Portland, and I saw the operator punch the tail end of each reel for about 15 or 20 feet back. I told him he didn't seem to care how many holes he punched. He says: "What is it to me? I only have to run them for two days."

I got a film a short time ago that had just had its first run in Portland and when showing it I had a hard time keeping it on the sprockets, but when investigating it I found 12 splices made with one-half-inch lays and in most of them the sprocket holes did not even match. I don't know whether it was done at the exchange or the booth, but whoever did I would like to give him a lesson in splicing.

How to Measure Condensers

Is there any way of measuring focal length of condensers? Some we get from supply houses are thin but are marked the same focal length as the thicker one.

Reply: There surely is a way to measure the focal length of condensers and the test can be carried out without expensive apparatus. Find some means to hold the condenser upright and steady. Then take a piece of pasteboard and cut from its center a hole about ⅜-in. in diameter. Make the same kind of arrangement with the pasteboard as you did with the condenser so that it will stand in any position without wabbling. Arrange the condenser and pasteboard mask as shown in this sketch.



A = Condenser
B = Mask with ¾" hole
C = Focusing Screen

Take the whole equipment to an open window where a building or a tree is visible several hundred feet away. Be sure that the plano-surface of the condenser is toward the distant object. Place the cardboard mask close up to the condenser so that the hole in the mask is in line with the "peak" of the condenser surface. Finally move the screen until the distant object is brought to a sharp focus. The distance measured from the cardboard to the screen is the focal length of the lens.

Results thus arrived at should agree with the focal length as determined by the maker who uses a mathematical formula, in which the index of the class is used as one factor.

NEXT ISSUE
of Motion Picture News
Brings Back
The Large Size Page

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The Complete Plan Book

"Mutt and Jeff in Iceland"

(Bud Fisher Cartoon—Fox)

MUTT and Jeff are traveling again. Whatever possessed them to go to Iceland no one is able to find out. But the freaks are capable of doing most anything. And presumably Iceland is just as attractive to them as Paris. They are working for science here for it is their object to catch the Aurora Borealis with the aid of the camera. The cartoon gets off to a laughable start, for snow flakes are falling rapidly and the freaks are just rising from their slumber. No eskimo snow house for them; they sleep right out in the open. A huge penguin, who shimmies when he walks, endeavors to make their acquaintance and Jeff believes it to be the Borealis. They are just about to turn the crank on the bird when he flies to a rocky ledge.

Here it is Mutt shows remarkable courage. He makes a bridge of his body so that the little partner can take a close-up. But the penguin is an elusive thing and flies away. Mutt attaches a rope to his body and asks Jeff to lower him within camera distance of the bird. Jeff lowers him all right and then forgets that the camera has no film in it. So the tall fellow takes an icy bath. Three plunges does he take because of Jeff's absent-mindedness. What does Mutt amount to when science calls? The little man chases the bird into a cave and comes out dragging a huge polar bear. By this time he thinks of Mutt's predicament. Hauling him to the top he finds his "sidekick" thoroughly caked in ice up to his long and skinny neck. The ice is broken around his arms and Mutt gives chase using the ice around his legs for a sled. And when he catches Jeff he gives him a tremendous blow on the head. And so the little fellow counts stars, and yells—"Camera! I see the Aurora Borealis." A very comical cartoon—the funniest one in several weeks. The bird is a rare one. Mutt and Jeff should sign him up.—*LAURENCE REID.*

"Capt. Kidd's Kids"

(Harold Lloyd Comedy—Two Reels—Pathe)

HAROLD LLOYD is certainly carrying a beacon light and showing the way to his contemporaries when it comes to original methods. He has the neatest bag of tricks in his repertory than all the other mirth provokers combined; with one exception. It is not so much that his burlesques are new, but that he has a way of making them appear novel and up-to-date. No employment of trick photography does he countenance nor any freakish methods of make-up. Equipped with his tortise-shell glasses and relying only on his own strong sense of humor he scores easily, surely and humorously. His burlesques are always interesting because he gets away from the beaten path and presents them without the aid of a menangerie or slapstick accoutrements. Some of this credit must be given Hal Roach the man at the helm. Granted that Mr. Lloyd is original and a genuine fun-maker, his subjects would not be so spontaneous with humor if the guiding hand of Mr. Roach was not there to point the way.

"Capt. Kidd's Kids" is a two-reel comedy which takes advantage of the dream situation. His sweetheart, Bebe Daniels, is about to sail for the South Sea Islands. She calls him up, but her mother finishes the conversation, and Harold's courtship at the same time. Our hero in the meanwhile has just awakened from a severe "hangover" acquired from his farewell bachelor dinner. The scenes attendant upon this part of the story are as funny as Lloyd has ever shown us. Snube Pollard is the foil as usual, and being the valet, it is his duty to take everything that comes his way. And his walrus-like expression is both pathetic and funny. Harold goes back to sleep and dreams. And what a dream!

He is on the briny deep with Snubs and a dog and the swimming is very difficult, especially when the mongrel has the life-preserver. A pirate ship hove into sight and manned entirely by pretty buccaneers. And it doesn't take the swimmers long to reach the life-boat. Once on deck and Harold has the time of his life. These pirates could rob the navies of the world so pretty are they and so becomingly costumed. Middy blouses, athletic trunks, and bare knees and short boots—they are "straws" to a drowning man. When Harold whips single-handed the real pirates who are prisoners in the fo-cas'le he wakes up and finds that he is really on the same boat with Bebe. And he gives her mother a piece of his mind. And she realizes that he is masterful enough for her daughter. A clever comedy, and one full of action and adventure and color and atmosphere.—*LAWRENCE RAID.*

"A Woman in Grey"

(A Fifteen-Episode Serico Serial, Starring Arline Pretty)

THE customary ingredients considered necessary to render a chapter-picture an interesting source of entertainment are found liberally scattered throughout the first five episodes of "A Woman in Grey". Mystery—hidden motives and obscure personages—is the predominating characteristic of this serial. All the factors of the complicated problem are presented in the initial episode, which is appropriately titled "The House of Mystery". In this house a Mrs. Haynes has been found murdered. On the evidence of Mary Edwards, a servant, the adopted daughter of the victim, Florence Haynes, is found guilty of the crime. Florence dies in prison five years later. Mary Edwards disappears.

After a lapse of years, during which the house has been untenanted, Wilfred Amory buys the property and sends his secretary, Tom Thurston, to inspect the premises preparatory to moving in. Tom, while pursuing his inspection through the dust-laden rooms, is startled by the presence of a strange woman, posing as a Miss Ruth Hope. Later another mysterious character makes his appearance in the house in the person of Haviland-Hunter. Both these persons are represented as being engaged in a competitive hunt for a missing document, the "Amory Code", which is concealed in the house and which holds the clue to a hidden fortune and, is seems also, to the mystery surrounding the murder of Mrs. Haynes. By the trend of subsequent events, Tom becomes an ally of the mysterious Miss Hope in the struggle for the possession of the "Amory Code", which is unearthed in the early part of the action.

The mystery now becomes a double-horned problem. First, who is this Ruth Hope, the Woman in Grey, and what is her relation to the Haynes murder? Secondly, to what obscure paths and hidden treasure does the 'Amory Code" hold the key? The suspense aroused by these two central elements of the mystery is further intensified by the keen competition of the opposing forces for the possession of the code, which passes from one side to the other in the cross-currents of circumstances. Hunter on his side, of course, is ably abetted in his villainy by a couple of henchmen.

Action, strange events cleverly planned to reinforce the central mystery, and "chance-taking" stunts add to the entertaiment value of the production. Romance, also, with two women set in opposition to win the hero's love, lends a thread of heart-appeal to the other skeins of interest found in the story.

Arline Pretty, in the role of Ruth Hope, fits her part and registers well in moments of action and suspense. Henry G. Sell, in the role of Tom Thurston, gives Miss Pretty creditable support. In several rather strenuous moments during the first five episodes, Mr. Sell is called upon to expend considerable energy—notably in a number of rough-and-tumble encounters with Fred Jones, the heavy. At the beginning, Mr. Sell seems same-what wanting in athletic alertness and thoroughness of action, but he eventually warms up to his work, ad then things begin to happen, "fast and furious", to the opposition forces. Fred Jones, in the role of the mysterious Haviland-Hunter, proves a good heavy in a part that calls for considerable action at various stages.

The story was written by C. N. & A. M. Williamson, and the scenario by Walter Richard Hall. James Vincent directed the production. Altogether, "A Grey Woman" will, in the opinion of the reviewer, supply sufficient thrills and adequate entertainment to the devotees of the serial.—*E. F. SUPPLE.*

Monroe Salisbury showing one of his latest sketches to the members of his company during the production of "The Phantom Melody" his latest Universal.

Margarita Fisher in "The Hellion" produced by American Film Co., distributed by Path

"The Hayseed"

(Paramount-Arbuckle Comedy—Two Reels)

WE cannot remember when Fatty Arbuckle has had a more rollicking comedy than "The Hayseed." The big fun-maker is particularly partial to rural life in his subjects and he has made such a study of it that it seems genuine even though it is richly burlesqued. Fatty himself still takes the role of a humorous half-wit and that he is an artist of the first order can not be denied in the easy assurance which marks his performance. He is the rural mail carrier here and he shoots the letters in the mail boxes with quickness and despatch. One of the humorous highspots of his tricks is when he orders a suit of clothes from a Chicago mail order house. The measurement is called off in automobile terms. It arrives and also a glass sparkler which Fatty is going to give his girl. But on reaching her house he discovers the crooked sheriff has been there for the same purpose. The latter has given her a genuine ring purchased with stolen money from the post-office.

And so it goes building from one comical point to another. The climax comes in a "shindig" conceived and executed in typical rural style. Someone recites, another performs conjuring tricks, and Fatty comes out himself and bursts into song. To make his voice strong he eats onions. When the ballad is finished (one of those heart "depressers") the sheriff accuses him of theft. But no one can get near him on account of his breath. But it all ends well when he asks his girl to eat just one onion, which will equalize the fifty he has eaten. So they are able to embrace. There is a laugh in every turn of the camera and what is more it is not gained by slapstick methods. Every player works quietly but scores his points beyond a doubt. Al. St. John is the skinny sheriff and he is as funny as ever. And Fatty Arbuckle still has that intelligent dog. "The Hayseed" will make an undertaker laugh and bring chuckles from a grouch. It is good enough to be featured.—*LAURENCE REID.*

"Tulagi" and "New Hebrides"

Two Single Reel Martin Johnson Pictures Through Robertson-Cole)

"THROUGH the Isles of the New Hebrides" and "Tulagi—A White Spot in a Black Land," are two very interesting reels in Martin Johnson's new series, "On The Borderland of Civilization," being distributed by the Robertson-Cole organization.

The tropical scenery is beautiful and the savages, almost nude, look vicious enough to bring to the spectator the realization that the daring explorers, Mr. and Mrs. Martin Johnson, are constantly risking their lives that civilization may have knowledge of the wild and weird customs of these black tribes.

We can well believe that cannibals still thrive after witnessing "Through the Isles of the New Hebrides" and "Tulagi" is certainly "A White Spot in a Black Land," as there are only a dozen white persons, comprising the British Government's officials and staff, and surrounded by hundreds of natives who still look a act as if they were but a step away from barbarism.

These Martin Johnson reels are wonderfully instructive as w as highly entertaining and contribute a remarkably strong f of any program.—*TOM HAMLIN.*

"A Day's Pleasure"

(Charles Chaplin—Two Reels—First National)

IF you do not make the mistake of exploiting the picture heavily this will just about get by. Your sole exploitat should be to place Charlie Chaplin's name and picture in many places as possible and announce this as his newest Fi National picture, "A Days Pleasure."

But if you attempt to eulogize the actual picture itself you w certainly have a lot of explaining to do afterwards. It will dr heavily but will only please mildly. For it does not begin to the Chaplin stride so thoroughly established by "A Dog's Lif and "Shoulder Arms."

And it is even weaker than "Sunnyside." Seasickness on ship and a barrel of tar on land, augmented by the antics of Ford car, afford the nucleus for the alleged comedy contained the scant two-reels.

Summary:—This will undoubtedly register tremendously as box office attraction but will not generally satisfy as a picture. *TOM HAMLIN*

Jack Dillon, director of "The Right of Way," a Screen Classics production featuring Bert Lytell.

"EVE IN EXILE"
(AMERICAN-PATHE)

Hamilton Story Offers Entertainment

COSMO HAMILTON, who can be bold and startling when the mood strikes him, offers evidence in his "Eve in Exile," that he is not dependent upon the artificialities of society life as framework for his stories. Indeed he looms up as decidedly human in this tale of love, lust and jealousy, which may be called a study in the quadrangle. The element of simplicity and the human note sounded throughout the picture's length carry it along and make it an interesting contribution to the screen.

Not anything new in screen language has been revealed, but the incidents, the situations have been refurbished by the author so that the offering is made rich in dramatic values. It is a well conceived plot and a well drawn characterization which strikes us as the outstanding merits of the picture and these are made effective through a human and humorous perspective.

So you have an absorbing drama in "Eve in Exile." There are certain irrelevant scenes which might be dispensed with for the sake of sequence and a few superfluous characters could be eliminated for the same reason. The photographic embellishment deserves the highest praise. Charlotte Walker, in the title role, contributes a performance marked for its depth and understanding, while Thomas Santschi and Wheeler Oakman, appearing opposite, are thoroughly in character. Length, 7 Reels.—*LAURENCE REID.*

THE CAST

Eve Ricardo ..... Charlotte Walker
John Sheen ..... Thomas Santschi
Paul Armitage ..... Wheeler Oakman
George Armitage ..... Melbourne MacDowell
Mrs. Nina Carey ..... Violet Palmer
Elizabeth Kekewich ..... Martha Mattox
Jim Ricardo ..... George Periolat
Easter Monday ..... Harvey Clark
Dr. Courtland ..... L. C. Shumay
Simon Bean ..... Perry Banks

By Cosmo Hamilton.
Scenario by Lois Zellner.
Directed by Burton George.
Assistant Director, Eugene Lowry.

PRESS NOTICE—STORY

"Eve in Exile," a screen version of Cosmo Hamilton's novel and play of the same name, will be presented at the ——— theatre beginning ——— with Charlotte Walker in the leading role. Mr. Hamilton's work is by no means foreign to the screen. Several of his plays and stories have been picturized and always with considerable success, for, although the author writes the most brilliant sort of dialogue, his plots and his treatment of them possess an originality, a subtle twist that makes them stand in a class by themselves.

"Eve in Exile" deals with a young woman who is exiled with a spinster aunt in a lonely fishing village because her father is unable to provide for her. Here it is that she is wooed by two admirers, John Sheen, a domineering figure whose admiration is guided solely by lust, and Paul Armitage, an author. It is the former and his sister, Mrs. Nina Carey, a young widow, who stoop to discredit Eve in Paul's estimation. The latter, realizing that the attractive stranger has usurped her place in the affections of Paul, takes advantage of the opportunity to represent Eve as an adventuress. Their efforts are fruitless eventually, and after Sheen has severely wounded Paul, Nina confesses that her motive was a purely selfish one.

Mr. Hamilton has developed the plot and characterization in a vivid manner, and at the same time has skillfully incorporated his romantic interest and its attendant conflict. It is a most unusual story based upon a theme of love that is carried along in the flotsam and jetsam of hate, prejudice, pride, jealousy and other base emotions. The roles of the play are all very capably taken. Charlotte Walker in the title role gives an uncommonly good performance. An emotional actress of the first order, she delineates the role with power and feeling.

CATCH LINES

From a fashionable world she was exiled to a lonely village. And because she had poise and education the natives scoffed at her. What happened? See "Eve in Exile."

Two men loved her—one with bestial passion, the other with the pure passion of the heart. See "Eve in Exile"—a picture of a dramatic romance.

A vital, vivid story is "Eve in Exile," by Cosmo Hamilton. See it enacted on the screen by Charlotte Walker. A tale of love and hate, passion and prejudice.

PROGRAM READER

Cosmo Hamilton, author of many stories, contributed the play, "Eve in Exile," which has been adapted to the screen with admirable success. It will appear at this theatre very shortly with Charlotte Walker as the star. Followers of Mr. Hamilton's career will be delighted with this announcement. Several of his plays and stories have found their way to the screen, a notable one being "Scandal," in which Constance Talmadge starred. The plot of "Eve in Exile" deals with a young woman who has been forced into exile with an aunt who holds a narrow outlook on life. From her father's fashionable world she takes up her abode in a small coast village, and finds that her love for adventure is still able to express itself. How she discovers romance—a romance that is mighty near a tragedy for her—how she changes the viewpoint of her associates, are events that compose a most unusual story and one rich in plot and characterization. The situations are handled in expert style by the author, director and players. You will enjoy the picture immensely.

"JUBILO"
(GOLDWYN)

Will Rogers Scores in Charming Picture

IN one of the most charming photoplays we have seen in a long time Will Rogers thoroughly establishes himself as a screen star of the first magnitude. This picture just naturally reaches out and takes hold of your heart strings. And it keeps you enchanted to the very end. A well balanced cast of perfect types artistically portray the various roles.

The story is a simple one of humor and pathos. In spite of the train robbery, the shooting, and two rattling good fights, it could never be truthfully branded a melodrama. The suspense, the quaint characterization of the roving hobo, the neat little love element, the clever sub-titles, all contribute in planting the strong sympathetic appeal in this picture.

A hobo asks a rancher for a meal and is told he must work for it. After seeing the pretty daughter making an appetizing pie he voluntarily breaks the habit of a lifetime and performs his first manual labor. And he stays on the job and becomes a producer until the rancher is safely out of his difficulties, and then marries the girl. It sounds simple, and it is simple,—but it's great. Direction and continuity are above par.

Pulling possibilities and pleasing probabilities for respective audiences are:—Metropolitan, big puller and greatly pleasing; Elite, strong puller and highly pleasing; Family, big puller and very pleasing; Workers, strong puller and very pleasing.—Length 5 reels.—released December 7.—*TOM HAMLIN*

THE CAST

Jubilo ..... Will Rogers
Rose Hardy ..... Josie Sedgwick
Jim Hardy ..... Charles French
Punt ..... Willard Louis
Bert Rooker ..... James Mason

Story by Ben Ames Williams.
Scenario by Robert F. Hill.
Direction by Clarence G. Badger.
Photography by Marcel Le Picard.

PRESS NOTICE—STORY

"Jubilo," with Will Rogers in the title role, is the screen attraction at the ——— theatre for ——— days, beginning ———.

Ben Ames Williams' story appeared as a serial in the Saturday Evening Post and Goldwyn Pictures secured the screen rights, as they believed the role of the principal character would fit their star like a glove.

And Will Rogers is credited with giving such a masterly characterization of Jubilo that it is declared he has firmly established himself as a screen star of the highest calibre.

When this homely roving hobo was forced to arise from his slumber in the field simply because the sun was shining in his eyes, he is mystified to see a train robbery occur not less than a quarter of a mile away. He noted in particular that the leader of the band rode a black and white horse.

At noon of the same day he applies for a meal at a ranch and is refused unless he works for it. After catching a view of the rancher's pretty daughter making an appetizing pie he breaks the habit and rule of a life time and actually performs manual labor. And then he sees a horse in the barn that he is convinced was used by the leader of the train robbers.

He stays on the job and becomes a producer. There is some excitement around the ranch also. The boss was forced to thrash him one day and on another occasion the hobo administered severe punishment to a young fellow in the nearby town after hearing him talk about the rancher's daughter.

This picture is described as possessing the essential human appeal that is the supreme mark of greatness in a photoplay.

PROGRAM READER

He was just a wanderer. And this was by choice.

His greatest problem was how to keep eating without working.

And then a change came over him after seeing a pretty girl baking a pie.

This hobo's cheerful disposition and singing of "In the Year of Jubilo" earned for him the title of "Jubilo."

Many will remember this great story, written by Ben Ames Williams, which appeared in the Saturday Evening Post as a serial.

Goldwyn quickly secured the screen rights because it had the star that fitted the role like a glove.

Will Rogers has the title role in "Jubilo," which will be shown in this theatre all next week. And it is a photoplay that will grip you by its sheer charm.

SUGGESTIONS

When you book this picture you must concentrate all your efforts in getting a big opening and you can then depend on the word of mouth praise to keep them coming afterwards. As the story ran as a serial in the Saturday Evening Post very recently, you should feature the title and mention it in every announcement. And of course the author's name, Ben Ames Williams. After they see Will Rogers in this one you can rely on his name to bring them in, but he has not been a screen star long enough to pull heavily until they see a few more like this picture. We would not suggest any freak stunts on this picture. Mention that it is a Goldwyn and reap any benefits that the brand name may bring.

CATCH LINES

How to eat without working was just as hard as how to work without eating.

His only enemy was the sun, which wakened him in his great open air boudoir.

The smile of a pretty girl making an appetizing pie impelled one hobo to break the habit of a lifetime and go to work.

Where a quaint rover settles down and brings pleasure to his neighbors.

"MORE DEADLY THAN THE MALE"
(PARAMOUNT-ARTCRAFT)

Ethel Clayton Scores as Polite Vampire

THE strongest thing about this picture is its title and it is attractive enough to lure the passerby, notwithstanding the star's compelling personality. When the action unfolds this same passerby will be interested in the characterization, and how Miss Clayton acquits herself in the role of a polite vampire. It is a pictured contribution, since it smacks of heroes, heroics, and hero-worship and its central idea is founded upon the game of love as it is played by a resourceful man and an equally resourceful woman.

The story doesn't get out of its groove which accounts for a deal of repetitious action. Not that the heroine practises the same methods, but that her general scheme is the same. It is melodramatic up to the finale, then it verges toward a comedy vein. One is never in doubt how the story will end, because the hero once caught is unable to escape. A certain quota of thrills constructed around the male's primitive attitudes and the female's efforts to escape offer up a bit of suspense, but once it is all over you say to yourself, "Where have I seen this story before?"

The interesting part of it is Miss Clayton's perfect study. She interprets the part with a great deal of poise and undersanding. Every gesture, every expression, every mannerism speak volumes for her artistic perceptions. She makes the character actually lifelike—something which cannot be said for it on the printed page unless you use your imagination. Director Vignola has emphasized its high lights and has given it as an artistic mounting. Edward Coxen portrays the hero as he is drawn. Length, 5 Reels. —*LAURENCE REID.*

THE CAST

Helen O'Hara ..... Ethel Clayton
Richard Carlin ..... Edward Hoxen
Terry O'Hara ..... Herbert Heyes
Jimmy Keen ..... Hallam Cooley
Angela ..... Peggy Pearce

By Joseph Gollomb.
Scenario by Julia Crawford Ivers.
Directed by Robert G. Vignola.
Photographed by James C. Van Trees.

PRESS NOTICE—STORY

Ethel Clayton will re-appear before local screen patrons when her latest picture, "More Deadly than the Male," is shown at the ——— theatre beginning ———. This marks the first photoplay in which Miss Clayton has been featured for several months, her absence from the screen being explained by the fact that she has but recently returned from an extensive tour of the Orient. This picture presents an exciting melodrama for four reels then it turns into a delightful comedy-drama. The central figure is a high-spirited girl in love with a wealthy clubman, Richard Carlin, who is used to searching the four corners of the globe for adventure. When she urges him to settle down he retorts that there are no thrills in modern civilization. Whereup she sets out to prove him mistaken.

All sorts of incidents in a mountain camp follow. The conservatory has been transformed into a jungle; the clubman fights a duel with the girl's supposed husband; a dam bursts with nearly disastrous results, and finally there is an exciting conflict with the harbor police, at the end of which the hero is brought to consciousness, and agrees to give up his foreign travels. He has learned that exciting experiences can be found at home. The Irish husband turns out to be a brother, so Carlin has a straight road to romance. Miss Clayton enters into the spirit of the role with capable expression and her supporting company is adequate. Director Robert G. Vignola has given the story a smooth production.

CATCH LINES

A story of a clever girl who undertakes to make life interesting for a young man. Does she succeed? See Ethel Clayton in "More Deadly than the Male."

PROGRAM READER

Helen O'Hara was very firm in her opinion that more excitement could be found at home than in foreign travel. Richard Carlin held to the opposite view. He claimed that modern civilization offered nothing in the way of adventure and could always find it in African jungles. Then as he was about to sail for foreign lands Helen undertook to prove that her theory was right. She fitted up her camp as a replica of the jungle and Carlin came and forgot such a country as Africa. Forgot it because Helen gave him an exciting adventure. This is the brief outline of Ethel Clayton's new picture, "More Deadly than the Male," which comes to this theatre in the near future. Take our tip and see this feature. It contains real excitement and romance and humor. It's one of the star's best pictures yet. She makes life interesting for her hero here and she will make it interesting for you, too.

SUGGESTIONS

You can work up clever exploitation with the title of this picture. Everyone is familiar with the specie that is more deadly than the male. So make the most of it in catchlines and teasers. Feature the star and announce her return to the screen after an absence of several months spent in foreign travel. Play it up as a picture which shows the battle between woman's charm and man's strength. Emphasize it as a picture that presents a vivid romance. Tell that the heroine filled his life with such thrills and daring deeds that he forgot all about has desire to travel. Bring out that the star is seen at her best in one of her greatest pictures. Mention the director. He has been responsible for some of the finest achievements of the screen. Use such teasers as this—"A woman can start more excitement than a troop of tigers. If you don't believe it, see Ethel Clayton in "More Deadly than the Male." Use posters and stills.

"THE FEUD"
(FOX)

Mix Puts on the Actor's Mantle Here

OF all the pictures which have been based upon Southern feu none perhaps have come closer to serving up dramatic ente tainment than Tom Mix's new offering, "The Feud." carries all the familiar ingredients—the romance between th children of the rival families, the song of hate sung by the colo ful feudists, a wealth of atmosphere, a deal of conflict and mor More? Yes It goes a step further than most feud tales and pr sents a romance within a romance much after the pattern o "Milestones," and "Maytime." The original lovers never wed but their children meet in later years and their romance culminate in marriage. The respective fathers, however, argue too muc for the feud to seem always genuine. That is only a minor faul in the admirable assortment of dramatic scenes and situations The hero after killing his sweetheart's father flees to the West where he becomes a pioneer. Pathos creeps in here, for he neve hears from his beloved again and in time he marries and forget his sorrow.

An Indian massacre (a reminder of the nickelodion days, but withal, picturesque and exciting) stamps out the courageous caravan, but his little boy lives—lives to find romantic expression later as mentioned above. In the latter part of the picture you see the Tom Mix of daring horsemanship. Otherwise he assumes the garb of a romantic actor and gives a good account of himself. A picturesque tale and one that interests from inception to conclusion. It is particularly well fortified with the romantic note and punctuated with enlivened action, pathos and homely humor. Eva Novak appears opposite Mix and gives a charming portrayal. Length, 5 Reels.—*LAURENCE REID.*

THE CAST

Jere Lynch / John Smith ..... Tom Mix
Betty Summers / Betty Brown ..... Eva Novak
Mary Lynch ..... Claire McDowell
William Lynch ..... J. Arthur Mackley
Horace Summers ..... John Cossar
Mrs. Summers ..... Mollie McConnell
Ben Summers ..... Lloyd Bacon
Cal Brown ..... Joseph Bennett
Ray Saunders ..... Jean Calhoun
Nancy, the negro mammy ..... Lucretia Harris

By Charles Kenyon.
Scenario by Charles Kenyon.
Directed by Edward J. LeSaint.
Photographed by J. Dev. Jennings and John Leezer.

PRESS NOTICE—STORY

Tim Mix, the popular Fox star, will appear at the ——— theatre for ———days beginning ——— in his newest screen production, "The Feud." This subject offers Mr. Mix a role that is a distinct departure from anything he has heretofore attempted. While he has an opportunity to display his ability in the saddle, the picture gives him a chance to interpret a dramatic character as well. The story is laid in the blue grass region before the Civil War and the star appears as Jere Lynch, whose family is engaged in an ancient feud with the Summers family. The "song of hate" does not prevent Jere from loving pretty Betty Summers, and they make the hut of Nancy, a negro mammy, their secret rendezvous. She predicts that the union will not take place till blood has been shed.

How true her prophecy is fulfilled is realized when Betty's brother and Jere's father give up their lives. The lover had gone to his father's defense and fired the bullet into the body of his young enemy. He escapes and makes his way to California, and here it is that a series of thrilling incidents which include an Indian attack upon a caravan train are presented. Jere, when he failed to hear from Betty, had married Ray Saunders, a girl whom he rescued from a buffalo stampede. And his wife is killed in the massacre. Jere expires later from his wounds. But the little boy is miraculously saved and he grows up as John Smith. He marries the daughter of his father's old sweetheart, Betty Summers, who had become the wife of Cal Brown, and their daughter had come West to stake out a claim. The children of the separated lovers learn of the feud in their lives through the grandmother of the girl. And the hatred is fanned into a flame. The feud ends when John becomes a happy father. The picture is rich in action and atmosphere and it is capably played by the star and a large supporting cast.

CATCH LINES

A thrilling romance of the days befo' de war. That is "The Feud," which presents Tom Mix. It carries thrills and spectacular incidents. Don't miss it.

PROGRAM READER

Memories of the days of crinolines and hoopskirts, of men who wore their hair long and were quick on the trigger—of pioneer days and of romance—are conjured up by "The Feud," the new Tom Mix feature which will be presented at this theatre very shortly. This new production is rich in interest, for its action is laid in the most stirring days of American history. The period shown in "The Feud" lends itself admirably to visualization, and the most is made of that fact. Tom Mix appears quite at home in the 1860 costume which he wears during the episode when he is drawn into the feud as the son of one of the warring families. Later the star is seen as a pioneer in the early days of the West. He fits the role of a frontiersman perfectly, and his expert horsemanship enables him to perform several unique feats.

"THE DAY SHE PAID"
(UNIVERSAL)

Will Entertain Average Audience

"THE Day She Paid" is not a society drama, nor is it spectacular or melodramatic, and it has no mysteries or murders. It is just an everyday straightway drama with familiar angles. The settings are all suitable enough to meet the requirements of the story which calls for nothing elaborate.

Although the cast is small the four principals portray their respective roles very neatly and effectively. And the direction and continuity are up to present day standards, as is also the photography.

She was formerly a manequin in a gown store and marries an up-state merchant who was a widower with two children. Years later her former employer of the gown establishment visits the town and pays marked attention to one of her charming stepdaughters and in order to save the girl she confesses to her husband that the gown man had ruined her in her youth. The husband turns her out but fate brings the couple together again later for a happy re-union.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, average puller and fairly pleasingi Elite, average puller and fairly pleasing; Family, good puller and generally pleasing; Workers, good puller and generally pleasing. —Length 5 reels.—Released December 21.—*TOM HAMLIN.*

THE CAST

Marion Becker.....Francelia Billington
Warren Rogers.....Barney Sherry
Marna Rogers.....Gloria Hope
Story by Fannie Hurst.
Scenario by Hal Hoadley and Clarkson Miller.

PRESS NOTICE—STORY

"The Day She Paid," a Universal feature from the Fannie Hurst story, will be shown at the ——— theatre for ——— days beginning ———.

Francelia Billington, Barney Sherry and Gloria Hope are the featured players of this modern drama.

Marion Becker is a mannequin in a New York gown establishment and meets a wealthy up-state merchant who is a widower with two charming children. She loves the man and knows that he loves her but is in doubt as to whether she should accept him or not until she has consulted with her employer.

This same employer was a libertine who had once taken advantage of her youth and then refused to marry her. He advised her to marry her suitor and not confess her one youthful indiscretion.

Years later when she is living happily with her husband and his two children this same gown merchant pays them a visit and casts longing eyes at the eldest daughter who was just entering young womanhood. The stepmother was distracted.

At last in order to save the girl she tells her husband what a libertine this gown merchant is and also confesses her youthful error. The husband casts her from the house and she goes to New York where she supports herself on a trade journal.

Through a rapid sequence of events the couple meet again in the metropolis and a happy re-union is the result with the villain properly punished.

PROGRAM READER

Should she confess her one youthful discretion or not?

He wanted to marry her and she loved him and knew that he loved her. But she knew that he was firm for the standard of morals generally accepted.

What he would condone in a man's past he would condemn in the woman's early life.

So she married and kept the past secret. It was when she confessed to this one youthful error later on to save her stepdaughter from falling in this same libertine's hands that lost her her happiness for her husband cast her from him.

And a few months afterward:

Well you must see "The Day She Paid," at this theatre next week to get the whole story.

It is a Universal feature with Francelia Billington, Barney Sherry and Gloria Hope.

SUGGESTIONS

When you have booked this feature you will readily understand that it will stand for no special stunts or freak advertising. But the title is attractive and a display of cuts and photographs with the three names Francelia Billington, Gloria Hope and Barney Sherry, and the heavy whose name does not appear in the early cast submitted, should get results for you. And outside the program reader and story material and the catch lines, and the fact that it is a Universal picture, this should prove sufficient as the picture will not stand too much extra exploitation although it will suitably entertain.

CATCH LINES

What he would condone in a man he would condemn in a woman.

She bared her past life to her husband to save her stepdaughter,—and was banished.

Her employer was a libertine but she foils him by sacrificing her own future happiness.

One charming girl was tired of boys and wanted a "real man." But she picked an "unreal" man.

"THE LONE WOLF'S DAUGHTER"
(J. PARKER REED JR. HODKINSON)

A Stirring Melodrama That Will Register

J. PARKER REED, JR., has taken a stirring story by Louis Joseph Vance and given us a melodramatic screen production with a final kick in it stronger than wood alcohol. In these strenuous days it is very probable that patrons are demanding pictures full of action and that is just what this one is.

The locale is in London, partly in Soho, the French quarter, and then in the Limehouse district, at the Red Moon. Louise Glaum, as "The Lone Wolf's Daughter", gives an excellent performance as does Edwin Stevens and all other members of the cast in their respective roles. The direction and continuity are very good and the picture is suitably mounted.

Those that like material served fast, with a suspense element, and augmented by a romantic trend, will thoroughly enjoy this photoplay.

Pulling possibilities and pleasing probabilities for respective audiences are:—Metropolitan, big puller and very pleasing; Elite, good puller and generally pleasing; Family, big puller and generally pleasing; Workers, strong puller and exceptionally pleasing.—Length 7 reels.—Released December 14.—*TOM HAMLIN.*

Sonia.....Louise Glaum
Prince Victor.....Edwin Stevens
Roger Karslake.....Thomas Holding
Michael Lanyard.....Bertram Graseby
Story by Louis Joseph Vance.
Supervised by J. Parker Reed, Jr.

PRESS NOTICE—STORY

Louise Glaum in "The Lone Wolf's Daughter" is the attraction at the ——— for ——— days beginning ———.

Louis Joseph Vance is the author and J. Parker Reed, Jr., is responsible for the screen production released by Hodkinson.

All the action takes place in London, and it is described as a stirring melodrama with many scenes in the Limehouse section. Soho, the French quarter in London, is also the scene for many of the activities.

As Prince Victor, Edwin Stevens is said to have one of the best roles of his screen careeer. During the prologue Louise Glaum is the wife of Prince Victor and afterwards the Lone Wolf's Daughter. An emotional role by this star is said to be well worth seeing and this picture gives her wide scope.

There are said to be more thrills provided in this seven reel feature than there is in the fifteen episode serials.

When Prince Victor's wife left him because of his tyranny and went with Michael Lanyard, "The Lone Wolf," the prologue passes ahead about twenty years into today. And this hows the Prince at the head of London's most feared criminal gang.

And then the Prince gets the Lone Wolf's daughter into his hands and plans a terrible revenge; but he is disturbed by a note that informs him that the Lone Wolf has arrived in London and is after the gang.

Exciting melodramatic events happen fact and furious until the thrilling climax in which justice wins and love is realized.

PROGRAM READER

And she was the Lone Wolf's daughter. Can you imagine Louise Glaum in this emotional role in a Louis Joseph Vance story of adventure and romance?

All this happens in London. And the famous Limehouse district is pictured in this Hodkinson production supervised by J. Parker Reed, Jr. Another of the picturesque London sections is portrayed in Soho, the famous French quarter of the English metropolis.

When the beautiful wife of Prince Victor leaves him because of his terrible temper and jealous rages she accepts refuge with Michael Lanyard, the Lone Wolf. And twenty years afterwards we find the Prince as head of a notorious criminal gang in London.

And Sonia (Louise Glaum), the Lone Wolf's daughter, is in his grasp. It is then that the Lone Wolf arrives in London to find his daughter and also to try to break up this criminal combination. And there are thrills galore. And romance. And fights and rescues until justice conquers and love finds a way.

"The Lone Wolf's Daughter" comes to this theatre next week. Don't miss it.

SUGGESTIONS

Four names will be found in this combination that should pull, as you will undoubtedly soon discover after booking this production. Louis Joseph Vance, the author; Louise Glaum, the star; J. Parker Reed, Jr., the supervising director; Hodkinson, the brand name. And for lobby display you can frame up a picturesque idea of the French quarter on one side and an artistic portrayal of the Limehouse section on the other side if you have a good artist and want to go to the expense of providing a striking lobby. Call one "Soho," the famous French quarter of London, and the other "The Red Moon," from the famous Limehouse section in London. And a large cut-out of Louise Glaum in the centre and carded "Louise Glaum as the Lone Wolf's Daughter, in the great story by Louis Joseph Vance."

CATCH LINES

Prince Victor was the commanding head of a powerful gang of criminals that stopped at nothing.

The Lone Wolf was mysteriously undermining the greatest organization of crooks in London.

When this girl discovered that she was the Lone Wolf's daughter she was thrown into the midst of thrilling adventures and then romance.

"THE PRINCE AND BETTY"
(JESSE HAMPTON-PATHE)

Desmond Appears in Comic Opera Plot

ONE of those comic opera plots as it concerns a revolution in a mythical principality is the piece de resistance of "The Prince and Betty," William Desmond's newest photoplay. It is a frothy affair which is enjoyed best on the printed page and in all likelihood it is pleasant reading considering that P. G. Wodehouse wrote it.

These comic opera countries and their revolutions, their breezy Americans who invariably inherit the throne by marrying the princesses, have been done since time immemorial. Douglas Fairbanks is about the only sponsor left of the ancient formula. And everybody accepts him in the silly things because he is "Doug." "The Prince and Betty" might have been breezy had it been conceived upon the Fairbanksian model. It falters because the humorous note is not kept spontaneous.

Yet as every romantic actor has had a try at the formula except William Desmond, probably he thought it about time that he entered the large and growing circle. It may be said of him that he makes the character more likeable than any of his contemporaries we can think of now. No heroics for Desmond. He doesn't take himself seriously in such a role. Therefore he maintains his balance. He is intelligent enough to realize the shortcomings of the part and abide by them. The piece has moments when it compels interest in the few flashes of humor, and these with the star's performance, and the work of his assistants will doubtlessly carry it by to those patrons who are not exacting in their screen entertainment. The picture is handsomely staged and contains a rich suggestion of atmosphere. Length, 5 Reels.—*LAURENCE REID.*

THE CAST

John Maude.....William Desmond
Betty Keith.....Mary Thurman
Mrs. Jack Wheldon.....Anita Kay
Lord Hayling.....George Swann
President of Mervo.....Walter Perry
Benjamin Scobell.....Wilton Taylor
Crump.....William Levaull
The Shepherd.....Frank Lanning

By P. G. Wodehouse.
Scenario by Fred Myton.
Directed by Robert Thornby.
Photographed by Harry Gerstad.

PRESS NOTICE—STORY

William Desmond, the popular star, will be seen at the ——— theatre on ——— of ——— week in his latest picture production entitled "The Prince and Betty." This is based upon a story written by P. G. Wodehouse, a well known fictionist and playwright, and awards the star the thoroughly congenial role of John Maude, an American, who inherits the throne of Mervo, a small principality in Eastern Europe. The young man has been told by his uncle that his services are no longer desired and with a month's salary in his pocket he decides to buy the Biltmore clerk's cigar stand. John had overstayed his vacation, the reason being that he had fallen in love with Betty Keith, a rich society girl.

But he no sooner takes possession of his "counter" than an emissary of the President of Mervo informs that he is the rightful heir, and that he should hasten to the country at once. When he arrives he learns that Benjamin Scobell, an enterprising American, is in charge of things. The latter sees a chance to make a lot of money, so he stages a revolution, puts John on the throne, and makes a rival Monte Carlo out of Mervo. The scheme looks satisfactory to the Prince until Bety arrives. She is Scobell's step-daughter. Surprised to find John a party to the gambling venture she informs him that he is in disgrace as far as she is concerned. So he brings on a counter revolution and puts his house in order.. Thus he is able to convince Betty that he has her interest at heart. The picture is replete with romance, adventure, thrills and humor and it is excellently staged by Robert Thornby, the director.

CATCH LINES

Would you leave a cigar counter to become a Prince? See William Desmond in a humorous photoplay, "The Prince and Betty."

He was a pauper—but a pauper can become a prince. See William Desmond in the joyful, rollicking comedy—a comedy rich in romance and adventure. See "The Prince and Betty."

He started a revolution and found himself the center of an angry mob. Then he found the only girl. What happened? See William Desmond in "The Prince and Betty."

PROGRAM READER

P. G. Wodehouse, the humorist, author and playwright, is responsible for "The Prince and Betty," William Desmond's newest picture which comes to this theatre in the near future. He had just retprned from his vacation to find that his services were no longer desired. Why? Because he had overstayed his allotted time, the reason being that he had fallen in love with a charming debutante. But he didn't care whether he had lost his job or not. He would buy a cigar stand. Then just as he had taken possession of the ccunter he found that he was wanted in Mervo to take possesion of the throne. And when he got there he found that he was only a puppet—that he was only needed to start a revolution so that an enerprising American could make a lot of money. And who do you suppose turned up? Why the girl. How he took care of himself and his throne, how he turned the tables, how he kept the girl's interest are events which compose a delightful photoplay—one filled with adventure and humor and romance. See it.

"L'APACHE"
(PARAMOUNT-ARTCRAFT)

Dalton Finds Expression in Dual Role

THE dual role has its innings in this newest Ince-Paramount-Artcraft production, "L'Apache," and with Dorothy Dalton differentiating the two characters, the picture may be called an interesting program offering. We say "program" because any story constructed around a dual identity is not conceived with any inspiration. It is as if nothing else occurred to Mr. Ince worth telling at the time and he was forced to resort to the double role pattern. At that he has done a capable job as such jobs go. The girls are not twins, nor does an anxious father embrace a child other than his own and accept her as his off-spring even though some directors are forever attempting to show us that there are people so identically alike that their own relatives cannot tell them apart.

"L'Apache" is fairly plausible of plot even though a trifle far-fetched. The American mistress of a French boulevardier, realizing that she has lost her soul, desires to end it all, but to save her grandfather from being disillusioned she obtains the promise of a little Apache, who resembles her, to assume her identity. The latter jumps at the chance since it takes her away from her criminal husband.

In the meantime the spectator will be interested in a touch of the Paris underworld and its atmosphere, action and conflict. Miss Dalton is enlarging her expression constantly. She interprets French character with genuine adaptability. And the same may be said of Macey Harlan as her Apache husband. He looks the part and acts it.—Length 5 Reels.—*LAURENCE REID.*

THE CAST

Natalie Bourget }
Helen Armstrong } .....Dorothy Dalton
Otis Mayne .....Robert Elliot
Jean Bourget .....Macey Harlan
Harrison Forbes .....Austin Weber
Professor Armstrong.....George Furry
Tom Gordon .....Frank Cluxon
Jane .....Alice Gale
The Mouse .....Louis Darclay

By Adele Buffington.
Scenario by R. Cecil Smith.
Directed by Joseph DeGrasse.
Photographed by John S. Stumar.

PRESS NOTICE—STORY

Dorothy Dalton, the Ince-Paramount-Artcraft star, will appear at the ——— theatre beginning ——— in her newest photoplay entitled "L'Apache." As the title indicates, this is a story of the Paris underworld—of the strange figures who people it. Miss Dalton has a dual role here, and her ability to differentiate the characters of the American woman who is carrying on a liason with a wealthy Frenchman, and a grisette of the Paris streets, who is forced into matrimony with an Apache, stamps her as a dramatic actress of the first order. It is not a misstatement when we declare the role to be the most difficult that the star ever interpreted. And she rises to the occaion with a remarkable display of talent.

Natalie Bourget and Helen Armstrong resemble one another so closely that the latter takes advantage of it when she would save her grandfather from disillusionment. The old gentleman has sent Helen to Paris to complete her musical education, but like a moth who soars too closely to the flame, she approached too near the danger mark and her soul is scorched. Carnival night is being celebrated, and accompanying Harrison Forbes, a millionaire, to whom she sacrificed her good name, to a cabaret, she suddenly realizes that she is only a plaything. He has become infatuated with Natalie and takes her home. Helen quarrels with Forbes and commits suicide. But before she determines to end her life she exacts a promise from Natalie to masquerade as herself for her grandfather's sake. And the little girl, to be free from her criminal husband, gladly consents. In the meantime Forbes has been murdered by the Apache and Helen is suspected of the crime, and fearing the law has drowned herself. Eventually Natalie finds happiness. Miss Dalton is cleverly supported by Robert Elliot and Macey Harlan.

CATCH LINES

A picture of the Paris underworld—a fascinating picture of love and adventure and disillusionment—and happiness too. See Dorothy Dalton in her greatest role. See "L'Apache."

She was the wife of an Apache but she found a way to leave him and his criminal roof. This is told in a series of dramatic events. See "L'Apache."

They were alike as two peas—this little girl of the Paris streets and the American woman. This remarkable resemblance brought happiness to one and oblivion to the other. See "L'Apache."

PROGRAM READER

Dorothy Dalyton, the Ince emotional star—Dorothy Dalton, the talk of New York in the play "Aphrodite"—Dorothy Dalton, the actress supreme in delinating passionate women of the mad, bad days of California, will appear at this theatre very soon in her greatest screen role in "L'Apache." This is a tale of the Paris underworld and the Paris boulevards. A tale of an Apache's wife and a woman who has sacrificed her good name. The latter has come to Paris to make the world bow at her feet—and the world scoffed. Disillusioned, she sought forgetfulness in death. The former would like to escape her evil associates, but she is guided by fear. Then the strange hand of Fate beckoned and the clouds parted and sunshine stole through. We have given just an inkling of the plot, but you can gleam from it that it is an exceptionally fascinating one. It is a picture with a theme based upon hope and love and happiness—these can only be found when one is pure in heart and mind.

"TEETH OF THE TIGER"

(PARAMOUNT-ARTCRAFT)

A High Class Mystery Story with Thrills

IF your patrons like a good gripping mystery story with romance and thrills they will be agreeably entertained by this high class photoplay. And the story does not seem a bit far-fetched in these adventurous days. The continuity and direction are splendid and the piece is well mounted.

Every member of the cast is an experienced screen performer and all are suitable types for their respective roles. Fast action combined with suspense is displayed all through the picture to the pleasing finale. No morbid situations are injected.

The notorious French crook Arsene Lupin is living as Paul Sernine in an American City and is the hero in defeating the attempts of an American criminal to make away with a wealthy man in order to deprive the estate from a young girl. During the rush of events Paul is often suspicioned by the police but on these occasions he either eludes the officers or allays them until he finally succeeds in unmasking the real criminal and not only earns the girl's gratitude but also her love.

Pulling possibiliites and pleasing probabilities for respective audiences are:—Metropolitan, good puller and very pleasing; Elite, average puller and very pleasing; Family, good puller and entirely pleasing; Workers, big puller and very pleasing.—Length 5 reels.—Released November 2.—*TOM HAMLIN.*

THE CAST

Paul Sernine, Arsene Lupin.....David Powell
Florence Chandler.....Marguerite Courtot
Antoine Jabot.....Templar Saxe
Marie Forbes.....Myrtle Stedman
Henry Forbes.....Joseph Herbert
Chief Harvey Williams.....Chas. L. MacDonald
Alexandre Mazeroux.....Riley Hatch
Gordon Savage.....Charles Gerard
Doctor Varney.....Frederick Burton

Story by Maurice Le Blanc.
Scenario by Roy Summerville.
Direction by Chet Withey.

PRESS NOTICE—STORY

Maurice Le Blanc's famous Arsene Lupin story set in America is entitled "The Teeth of the Tiger," and is the Paramount-Artcraft picture scheduled for a ——— days' showing at the ——— theatre, beginning ———.

Arsene Lupin, the famous French master crook, supposed by the world to be dead, is in reality living as a respectable gentleman in an American city. His old millionaire friend summons him to help defend his life, as the wealthy old gentleman fears death at the hands of plotters.

The old mansion is a veritable mystery house and inhabited by the old man and his ward in addition to a retinue of servants. The detective sent by the authorities to help guard the millionaire is recognized by Arsene Lupin as one of his old pals, a notorious French crook of the early days.

While they are guarding the locked room containing the old man he is mysteriously murdered. Many times during the exciting events which followed the police suspected Arsene Lupin of the crime, but he manages to either allay their suspicions or escapes from them many times.

The pretty young ward of the millionaire was also very suspicious of the hero until she found herself in love with him and he with her. This is described as one of the most enthralling pictures of the year.

And the cast contains the following well known names: David Powell, Marguerite Courtot, Templar Saxe, Myrtle Stedman and Joseph Herbert. Chet Withey directed this remarkable production for Famous Players-Lasky.

PROGRAM READER

Arsene Lupin and a noted detective guarded the locked room. But the old millionaire met his fate in a modern American mansion.

The American police were puzzled. This afforded the force one of its biggest mysteries.

Many times they accused Arsene Lupin of the crime, but he allayed their suspicions, until finally in desperation they determined to arrest him, and from then on he was forced to make one escape after another.

The former French crook was now living as a respectable man in America and was in love with the ward of the old millionaire. And even she was suspicious of him and for a while he thought that she was a party to the crime.

There are plenty of thrills to entertain and mystery and romance have large parts in the Paramount-Artcraft picture coming to this theatre next week.

"The Teeth of the Tiger" is the title and David Powell, supported by an all star cast, appears as Arsene Lupin.

SUGGESTIONS

When you book this picture you should be sure to emphasize that it is Arsene Lupin come to life "in America." Give them at least a half dozen names of the members of the cast to disabuse their minds of the idea that this may be a French picture. Mention David Powell, Marguerite Courtot, Templar Saxe, Myrtle Stedman and Joseph Herbert. Emphasize that it is a Paramount-Artcraft picture directed by Chet Withey and based upon the story by Maurice Le Blanc. Herald it is mystery, adventures and romance in an American metropolis, and of a distinctly high class type.

CATCH LINES

Who killed Henry Forbes, the American millionaire?

———

Locked in a room and protected by alert guards, he met a mysterious death.

———

Romance appeared and thrived under thrilling circumstances.

"THE TONG MAN"

(HAWORTH-ROBERTSON-COLE)

Hayakawa in Different Role That Scores

SESSUE HAYAKAWA has a perfect glove-fitting role as Luk Chan in "The Tong Man." There are no society surroundings nor aristocratic environments in this picture. There is a different atmosphere entirely and no diplomatic intrigue. Above all it does not portray the usual finale of so many of his pictures that showed that "East is East and West is West and the twain shall never meet." Romance is not blasted at the finish of this one, which possesses the happy ending.

"The Tong Man" scenes are set in San Francisco's Chinatown and it presents the Japanese star as a member of a tong that chooses him to slay the father of his Chinese sweetheart. And many a good serial has missed fire on the real thrills injected in this feature. The direction is very good and the mountings are well nigh perfect. Helen Eddy portrays the Chinese sweetheart and the fadeout shows the couple on a steamship bound for China after defeating their enemies.

Pulling possibilities and pleasing probabilities for respective audiences are:—Metropolitan, good puller and very pleasing; Elite, good puller and fairly pleasing; Family, good puller and generally pleasing; Workers, Big puller and very pleasing.—Length 5 reels.—Released December 14.—*TOM HAMLIN.*

THE CAST

Luk Chan.....Sessue Hayakawa
Sen Chee.....Helen Eddy
Ming Tai.....Marc Robins
Louie Toy.....Toyo Fujita
Lucero.....Jack Abbe

From the Story by Clyde C. Westover entitled "The Dragon's Daughter."
Produced by Haworth for Robertson-Cole.

PRESS NOTICE—STORY

Sessue Hayakawa in "The Tong Man" is the attraction scheduled for a ——— days' run at the ——— theatre beginning ———.

This is described as a role that fits the noted Japanese actor like a glove and is entirely different from the roles he has interpreted in so many of his former pictures.

"The Tong Man" is a melodramatic screen production set almost entirely in San Francisco's famous Chinatown. The star appears as Luk Chan, and is very much in love with a sweet little Chinese maiden.

As a member of a great tong and the cleverest hatchet man in the organization he is selected to slay the father of the girl he loves. And the chief of the gang or tong is in love with the same girl and is bound to have her by fair means or foul.

This is the tremendous plot that affords the excuse for all the fast action and fights and chases that follow one another in rapid succesion. And Luk Chan proves himself a hero by choosing love and daring death by defying the chief of his great tong.

This picture does not have the sad ending most Hayakawa pictures have, with romance blasted at the end because of race. In the final fadeout after all the thrills we see the Mongolian couple on board a huge steamship bound for China and happiness.

PROGRAM READER

He was the greatest hatchet man of his much feared tong and dearly loved a little Chinese maiden, the daughter of a wealthy merchant.

San Francisco's Chinatown was his field of operations, but the terrible blow came when his tong selected him to slay the father of his loved one.

He had to show whether he was to keep faith with his tong and watch his sweetheart suffer the loss of her father or dare the tong to do its worst.

Sessue Hayakawa has a different role in "The Tong Man" than he has had in his former pictures. And this plot forms the nucleus for one of the most exciting and absorbing stories ever screened.

It was taken from the book "The Dragon's Daughter," by Clyde C. Westover, and this Haworth-Robertson-Cole picture, "The Tong Man," will be shown at this theatre next week.

You wil actually find more action and thrills in this five reel feature than is embraced in a fifteen episode serial.

SUGGESTIONS

There is one thing to harp on after you have booked this picture, and that is that Sessue Hayakawa, the star, is in a very different role than he has portrayed in former pictures. Not the society gentleman embroiled in international intrigue and in love with a white woman wham he has to give up because of the difference in race, but a clever hatchet man of an active tong in San Francisco's Chinatown. Tell them that this is an out-and-out melodrama of thrills, with the hero in love with the little Chinese maiden whose father the tong ordered him to slay. And mention that this one has he happy ending, but not until after an array of exciting events that is wonderful to behold.

CATCH LINES

Where the cleverest hatchet man of the tong is ordered to slay the father of his sweetheart.

———

In which one man proves himself a hero by defying his organization at the call of love.

———

One man pits his wits and cleverness against an organization of whose members he formerly called brothers.

———

And one celestial couple finally sails away in search of happiness after escaping the grief and turmoil.

Realart Star Pleases Broadway

Constance Binney Seen in Film Plays at Rialto and Capitol Theatres; Journals Accord Praise

CONSTANCE BINNEY, the Realart star, had the distinction of appearing on the screen at two of the largest Broadway, New York, picture palaces during the week of December 7. Miss Binney began an engagement in her first Realart starring vehicle, "Erstwhile Susan," at the Rialto and at the same time was seen at the massive Capitol theatre in a film playlet, "Tom's Little Star."

Reports from the Rialto theatre on the opening night declared that this star of stage and screen was proving as great a drawing power as she did in her stage success, "39 East," when it appeared in New York City previous to its present tour. In the second photoplay, which is starring Miss Binney on Broadway this week, "Tom's Little Star," at the Capitol, the Realart actress takes the leading role in such notable company as Henry Miller, Blanche Bates, Daniel Frohman, Otis Skinner, Henry Hull, Flo Ziegfeld and others. This photoplay was made several months ago for the benefit of the Stage Women's War Relief.

The sentiment of newspaper reviewers in regard to Miss Binney's work at the Rialto in "Erstwhile Susan," which has been re-informed by similar splendid appreciation from out-of-town exhibitors who are showing her first release, are gratifying to the Realart officials who have heralded this charming actress as a motion picture star of unlimited possibilities.

The New York *Sun* had the finest praise for Miss Binney. The reviewer said: "At the Rialto, Constance Binney keeps one's eyes on the job with her cherubic presence in 'Erstwhile Susan.' This Realart production has been converted to the screen from the stage piece in which Mrs. Fiske starred. Miss Binney makes an alluring picture of youthful grace even as a household drudge in the Pennsylvania Dutch setting. She displays when called upon for it, that sudden burst of temperamental fire that is one of the delightful surprises in this charming young star, and lifts her well above the class of the Dresden China school of acting."

Similar sentiments were expressed by the New Yorw *Tribune,* which spoke of Miss Binney as follows: "Miss Binney is delightful in the part of Barnabetta Dreary, the daughter of an irascible, old-fashioned Dutchman, and looks charming in the gingham dress she wears on the farm as in the more stylish clothes she wears after she has been graduated from college."

Other newspaper reviews echoed the same sentiments.

Sells "Lost City" for The South

First National of Atlanta Takes Warner Serial for Six States—Big Advertising Campaign

ATTESTING the popularity of Selig's million-dollar animal serial, "The Lost City," in which Juanita Hansen is starred, assisted by George Chesbrough, announcement comes from the Warner Brothers' office, where the American and Canadian Rights are being disposed of, that the First National Exhibitors Circuit of Atlanta, Ga., has purchased the distribution rights for Georgia, Alabama, Tennessee, Virginia, and North and South Carolina.

Wild and mountainous scenery has no fears for Bruce Scenic camermen as the above shows. Bruce Scenics are released through Educational.

Harry Warner, in commenting on the rapidity in which the territories are being sold, states that many inquiries are coming in from all over the country, and the indications are that the entire American and Canadian Rights will be sold within the next thirty days. The demand for territorial rights are beyond his fondest expectations, it is claimed.

"The Lost City" is declared a distinct surprise in serial production, going further in its thrills and sensations than anything of its kind yet produced for the screen. Laid in the African jungles and cast desert stretches, the story calls for all the wild denizens of this adventuresome quarter of the world; and thus we find elephants, lions, tigers, leopards, camels, gorillas, and many other wild animals of the jungles, all playing their part in this gigantic story, adding their own individual thrills to the strenuous tale.

With such a tremendous advertising campaign as has been planned, and the attractive posters and advertising accessories, the exhibitor should have the opportunity, not only to drawing the regular serial fans, but the children and their parents at special matinees.

In regard to the picture, an announcement said this week: "One thing is certain, 'The Lost City' will grip and hold any audience, because it possesses that element of curiosity, as well as sensation that make one intensely anxious to know the outcome of each episode and because of this and the big manner in which it has been produced, there can be no doubt whatever but that it will draw.

In and Out the West Coast Studios

(*Continued from page* 4512)

past two weeks on his forthcoming relea which will be handled by Sol Lesser, connection with personal appearance to by the star, which was recently announc by Mr. Lesser. Mr. Beban has select "One Man in a Million," as the title, a his supporting cast, besides his little fou year-old son, George, formerly known Bob White, includes Helen Eddy as leadi woman with Lloyd Whitlock playing t opposite lead. Dorothy Cummins, Georg B. Williams, and Jennie Lee are others i the cast. Production is being conducted a the Katherine MacDonald studios. Ros Fisher, who has been with George Loan Tucker for the past several months, ha been engaged by Mr. Beban as cameraman and DeWitt Hager is serving in the capacit of business manager.

Mack Sennett made the announcemen that he had completed work of filming a new multiple reel comedy of four parts and a prologue, and that the subject will be ready for preview within the next two weeks. Inasmuch as the usual Sennett policy of selecting a title last is being adhered to in this instance, it is probable the name of Mr. Sennett's most recent subject will not be known until wholly completed. Mr. Sennett is responsible for the statement that he is introducing in this some novel features that are new in every respect.

Marshall Neilan and Company have returned from a trip to the northwest where they went in search of scenes for the James Oliver Curwood story, "The River's End," but because of unsatisfactory climatic conditions their trip was made short and a number of scenes were filmed in the vicinity of Dunsmir, Cal. The remainder will be taken in Southern California.

Besides, Producer Neilan, those in the party were Marjorie Daw, Jane Novak, Lewis Stone, Charles Smith and Mr. Neilan's assistant.

President Samuel S. Hutchinson, of the American Film Company, has arrived in Los Angeles during the past few days on his way to Santa Barbara where he will spend several weeks with General Manager R. R. Nehls. Mr. Hutchinson intimated that he would shortly have an announcement to make respecting the future activities of the American Company.

Philadelphia Houses Score with "The Brat"

As a sequel to the day and date record established by Nazimova in "The Brat," when that production showed recently at six of Philadelphia's leading motion picture theatres at the same time, the home offices of Metro Pictures Corporation in the Longacre Building received unsolicited telegrams from the managers of each of the theatres in which "The Brat" showed, testifying to the production's extraordinary merit as a feature attraction and in drawing capacity crowds.

The six Philadelphia theatres in which "The Brat" established its record are among the finest in the Quaker City.

First Check on American's Profit Sharing Plan

The first check to be issued in the American Film Company's recently adopted profit-sharing sales plan goes to 'Frisco—or, to be more precise, to S. M. Bowles, "Flying A" sales representative in that field.

The new bonus policy was announced to the Company's sales representatives by General Sales Manager C. A. Stimson, at the sales conference held in Chicago last August. It went into effect with "Six Feet Four," the first "Flying A Special."

The working plan of the innovation is as follows: When a new feature is completed, the production cost is figured and each branch is charged with its pro-rata share of that cost. As soon as the collections on that particular feature in any one field reach the stipulated amount, the bonus begins to operate; and every booking secured thereafter means a percentage of the rental price for the salesman.

Olive Thomas and Cast Go South

Another southern exodus is on among the stars of the Selznick Studios. Olive Thomas, accompanied by director Alan Crosland and members of the cast, left for a southern tour which includes Savannah, New Orleans, and points in Florida in quest of exterior locations for the opening scenes of Miss Thomas' sixth Selznick picture, announced under the working title of "Glorious Youth."

Triangle Reissues Popular Plays

"Betty of Greystone," with Dorothy Gish, and "The Clodhopper," with Charles Ray, Are Scheduled

THE demand of exhibitors for clean, wholesome stories to replace murder, mystery, eternal triangle, he-vamp and she-vamp themes in productions released during the holiday season is reflected in the Triangle announcement that "Betty of Greystone," featuring Dorothy Gish and "The Clodhopper," with Charles Ray will be released. Triangle describes these releases as "holiday pictures for holiday time."

"Betty of Greystone" will be available on December 14, and "The Clodhopper" is released on January 4.

"Betty of Greystone" may be classed as a perfect holiday picture. Miss Dorothy Gish is always associated with plays of a clean order and her power to spread happiness to all is well known. Her name will serve to call in the shopper no matter how urgent is the call to "shop."

Supporting Miss Gish is Owen Moore, the irresistible lover whose following is large among that sex whose members form seventy-five per cent of the average moving picture audience. The cast also includes George Fawcett, Kate Bruce and Norman Selby (Kid McCoy).

Two names which will serve as extra "pullers" are those of the directors. Allan Dwan handled the megaphone for Dorothy Gish in this production which was supervised by D. W. Griffith.

The story deals with both country and city life. It contains no villains in the real sense of the word. Every scene is tense and full of action. The entire production radiates happiness and is the ideal picture to show in any first-class house during the holidays.

"The Clodhopper," an original story by Monte M. Katterjohn, author of "The Flame of the Yukon" is a Thos. H. Ince production. The photoplay is ranked as one of the best pieces of artistry ever conceived by that inimitable actor.

The story shows Charles Ray in the part he likes to play best, the role of a country boy. But how that boy acts when placed upon the stage among a bevy of Broadway chorus girls is said to be the best piece of "business" of its kind seen on the silver screen in a long time. Ray can create sympathy in the audience as few actors can and it is on this account that "The Clodhopper" is specially valuable at this time.

La Rocque Joins Realart

Director Kenneth Webb has chosen Rod La Rocque to appear opposite Constance Binney in her next Realart production. Mr. La Rocque left New York to join the company, which was waiting for him in Chicago, where the picture will be made.

SAN ANTONIO, TEXAS

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THE COMING MOTION PICTURE CENTER

BECAUSE

—It has an outdoor climate the year round.

—It offers a wealth of *new* locations for Exteriors—Real western country and the hill lands—The Ancient Missions—beautiful parks—the largest Army Post and camp in the country as well as the modern scenes of the biggest metropolis in the Southwest.

—There were 320 days when the sun shone in 1917 and 290 days when the sun shone in 1918.

—Many successful productions have been made in San Antonio by various well known companies.

—Sunshine the year round; incomparable climate, clear air and wonderful scenery have already attracted four producing companies to San Antonio.

The Big Studio Buildings of the San Antonio Pictures Corporation (Maclyn Arbuckle Photoplays) recently constructed, offer ample facilities at low rates for visiting companies.

Come to Sunny San Antonio—You will want to stay and build your own studio. **This is what Maclyn Arbuckle and L. D. Wharton (General Manager and Producer) say about San Antonio after having made several big pictures here.**

"We have found that the light conditions in and about San Antonio give more photographic hours per day than is generally found elsewhere. This vitally important factor, coupled with its beautiful scenic surroundings, makes San Antonio an ideal permanent location for the production of motion pictures of every kind."

Address CHAMBER OF COMMERCE, *San Antonio, Texas*, for further particulars.

Advance Information on All Film Releases

CHRISTIE FILM COMEDIES

(At State Right Exchanges)

CHRISTIE TWO REELERS

Nov. 30—A Roman Scandal (Colleen Moore) 2
Oct. ..—Wild and Western (Fay Tincher) 2

SINGLE REEL COMEDIES

Her Bear Escape 1
Home Brew 1
His Master's Voice 1

EDUCATIONAL FILM CORP.

(Through State Right and Educational Exch.)

RED CROSS TRAVEL SERIES

The Relief of Poland 1
Constantinople, the Gateway of the Orient 1

BLACK AND WHITE COMEDIES

Oct. 13—Business is Business 1
Oct. 6—A Prince There Was 1

EQUITY PICTURES CORPORATION

Silk Husbands and Calico Wives (House Peters) 6
Eyes of Youth (Clara Kimball Young) 7

FAMOUS PLAYERS-LASKY EXCHANGE

PARAMOUNT-ARTCRAFT

Dec. 28—Red Hot Dollars (C. Ray) 5
Dec. 28—Wanted: A Husband (Billie Burke) 5
Dec. 21—A Girl Named Mary (Marguerite Clark) 5
Dec. 21—Hawthorne of the U. S. A. (Wallace Reid) 5
Dec. 21—His Wife's Friend (Dorothy Dalton) 5
Dec. 14—Behind the Door (Ince Special) 5
Dec. 14—The Cinema Murder (Special Cast) 5
Dec. 7—More Deadly Than the Male (Ethel Clayton) 5
Dec. 7—Victory (M. Tourneur) 5
Dec. 7—An Adventure in Hearts (Robt. Warwick) 5
Nov. 30—Scarlet Days (Griffith Prod.) 5
Nov. 30—Counterfeit (Elsie Ferguson) 5

FOX FILM PRODUCTIONS

BIG PRODUCTIONS

Should a Husband Forgive 5
Kathleen Mavourneen 5
Evangeline 6

WILLIAM FARNUM SERIES

Heart Strings (Wm. Farnum) 5
Wings of the Morning 5

TOM MIX SERIES

The Daredevil 5

FOX ENTERTAINMENTS

The Square Shooter (Buck Jones) 5
Flames of the Flesh (Gladys Brockwell) 5
Shod with Fire (Wm. Russell) 5
The Shark (Geo. Walsh) 5
The Devil's Riddle (Gladys Brockwell) 5
The Lincoln Highwayman (William Russell) 5
Thieves (Gladys Brockwell) 5
Eastward Ho! (William Russell) 5
The Winning Stroke (George Walsh) 5
Lost Money (Madoline Traverse) 5
Vagabond Luck (Ray-Fair) 5
Chasing Rainbows (Gladys Brockwell) 5

GOLDWYN EXCHANGES

The Cup of Fury (Rupert Hughes) 6
Flame of the Desert (Geraldine Farrar) 7
The Loves of Letty (Pauline Frederick) 5
Jubilo (Will Rogers) 6
The Gay Lord Quex (Tom Moore) 5
Jinx (Mabel Normand) 5
Bonds of Love (Pauline Frederick) 5
Strictly Confidential (Madge Kennedy) 5
Almost a Husband (Will Rogers) 5
The World and Its Woman (Geraldine Farrar) 5
Lord and Lady Algy (Tom Moore) 5

W. W. HODKINSON CORP.

Mary Minds Her Business (Billie Rhodes) 6
Hearts and Masks (Billie Rhodes) 6
The Joyous Liar (J. Warren Kerrigan) 5

METRO EXCHANGES

NAZIMOVA PRODUCTIONS

Stronger Than Death (Nazimova) 6
The Brat (Nazimova) 5
The Red Lantern (Nazimova) 5

SCREEN CLASSICS, INC., SPECIALS

Jan. ..—The Willow Tree (Viola Dana) 6
Dec. ..—Should a Woman Tell (Alice Lake) 6
Dec. ..—The Best of Luck (Special Cast) 6

PATHE EXCHANGES

Jan. 4—My Husband's Other Wife (Sylvia Breamer-Rob. Gordon) ..
Dec. 21—The Prince and Betty (Wm. Desmond-Mary Thurman) .....
Dec. 14—The A-B-C of Love (Mae Murray) .....
Dec. 7—Brothers Divided (Frank Keenan) .....

BOUND AND GAGGED (Serial)

(George B. Seitz and Marguerite Courtot)

Dec. 28—Tenth, Hopley Takes the Liberty .....
Dec. 21—Ninth, A Homeless Prince .....
Dec. 14—Eighth, Arrested .....

THE BLACK SECRET

(Pearl White and Walter McGrail)

Dec. 28—Eighth, A Crippled Hand .....
Dec. 21—Seventh, The Betrayal .....
Dec. 14—Sixth, The Unknown .....

"FLYING A" SPECIALS (American)

The Hellion (Margarita Fisher) .....
Six Feet Four (William Russell) .....

AMERICAN FILM COMPANY, INC.

Aug. 19—This Hero Stuff (William Russell) .....

REALART PICTURES CORPORATION

SPECIAL FEATURES

The Mysteries of the Yellow-Room (Chautard) .....
Soldiers of Fortune (Dwan) .....

STAR PRODUCTIONS

Erstwhile Susan (Constance Binney) .....
Anne of Green Gables (Mary Miles Minter) .....

ROBERTSON-COLE PRODUCTIONS

SUPERIOR PICTURES

Dec. ..—The Tong Man (Sessue Hayakawa) .....
Dec. ..—Beckoning Roads (Bessie Barriscale) .....
Dec. ..—Seeing It Through (Brentwood Prod.) .....

SPECIALS

Dec. ..—The Beloved Cheater (Lew Cody) .....
Nov. ..—The Broken Butterfly (Tourneur) .....
Oct. ..—The Open Door (special cast) .....

SELECT PICTURES

Aug. ..—The Undercurrent (Guy Empey) .....
Sept. ..—Faith of the Strong (Mitchell Lewis) .....
Sept. ..—A Scream in the Night (Special) .....
Oct. Isle of Conquest (Norma Talmadge) .....

SELZNICK PICTURES

(Distributed Through Select Pictures Corp.)

Sept. ..—A Regular Girl (Elsie Janis) .....
Oct. ..—The Country Cousin (Elaine Hammerstein) .....
Oct. ..—Sealed Hearts (Eugene O'Brien) .....
Oct. ..—The Glorious Lady (Olive Thomas) .....
Out Yonder (Olive Thomas) .....
Nov. ..—The Broken Melody (Eugene O'Brien) .....

TRIANGLE EXCHANGES

Nov. 23—Flame of the Yukon (Dorothy Dalton) .....
Sept. 7—Let Katie Do It (D. W. Griffith) .....

UNITED ARTISTS CORPORATION

Dec. 29—When the Clouds Roll By (Douglas Fairbanks) .....
Oct. 20—Broken Blossoms (D. W. Griffith) .....
Sept. 1—His Majesty the American (Douglas Fairbanks) .....

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

The Pointing Finger (Mary MacLaren) 5
A Gun-Fightin' Gentleman (Harry Carey) 5
Lasca (Edith Roberts-Frank Mayo) 5
Under Suspicion (Ora Carew-Forrest Stanley) 5

JEWEL PRODUCTIONS, INC.

She's Everywhere (Enid Markey-Montagu Love) .....
The Good Ship Rock 'n Rye (Mrs. Joe Martin-Jimmy Adams) .....
The Mite of Love (Mabel Taliaferro-Robert Edeson) .....
The Right to Happiness (Dorothy Phillips) .....

VITAGRAPH EXCHANGES

The Birth of a Soul (Harry T. Morey) 5
Human Collateral (Corinne Griffith) 5
The Midnight Bride (Gladys Leslie) 5

SPECIALS

Slaves of Pride (Alice Joyce) .....
The Vengeance of Durand (Alice Joyce) .....

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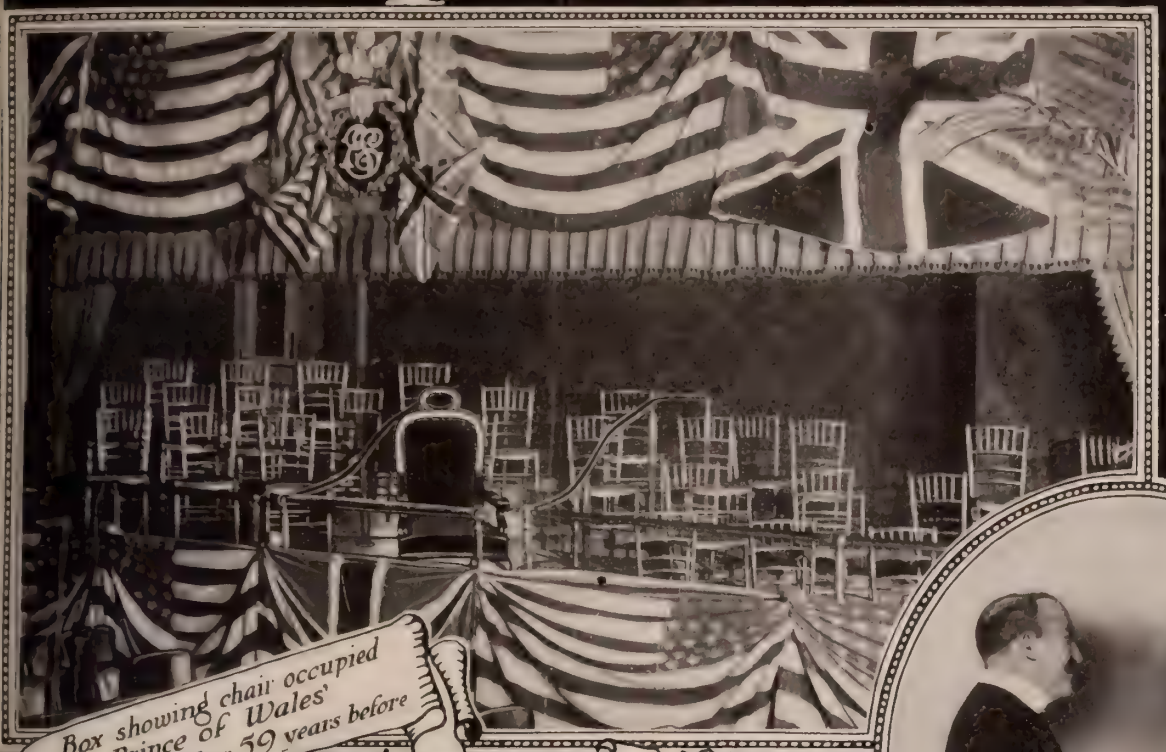
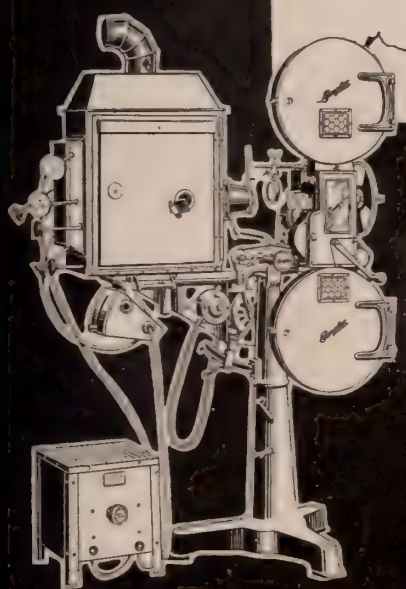


Box showing chair occupied by Prince of Wales' Grandfather 59 years before

Program arranged for Prince of Wales

Mutt and Jeff Comedy
"Sound your "A"
Sunshine Comedy
"A Yellow Dog Catcher"
FOX NEWS
Showing Prince of Wales Visit to New York

Prince of Wales Congratulates William Fox



Said the Prince of Wales to William Fox after viewing the show at Fox's Academy of Music, New York City – and of course it was shown on a

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Delightful *Constance Talmadge* said some very nice things about our laboratory work on "A Temperamental Wife" and "A Virtuous Vamp.

Just how well we performed our service you can determine by asking any *First National Exhibitor* —or, better still, see the pictures yourself.

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Come and see them

DECEMBER 27, 1919

Motion Picture News

Reg. U. S. Patent Office

Greetings:

To this art and
industry; to each one
of its loyalists and
idealists; to the bigger,
better year before us.

C. W. Hunt

VOL. XXI No. 1.

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Nicholas Kessel

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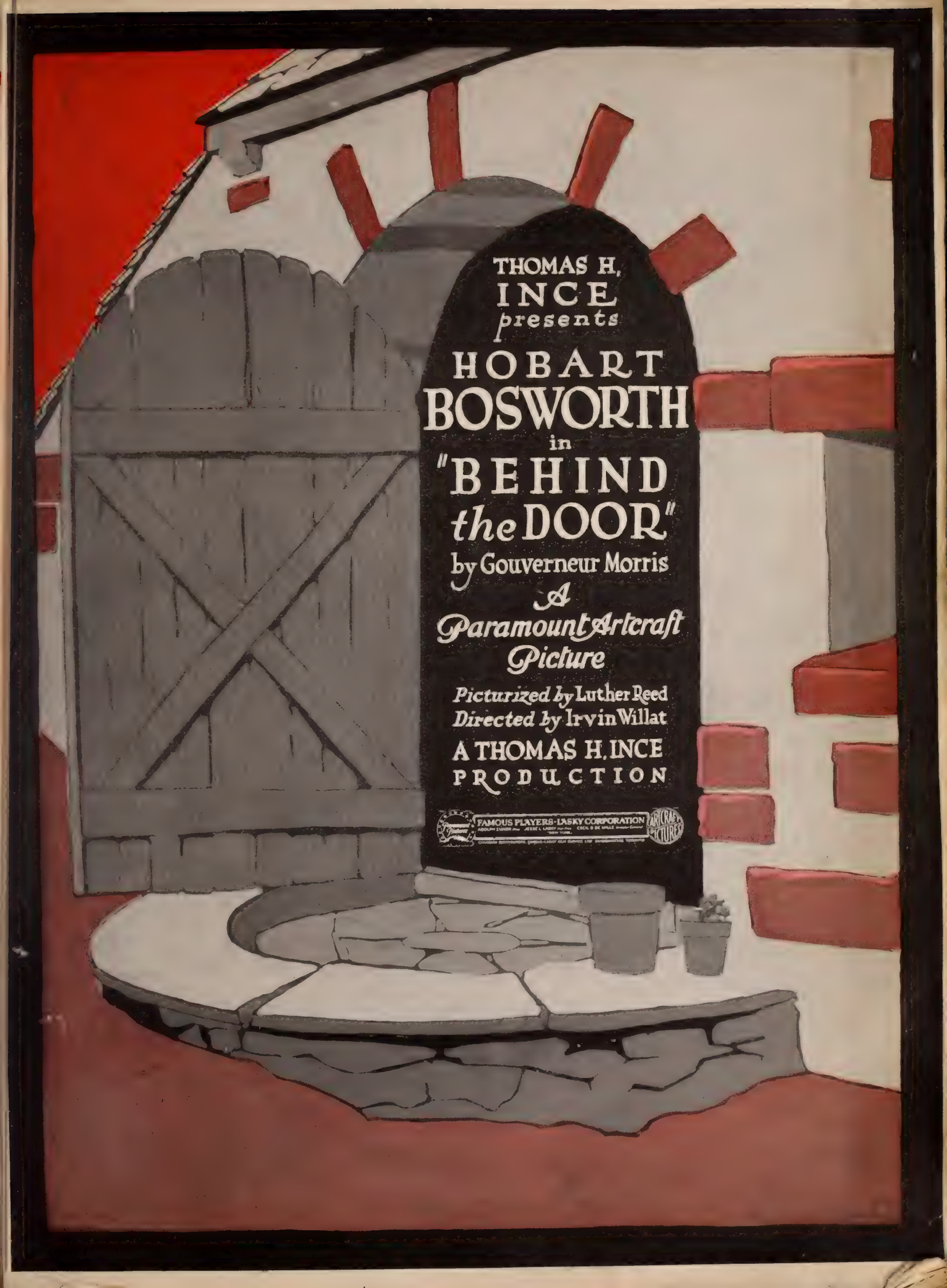
THOMAS H. INCE presents
HOBART BOSWORTH
in
"BEHIND the DOOR"
by Gouverneur Morris
A Paramount Artcraft Picture
Picturized by Luther Reed
Directed by Irvin Willat
A THOMAS H. INCE PRODUCTION
FAMOUS PLAYERS-LASKY CORPORATION
ARTCRAFT PICTURES

"BEHIND THE DOOR"

A THOMAS H. INCE PRODUCTION

Vengeance!
Deep as *the* Ocean!

IT STARTS THE THRILL ALONG THE SPINE!

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In its slashing boldness, its eloquent daring, its gigantic theme—above all, in its terrific *punch*—"Behind the Door" stands absolutely and unqualifiedly alone!

It is the very heart and soul of a great passion laid bare with consummate art, to stir to the depths the hearts and souls of grown-up men and women.

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A Paramount-Artcraft Picture

COSMOPOLITAN PRODUCTION

"The CINEMA MURDER"

WITH

MARION DAVIES

A Paramount Artcraft Picture

By E. PHILLIPS OPPENHEIM *Scenario by FRANCES MARION* *Directed by GEORGE D. BAKER*

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ON the stage. In the photoplay studio. What do you know of the life there? Rumors? Gossip? Startling stories?

Scenes "inside," intimately portrayed in this vivid Oppenheim romance of love, conflict and intrigue among those who live—and those who prey on the stage and studio.

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NEW YORK

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second tremendous special production

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The LONE WOLF'S DAUGHTER

By
LOUIS JOSEPH VANCE

Combining the famous characters of
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527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated
Foreign Distributor: Apollo Trading Corp.

Only the limitations of the English Language kept the Critics from saying more than this

MOVING PICTURE WORLD: J. Parker Read, Jr. has one of the most elaborately produced and powerfully enacted melodramas ever screened in this newest Louise Glaum special. Seven rich, wonderful reels of magnificent settings; diversity of locations. An especial triumph for Louise Glaum and her fine, associated player, Edwin Stevens.

TOM HAMLIN'S LETTER: All screen fans and the gallery gods now in the downstairs seats will go wild over this big J. Parker Read. Jr. seven-reel special. This hardened old reviewer of motion pictures was highly entertained and closely held by it. Louise Glaum scores big.

MOTION PICTURE NEWS: J. Parker Read, Jr. has taken this stirring Louise Joseph Vance story and given it production with a final kick in it stronger than wood alcohol. Here is our estimate of its theatre values: Large metropolitan first runs, big puller and very pleasing. Class houses, good puller and pleasing. Family houses, big puller. Neighborhood houses, strong puller and exceptionally pleasing. Material served fast with suspense, augmented by a romantic trend. Everybody will thoroughly enjoy it.

EXHIBITORS TRADE REVIEW: Clothed with beautiful and lavish sets, this production affords exhibitors with a melodrama containing real thrills, a consistent and interesting romance and entertaining possibilities far beyond denial. Having bid farewell to vampire roles forever, Louise Glaum now achieves her greatest success and shows her immense dramatic versatility.

MORNING TELEGRAPH: Typically moving-picturesquely entertaining is this lavish and made-without-thought-of-expense production of "The Lone Wolf's Daughter;" Louis Joseph Vance at his most thrilling best. The players supporting Miss Glaum mean a heavy salary list for the producer, J. Parker Read, Jr.

NEW YORK REVIEW: Rival producers may dispute the claim that "The Lone Wolf's Daughter" is the biggest melodrama ever screened, but there are not many picture patrons who can say they ever saw a better or bigger one. And the patrons are the final jury. This production cannot be too highly praised. Miss Glaum never before appeared to such great advantage and Edwin Stevens is wonderful.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*
Foreign Distributor: Apollo Trading Corp.

Robert Brunton *presents*

J. WARREN KERRIGAN

and his own company in

THE LORD LOVES THE IRISH

By Monte M. Katterjohn

Directed by Ernest C. Warde

Miles Machree has the luck of the Irish.

In love. In fighting. In politics. In getting to the top.

He smashes rough and tumble through barriers. He wins where others fail.

With the Irish rogue-light in his eyes, the brogue on his tongue he "helps run America" and wins the girl he set his heart on in the beginning back on an Old Country bog.

A pippin of a picture.

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527 Fifth Avenue, New York City

Distributing through PATHÉ *Exchange, Incorporated*

Men who have sold every series of

ALICE BRADY

pictures agree that this Realart star never has been seen in a screen production comparable in any way to

"THE FEAR MARKET"

Directed by KENNETH WEBB.

Certainly she never has been as charming and adorable, never has had the great wealth of beautiful gowns, never has been cast in a role as sympathetic as in this powerful stage success by AMELIE RIVES TROUBETZKOY.

It looks as if you'd have to dust off that S. R. O. sign again!

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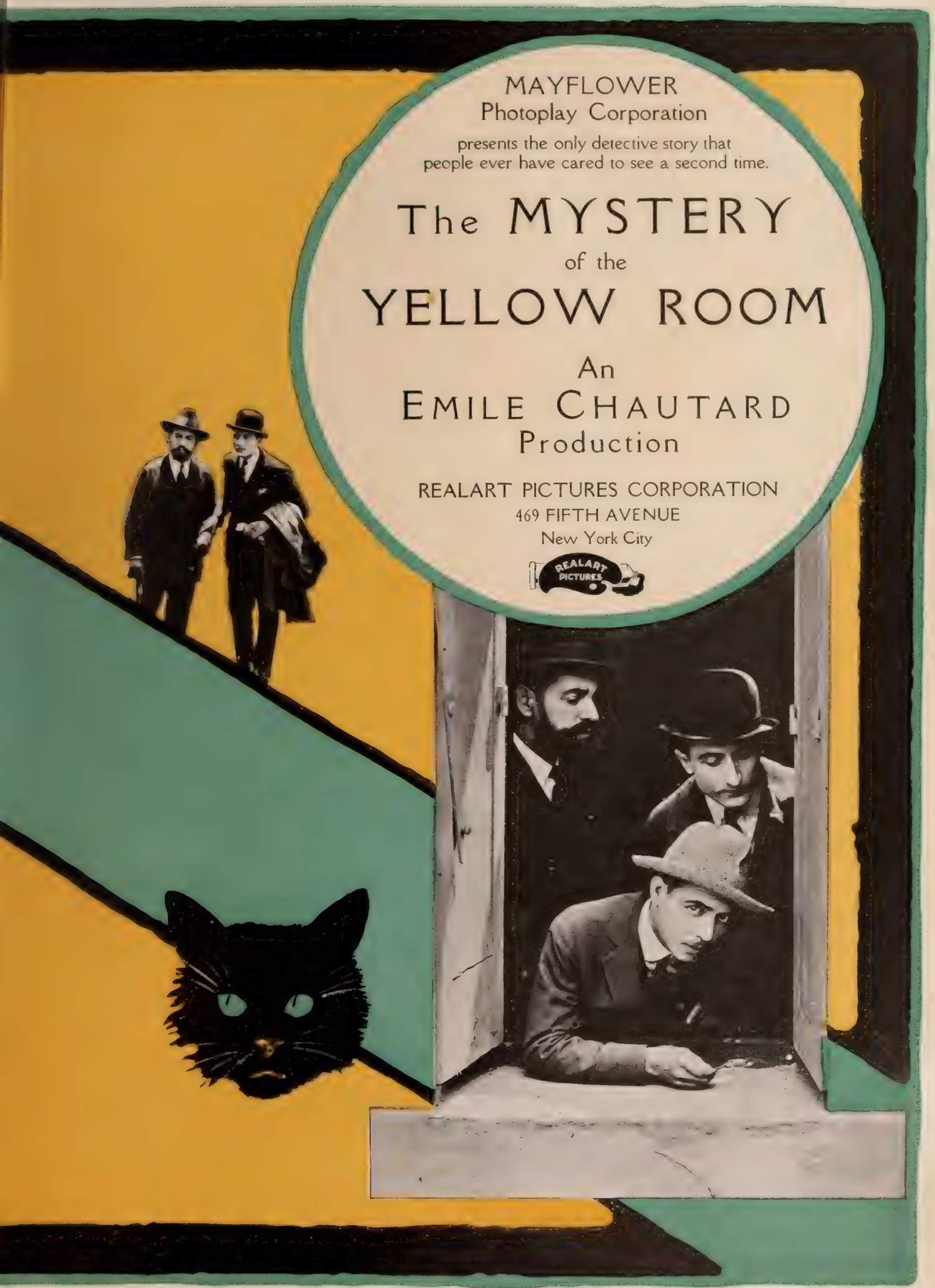
YES, there are two kinds: the kind that is just mystic and the mystery *that gets the money!* "THE MYSTERY OF THE YELLOW ROOM," AN EMILE CHAUTARD PRODUCTION, is built for the box-office. It has the twists that make 'em talk and make 'em come back.

All the world loves a good mystery yarn and all the town will pay to see this CHAUTARD masterpiece, which has a love tangle such as you seldom view on the screen.

Beautiful Ethel Grey Terry is the woman in the case, and George Cowl, Edmund Elton and Lorin Raker, the men. One of them *may be* an audacious criminal; but it's this very question that keeps whole audiences on edge, racking their brains for the answer, until the last fifty feet of feature shoot upon your screen.

REALART PICTURES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Photoplay Corporation
presents the only detective story that
people ever have cared to see a second time.
The MYSTERY
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REALART PICTURES CORPORATION
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NOT machine service—not assistance that is offered grudgingly because some sort of pretense must be made—but *complete* service, given heartily, in the belief that a contract for Realart Pictures is an agreement to deliver something more than film.

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PRESS OF THOS. B. BROOKS, N. Y.

In this, the most successful season in all its prosperous history
FOX FILM CORPORATION
pauses, fittingly, to wish you
The Merriest Christmas and the Happiest New Year in the world
President

Clean up with the

CHECKERS

Evangeline

FOX ENTER

Season's Successes!

Kathleen Mavourneen

Should a Husband forgive?

TAINMENTS

IN PRESENTING WILLIAM FARNUM in the supreme play HEART STRINGS,

William Fox directs the especial attention of all Motion Picture Exhibitors to the fact that for heart appeal, deep sympathy and sublime sacrifice this presentation reaches the greatest heights ever attained.

A great star in a great play for all the theatres in the world

FOX

WILLIAM FOX *presents*

WILLIAM FARNUM

in

HEART STRINGS

by Henry Albert Phillips

Directed by J. Gordon Edward

ENTERTAINMENTS

FOX NEWS, MUTT & JEFF and FOX SUNSHINE COMEDIES were the motion pictures selected by special request for the entertainment of H·R·H·The Prince of Wales at the Academy of Music, New York, and his enthusiasm and enjoyment proved so hearty that the newspapers frankly recorded the fact·

fox News

50,000 enterprising men and women reaching from the four corners of the earth provide for you *twice each week* a trip round the world as you sit comfortably in your theatre chair·

Mutt & Jeff,

The moving cartoon creations of CAPT·BUD FISHER are so droll, so whimsical, so absolutely funny that they have become a habit with the peoples of many countries

FOX Sunshine Comedies

Supervision Hampton del Ruth

Clean, wholesome fun sweeping the world and provoking millions to light hearted laughter·

These three form part of

FOX ENTERTAINMENTS

They delight the high the middle and the low

FOX FILM CORPORATION
WILLIAM FOX
President

The story of a New England Puritan who shocked Gay Paris ~

WILLIAM FOX *presents*

GLADYS BROCKWELL

in

FLAMES *of the* FLESH

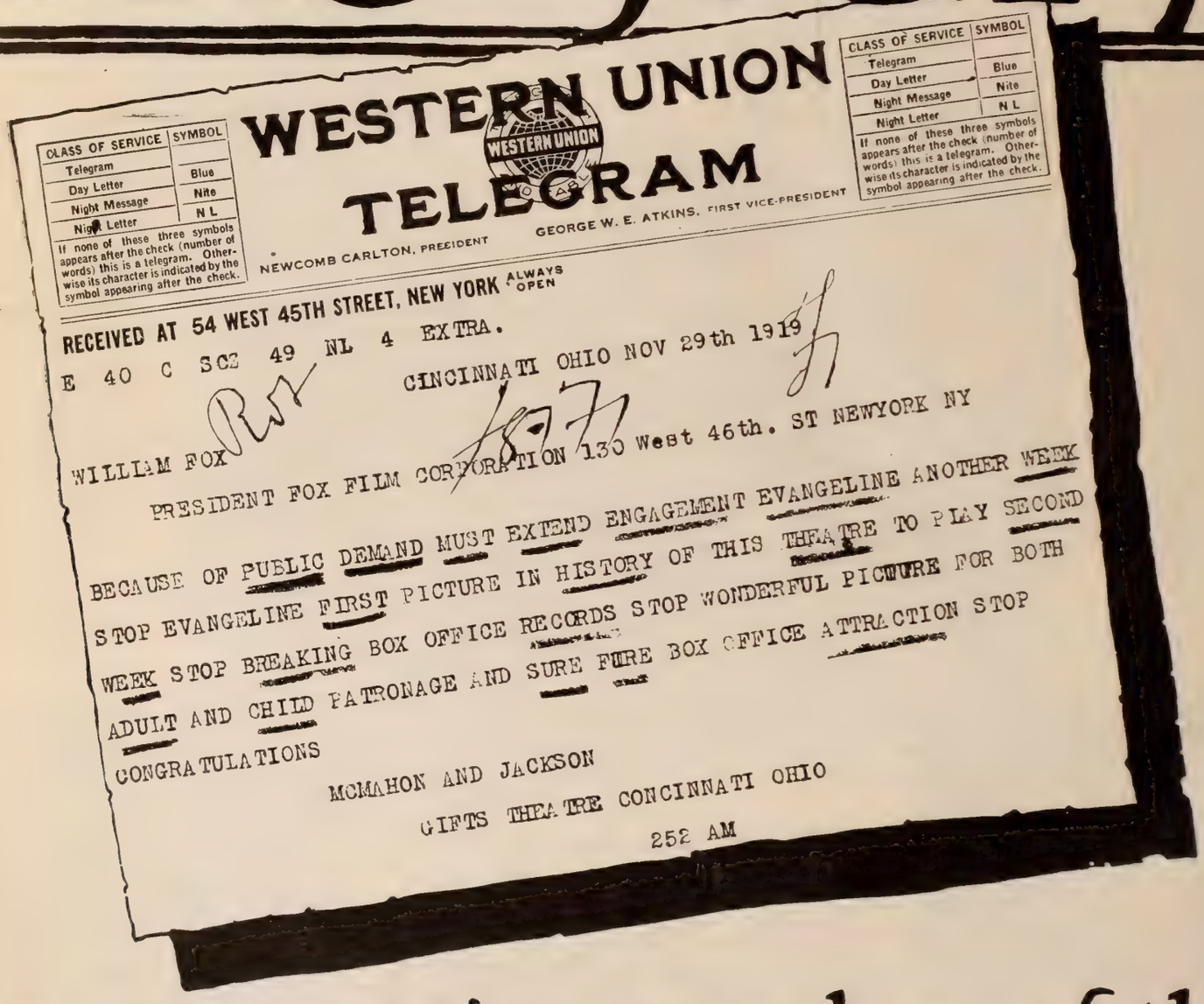
by Forrest Halsey

Directed by Edward Le Saint

FOX

ENTERTAINMENTS

This tells the story



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PRESIDENT FOX FILM CORPORATION 130 West 46th. ST NEWYORK NY

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BOOK SELZNICK PICTURES NOW

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EUGENE O'BRIEN

in

"THE BROKEN MELODY"

by Ouida Bergere

Direction – William P. S. Earle

Made by Selznick

Distributed by Select

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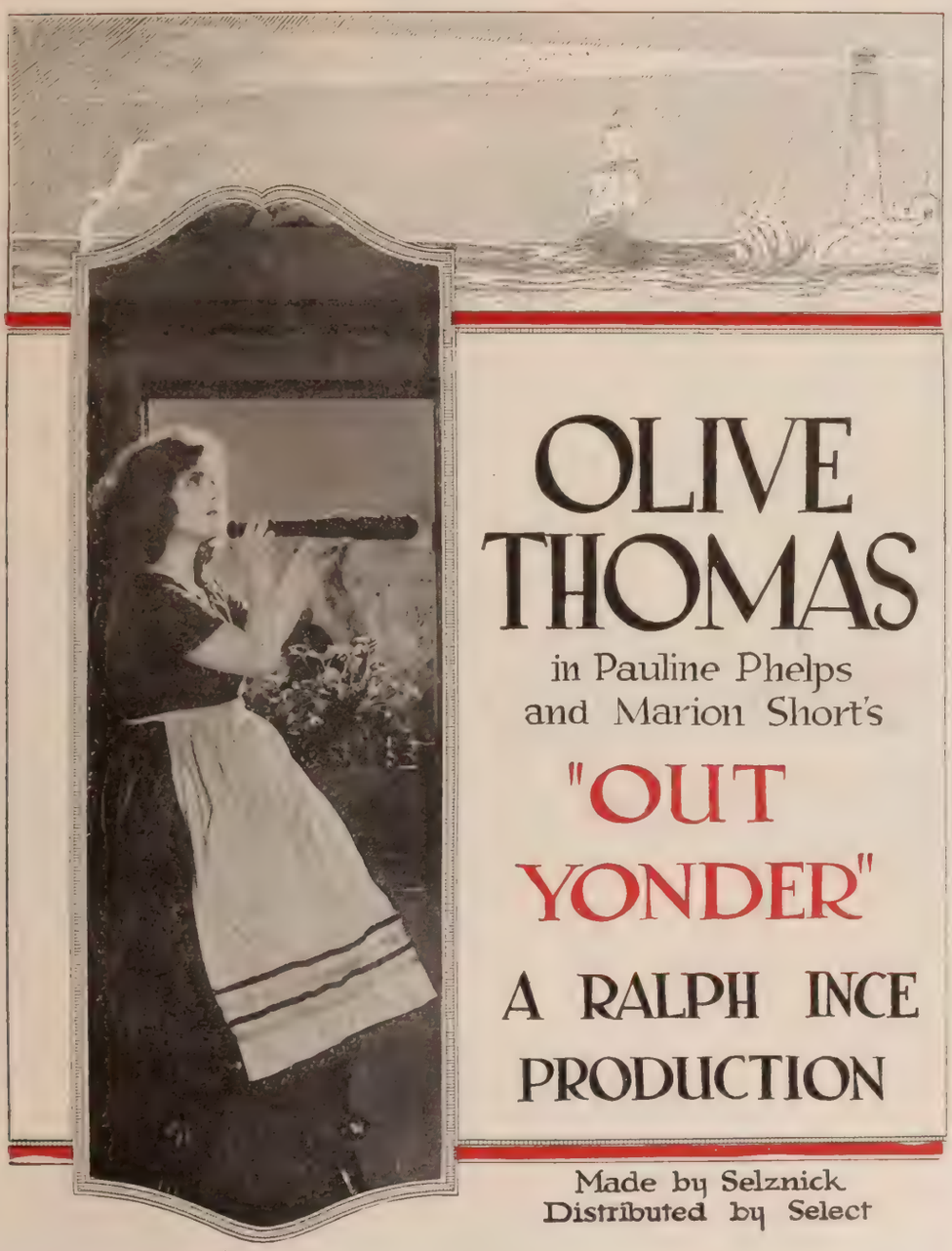

OLIVE THOMAS

in Pauline Phelps
and Marion Short's

"OUT YONDER"

A RALPH INCE PRODUCTION

Made by Selznick
Distributed by Select

NATIONAL NP PICTURES

"JUST A WIFE"

Adapted from the play by Eugene Walter

Direction – Howard Hickman

NATIONAL PICTURE THEATRES INC.

Lewis J. Selznick
president

Made by National

Distributed by Select

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Premier Presentation
Capitol Theatre
New York City
December 22-'19

MARIE DORO
in
"TWELVE-TEN"
produced for the B&C. Films by
HERBERT BRENON

REPUBLIC DISTRIBUTING CORPORATION

LEWIS J. SELZNICK, Advisory Director - BRITON N. BUSCH, President

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REPUBLIC RP PICTURES

A series of eight two reel features (each complete) *starring* HERBERT RAWLINSON

TITLES:

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"THE FIVE DOLLAR PLATE"
"THE SILKLESS BANKNOTE"
"OUTLAWS OF THE DEEP"
"THE FAKER"
"THE POPPY TRAIL"
"KALDA RUBY"
"THE PHANTOM BUTLER"

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Incidents in the career of WILLIAM J. FLYNN

former Chief, U.S. Secret Service now-Director, Bureau of Investigation, Department of Justice - - -

are now in 2 reel features

THE WONDER BOOK IS OPEN

The experiences of the greatest living detective are ready for you. The weird, peculiar and fascinating happenings in the life of this genius, have been enriched and made gems for your screen by Wilson Mizner. Carl Harbaugh and J. Gordon Cooper have made them into the most thrilling two reel subjects ever filmed.

Herbert Rawlinson has again proven his right to stardom with brilliant performances in every one of these pictures — a happy combination — exhibitors everywhere will profit.!

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ALBERT E. SMITH presents

ANITA STEWART

in

"The Sins of the Mothers"

Directed by RALPH INCE

A tensely dramatic and compelling story of a young girl cursed by heredity with a passion for gambling. She makes a vain struggle against it until shame, exposure and tragedy breaks the spell. A Vitagraph production with a wide appeal and top-notch interest.

Edited by Mr. and Mrs. GEORGE RANDOLPH CHESTER

EARLE WILLIAMS

More debonair, artistic and admirable than he has ever been before is this splendid, steady star in his latest photoplay vehicle. It is once again that rare achievement that spells by its perfect combination the ultimate desire and objective—pleasure and profit.

The story is an alluring and romantic one that has for its background all the blended charm and beauty of the Occident and the Orient. Its elements are the tried and true ones—love and adventure, tinctured with startling suprises and suspense and capped by a corking climax that will send, all those who see it, away with a new standard of photoplay pleasure.

By giving it an unusually rich and painstaking production, with lavish and rich interiors and beautiful and colorful exteriors, Vitagraph has striven to add laurels to an already enviable reputation earned and acquired. If that greatest and most important of your problems—the finding of a pleasing, satisfying photoplay—still remains unsolved, you need go no further at this moment for here you have it in——

"When a Man Loves"

CHRISTIE SPECIALS

consistent quality
is placing all
of these

TWO REEL FEATURE COMEDIES
in the
BIG TIME HOUSES

DECEMBER
RELEASE

GO WEST

And they are a standard in the HIGHEST CLASS FAMILY THEATRES IN EVERY COMMUNITY BECAUSE THEY ARE CLEVER AMUSING and CLEAN

BOOK THROUGH
FOREMOST INDEPENDENT EXCHANGES

YOUNG WOMAN!

With FAY TINCHER

And
EDDIE BARRY
GENE CORLY
WARD CAULFIED
HELEN DARLING
directed by
Al E. Christie

Mr. STATE RIGHT BUYER!

HERE IS YOUR OPPORTUNITY!

Are you big enough to bring to the exhibitors of your territory Broadway's newest sensation ?

The ADOLF PHILIPP FILM CORPORATION

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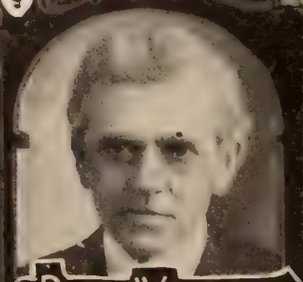
THE AUTHOR-COMPOSER

OF

FAMOUS BROADWAY SUCCESSES

FAMOUS STARS WHO APPEARED IN ADOLF PHILIPP'S SUCCESSES



DAVID WARFIELD IN "ABOUT TOWN"

MARGARET ROMAINE IN "THE MIDNIGHT GIRL"

GEORGE MacFARLANE IN "THE MIDNIGHT GIRL"

NATALIE ALT IN "ADELE"

ADOLF PHILIPP

IN

"The MIDNIGHT GIRL"

A MUSICAL FILM COMEDY IN 2 ACTS

BY ADOLF PHILIPP

WITH MARIE PAGANO AND AN EXCELLENT CAST

"OH! LOUISE"

A MUSICAL FILM COMEDY IN 2 ACTS

BY ADOLF PHILIPP

WITH MARIE PAGANO AND CAST OF FIFTY

AND

"MY GIRL SUZANNE"

A MUSICAL FILM COMEDY IN 2 ACTS

BY ADOLF PHILIPP

WITH PATSY DE FORREST AND AN EXCELLENT CAST

FAMOUS STARS WHO APPEARED IN ADOLF PHILIPP'S SUCCESSES

EDNA WALLACE-HOPPER IN "POOR GIRLS"

KITTY GORDON IN "ALMA WHERE DO YOU LIVE"

LEW FIELDS IN "THE CORNER GROCER"

EVA TANGUAY IN "THE GIRL WHO SMILES"

WIRE!! TERRITORY NOW FAST SELLING **WIRE!!**

Adolf Philipp Film Corporation, 11 East 14th St., N. Y. City

PAUL PHILIPP, General Representative

A. A. MILLMAN, General Sales Manager

Make way for Mabel Normand's Greatest Screen Triumph!

SAMUEL GOLDWYN PRESENTS

MABEL NORMAND

IN

P I N T O

WRITTEN AND DIRECTED BY VICTOR SCHERTZINGER

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

Adorable MABEL NORMAND

and her wild-eyed pony "Legs" in a sparkling comedy of New York and Arizona-Without a single "if" or "but", "Pinto" is the funniest, moneyest picture Mabel Normand has ever made. Book it!

SAMUEL GOLDWYN PRESENTS

MABEL NORMAND

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

Mabel Normand's devoted following will fairly fight to see her most exciting picture. It will be a Twin Triumph --yours and Goldwyn's.

IN

PINTO

WRITTEN AND DIRECTED BY VICTOR SCHERTZINGER

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

The MABEL NORMAND PICTURES

Mabel Normand is recognized by exhibitors as one of the select group of moving picture Best Bets. Her comedy never cloys. She romps through her pictures with an unaffected vivacity that is as unique as it is delightful. "Pinto" is Mabel Normand at her most bewitching best

SAMUEL GOLDWYN PRESENTS

MABEL NORMAND

IN

PINTO

WRITTEN AND DIRECTED BY VICTOR SCHERTZINGER

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

Tom Moore's golden smile is golden in more ways than one - - your way, for instance.

Book "Toby's Bow" and stand ready for an avalanche of business!

SAMUEL GOLDWYN PRESENTS

TOM MOORE

IN

TOBY'S BOW

BY JOHN TAINTOR FOOTE

DIRECTED BY HARRY BEAUMONT

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

Will Rogers Looks Upon the Raspberry Soda When it is Pink- and Sees Red !

SAMUEL GOLDWYN PRESENTS

WILL ROGERS

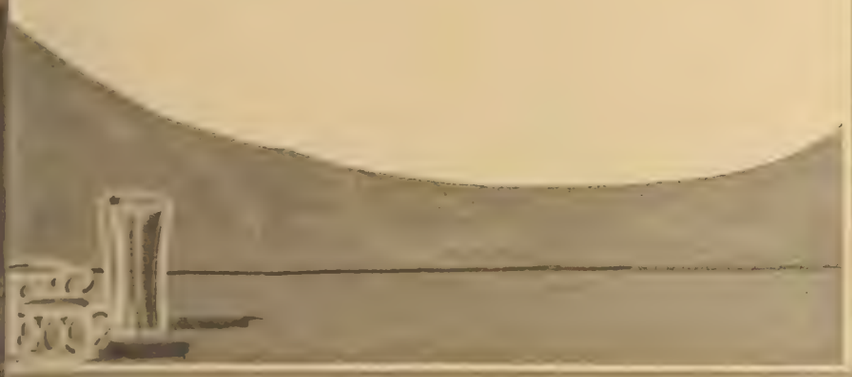
GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

COMING LIKE A WHIRLWIND!

Will Rogers is the swiftest "comer" in all stardom.

Screen critics everywhere proclaim it--and, what is more important to you, so do screen audiences! "Water, Water Everywhere" will do more than any picture he has yet had to establish him firmly as the most singularly humorous star in America.



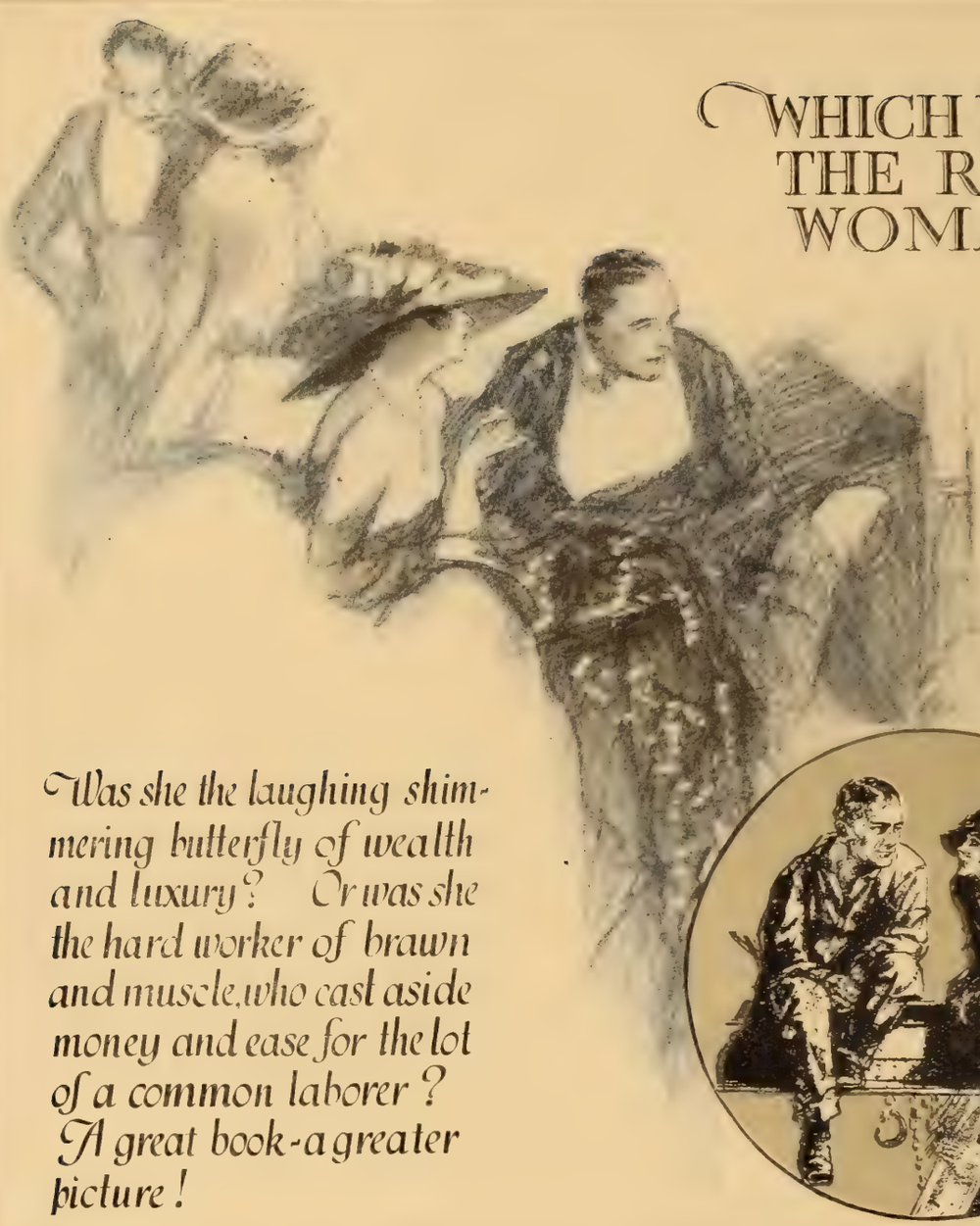
WATER, WATER, EVERYWHERE

BY W. R. LEIGHTON

DIRECTED BY CLARENCE BADGER

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDWYN *President*



WHICH WAS THE REAL WOMAN?

Was she the laughing shimmering butterfly of wealth and luxury? Or was she the hard worker of brawn and muscle, who cast aside money and ease for the lot of a common laborer? A great book-a greater picture!

SAMUEL GOLDWYN AND REX BEACH PRESENT

RUPERT HUGHES'

FAMOUS STORY

THE CUP OF FURY

DIRECTED BY T. HAYES HUNTER

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

BRADY and WARWICK

The pictures that made these stars famous, with new advertising and guaranteed perfect prints, are READY NOW for state right buyers

Ten selected from twenty-two Alice Brady productions, ten selected from nineteen Warwick productions by such directors as Capellani, Chautard, Crane and Archainbaud, *are ready for release today.*

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W. PENNSYLVANIA and W. VIRGINIA,	M. FEITLER, 414 Ferry Street, Pittsburgh, Pa.
NEW YORK STATE - - - -	MASTERPIECE DISTRIBUTING CORPORATION, 130 W. 46th Street, New York

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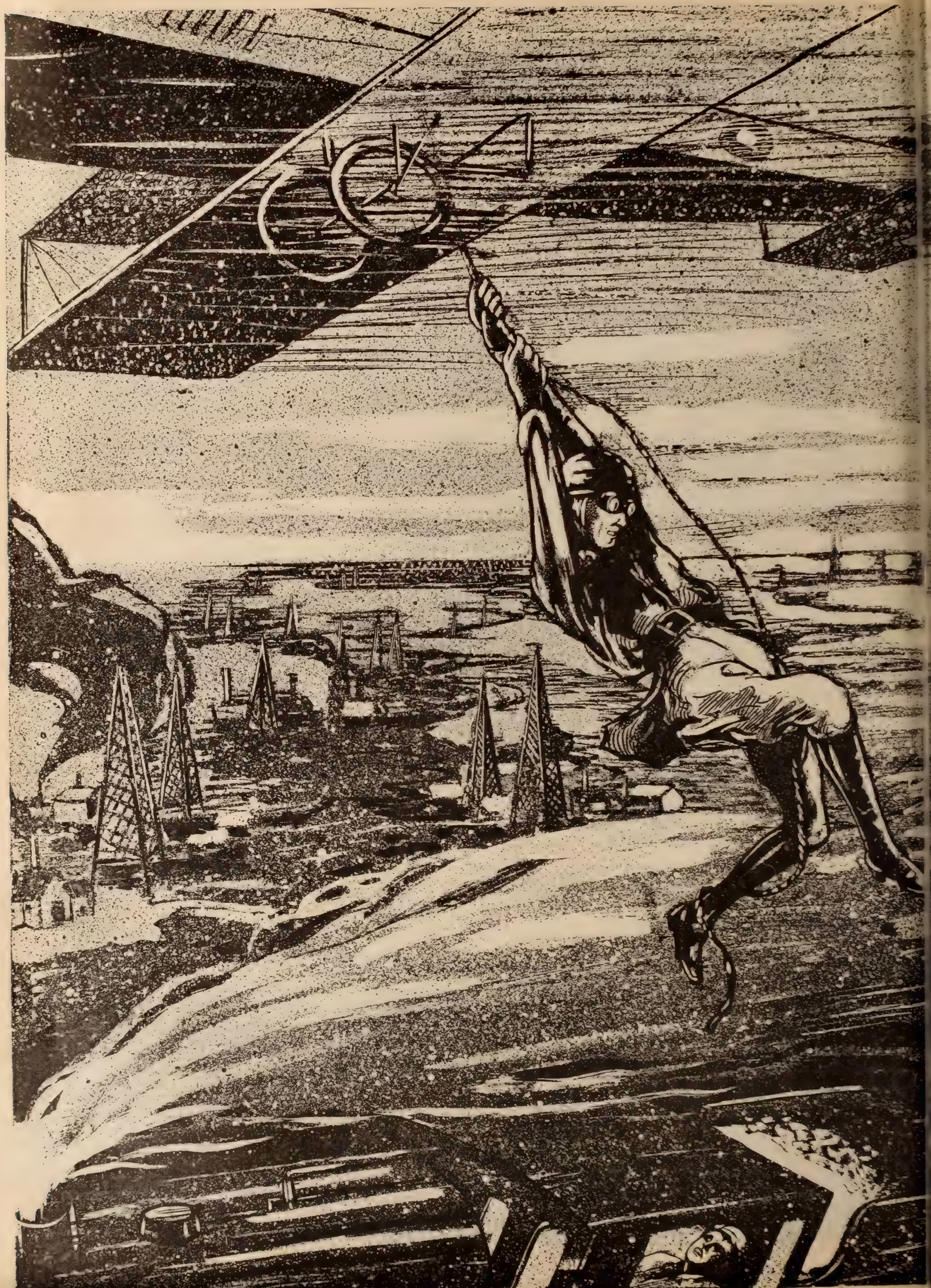

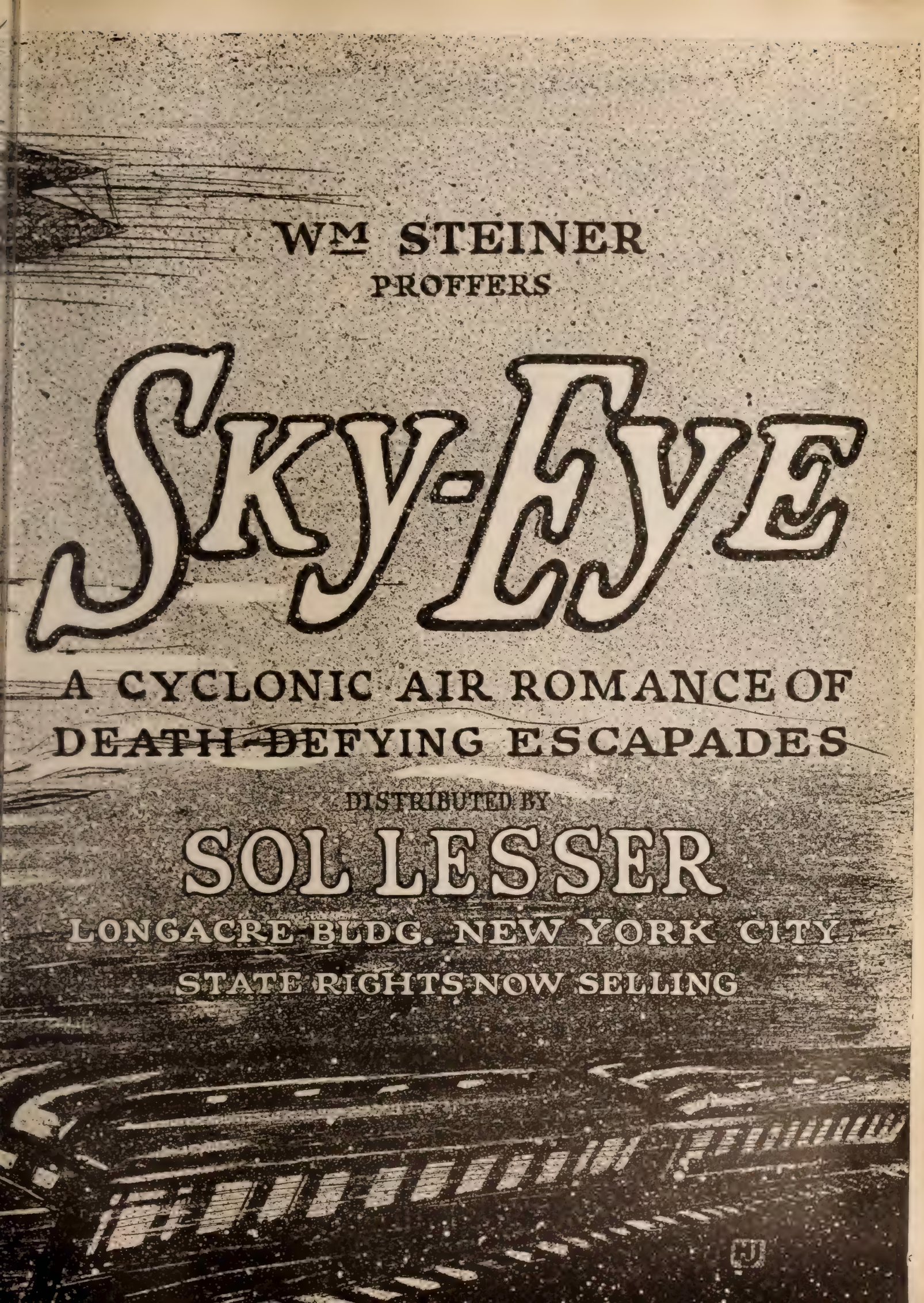
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A CYCLONIC AIR ROMANCE OF
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STATE RIGHTS NOW SELLING

STATE RIGHT BUYERS

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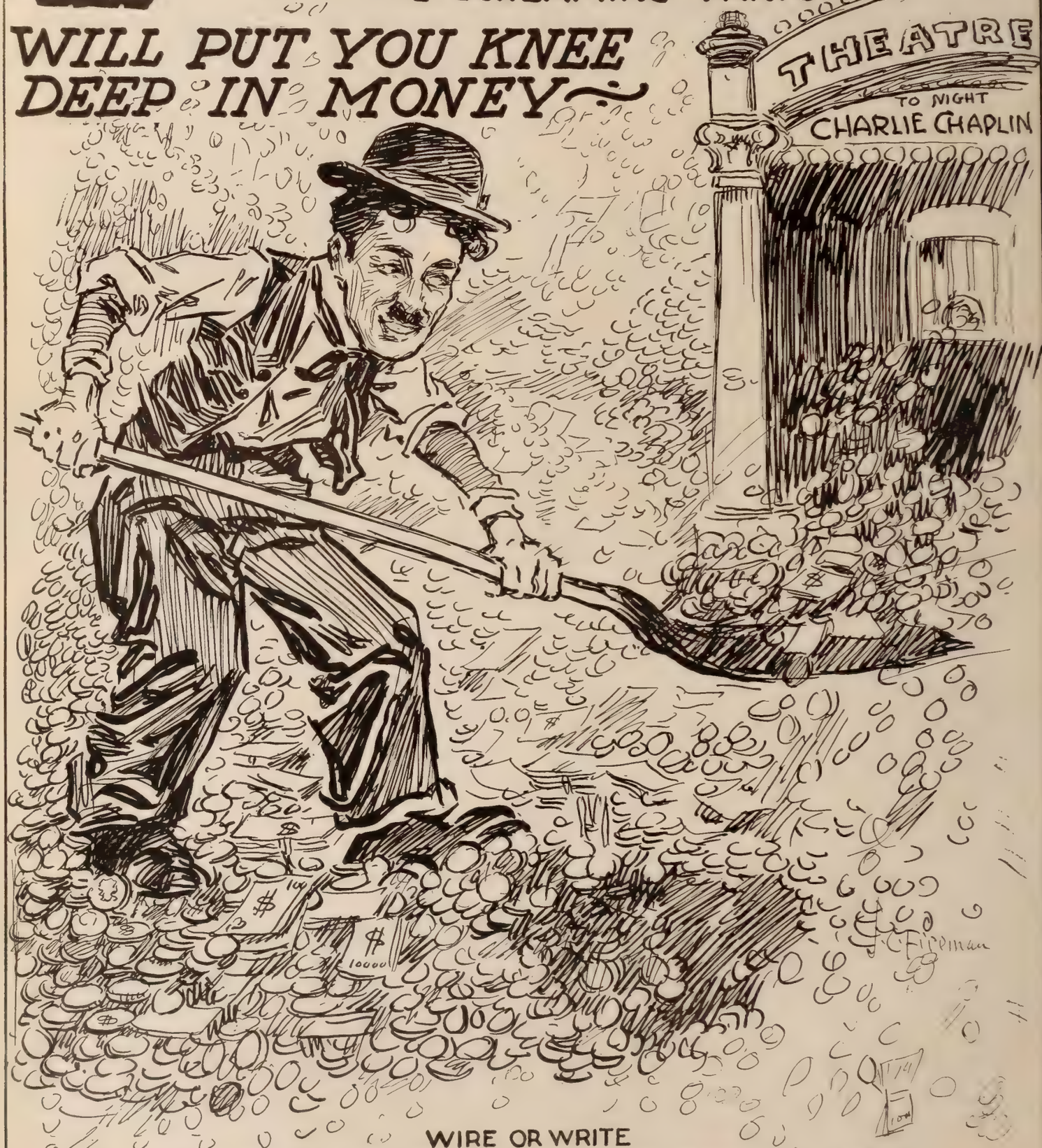
IN THE ESSANAY—CHAPLIN

"A BURLESQUE on CARMEN"

(4 SCREAMING PARTS!)

WILL PUT YOU KNEE DEEP IN MONEY



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A SERIAL

GEORGE H. WILEY Offers

ARLINE PRETTY

with

HENRY G. SELL

in

A WOMAN IN GREY

BY

C. N. and A. M. WILLIAMSON

Screen Version By
WALTER RICHARD HALL

Directed By
JAMES VINCENT

FIFTEEN

MYSTERY THRILLS ROMANCE

A FEATURE PRODUCTION

SENSATION

George T. Pardy in the *Exhibitor's Trade Review*—December 13, 1919.

"A WOMAN IN GREY" proceeds along saner lines than the majority of serials, presents a clearly defined plot which isn't lost sight of during its rapid whirl of events of baffling mystery, hair-breadth escapes, lively scraps, and melodramatic action. Love, romance and adventure mingle in alluring fashion and the element of breathless suspense dominates in each episode.

Marion Russell in the *Billboard*—December 6, 1919.

The one thing which highly recommends this serial to serious consideration is the construction of the story. Built on a solid beginning of baffling mystery it accelerates with each scene, and there is no abatement in the exciting sequences which pile thrill upon thrill. Women especially will follow this serial with eager anticipation.

E. F. Supple in the *Motion Picture News*—December 20, 1919.

Swift action, a well knit story, strange events cleverly planned to reinforce the central mystery and "chance taking" stunts add greatly to the entertainment value of this production.

Margaret I. Macdonald in the *Moving Picture World*—December 20, 1919.

One of the charms in this serial is the clever atmosphere of mystery and splendid acting. Its accompanying thrills and the fascinating uncertainty as to what follow the close of each episode.

EPISODES

SUSPENSE ACTION DEATH-DEFYING

FOR TERRITORIAL RIGHTS APPLY TO

SERICO PRODUCING Corp.

220 West 42nd Street NEW YORK CITY

Merry Christmas
and Happy New Year
Norma and Constance
Talmadge

"Don't get a divorce until you see this picture" is the slogan for the

BLACKTON PRODUCTION

MY HUSBAND'S OTHER WIFE

WITH SYLVIA BREAMER AND ROBERT GORDON

Divorce causes many a matrimonial mix-up. In this strong picture a stage favorite falls out of love with her husband, in love with another man, and then when her former husband has married another woman, in love with him again! It's a fine picture with a big title.

Produced and directed by
J. Stuart Blackton.

Pathé Distributors

Pathé
Distributors

BLANCHE SWEET

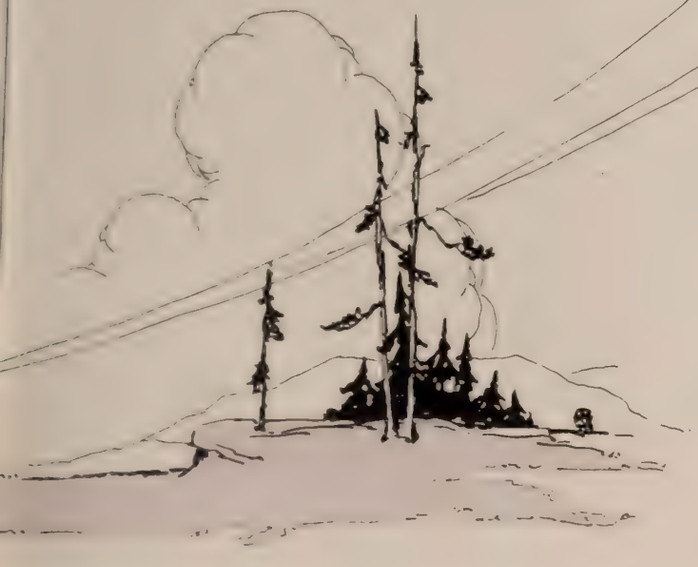
SCORES IN HARTE STORY

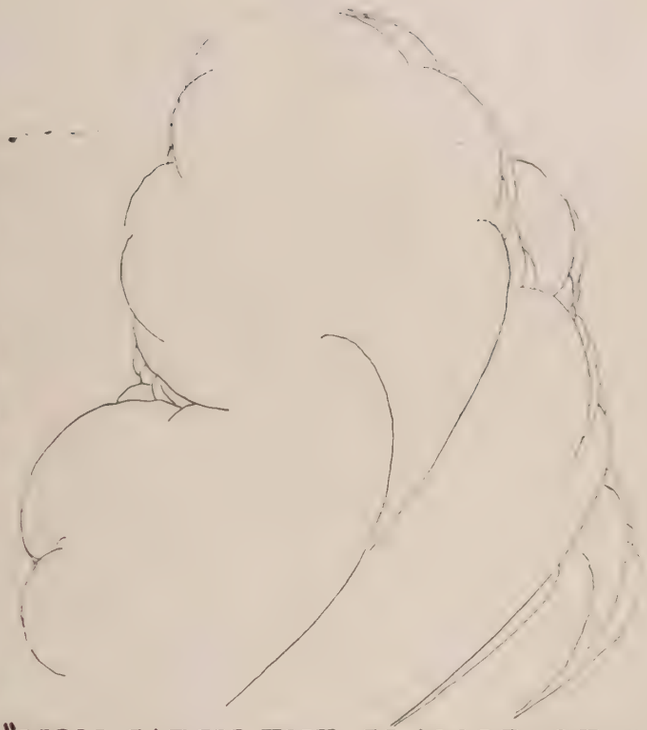
SAYS THE MOTION PICTURE NEWS

JESSE D. HAMPTON PRESENTS

BLANCHE SWEET IN FIGHTING CRESSY.

ADAPTED FROM BRET HARTE'S FAMOUS STORY, "CRESSY"





"YOU CATCH THE GLAMOR OF THE EARLY DAYS OF CALIFORNIA DAYS OF '49. THESE ARE THE SCENES CHARGED AS THEY ARE WITH QUAINT HUMOR, AND ATMOSPHERE, PATHOS AND POETRY, THAT EMBRACE YOU AND LIFT YOU FROM YOUR ENVIRONMENT. BLANCHE SWEET IN THE TITLE ROLE GIVES AN EXQUISITE PERFORMANCE -ONE THAT IS FILLED WITH CHARM AND FEELING, SHE CAN HUMANIZE A BRET HARTE HEROINE BETTER THAN ANY OTHER ACTRESS ON THE SCREEN HER ABSENCE FROM THE CAMERA UNTIL RECENTLY HAS BROUGHT DEPTH TO HER INTERPRETATIVE ABILITY. SHE MAKES CRESSY AN UNFORGETTABLE FIGURE; A SPLENDID CAST HAS BEEN ASSEMBLED TO INTERPRET THE REMAINING CHARACTERS."

LAURENCE REID *in*

Motion Picture News

Pathé

Distributors

The newspaper advertising

RUTH ROLAND *in* OF

is being carried by papers with a total circulation of 18,250,900. The territory covered by these papers has a population of 49,938,272. Billboards used cover nearly six million more. One half of the population of the United States is being reached by this campaign

Pathé Distributors

campaign now begun on

THE ADVENTURES RUTH"

With the incomparable combination of a box office star second to none, the unequalled reputation of Pathé serials, and tremendous advertising "The Adventures of Ruth" is the serial for your theatre.

Produced by
th Roland Serials Inc
Scenarios by
Gilson Willets

Pathé
Distributors

Very very rarely have you read

Hobart Henley

The Gay *with John*

"Superb," says the Billboard.

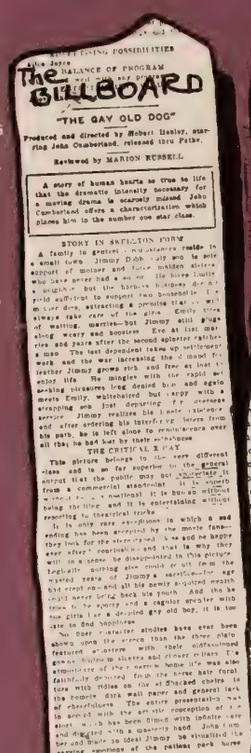
"A revelation," says The Morning Telegraph.

"A rare treat," says The Trade Review.

"A celluloid epic," says the N. Y. Review.

"An achievement," says the M. P. News

"Of the best class," says the M. P. World.



The BILLBOARD

"THE GAY OLD DOG"

Produced and directed by Hobart Henley, starring John Cumberland, released thru Pathe.

Reviewed by MARION RUSSELL

A story of human hearts so true to life that the dramatic intensity necessary for a moving drama is scarcely missed. John Cumberland offers a characterization which places him in the number one star class.

STORY IN SKELETON FORM

A family in gentee[l] circumstances reside[s] in a small town. Jimmy Dodd [illegible] and is sole support of mother and four golden sisters who have never had a wo[rd] [illegible] life loves Emily [illegible] but the [illegible] kindness do[es] not [illegible] world sufficient to support two households [illegible] Emily dies, attracting a passing trav[eler] who always take care of the girls. Emily [illegible] of waiting, marries—but Jimmy still plugs along, weary and hopeless. Eve at last [illegible] ries and pairs after the second splinter rather a man. The last dreadful [illegible] up settlement worth and the war increasing the [illegible] feather Jimmy grows rich and free as [illegible] enjoy life. He mingles with the rapid set seeking pleasures long denied him and speedily meets Emily, whitehaired but happy with a sweet [illegible] grandchildren swarming and just departing for overseas service. Jimmy realizes his [illegible] and after ordering his interfering sisters from his path, he is left alone to [illegible] over all that he had lost by their [illegible]

THE CRITICAL X-RAY

This picture belongs to the very [illegible] class and is so far superior to the general output that the public may not [illegible] it from a commercial standpoint. It is superb from a technical [illegible] it is human without being [illegible] and it is entertaining without resorting to theatrical [illegible]

It is only rare exceptions in which a wedding has been accepted by the movie fans—they look for the story [illegible] and he happy ever after" conclusion—and that is why they will, in a sense, be disappointed in this picture. Logically quitting the room for all from the married years of Jimmy's sacrifice—for age would creep on—and all his penny-pinched wealth would never bring back his youth. And the he [illegible] to be sporty and a regular wrestler with two girls for a devoted gay old boy, it is too late to find happiness.

No finer character studies have ever been shown upon the screen than the three plain featured sisters with their [illegible] gowns, fashion sheets and dinner orders. The genuine fashion sheets and dinner orders. The genuine atmosphere of the narrow home life was also scrupulously observed from the horse hair [illegible] ture with rides on the [illegible] the [illegible] the [illegible] dark wall paper and general lack of effectiveness. The entire presentation was in accord with the artistic conception of [illegible] story. Some directors supposedly big ones, too, would have thought its subject matter too frail and recording to orthodox methods would have included the elements of action and suspense.

These dramatic fundamentals are [illegible] here and yet it entertains. Why? Because it is life. It conquers man by realism that it's joys of life for its humanness. Its sympathy, [illegible] its pathos and humor. In fact [illegible] passed thru it, so the attempts to [illegible] find a related zest. And it is painful [illegible]

NOVEMBER 8, 1919 NEW YORK REVIEW

RENT FEATURE FILMS

John Morrell Says:

"The Gay Old Dog" Puts Hobart Henley in Griffith-Tucker Class of Directors

An Absorbing Exposition of a Piece of Real Life, Beautifully and Sympathetically Presented, Is This Picture Made From an Adaptation by Mrs. Sidney Drew of Edna Ferber's Story—John Cumberland Perfectly Embodies the Leading Character.

A delightful picture was ushered in this week—a picture which did not have that abused word "super" attached to it, but which is entitled to such recognition in its strongest meaning. We are speaking of Hobart Henley's production of The Gay Old Dog an adaptation of Edna Ferber's story of the same name. It is one of the most human achievements that ever reached the screen, and it can safely be put down as a celluloid epic. Those who scoff at the silversheet, those who contend that life cannot be visualized through the medium of the camera, should see this offering. They will change their opinion. If such pictures were shown every day there would be no controversy over the film industry as an artistic enterprise. No trumpets announced its coming. It appeared without the least bit of bombast. Therefore its welcome should be all the more appreciated by a long suffering public.

Hobart Henley has given evidence here that he is a master director. His name can be enrolled along with Griffith and Tucker. He has been human always, but this virtue has never shown to such distinction heretofore, probably because many of his subjects did not contain food for thought. It was so easy to spoil this very human story. Some directors supposedly big ones, too, would have thought its subject matter too frail and recording to orthodox methods would have included the elements of action and suspense.

These dramatic fundamentals are [illegible] here and yet it entertains. Why? Because it is life. It conquers man by realism that it's joys of life for its humanness. Its sympathy, [illegible] its pathos and humor. In fact [illegible] passed thru it, so the attempts to [illegible] find a related zest. And it is painful [illegible]

THE CAST	
Giles Dixon	Theo Pirn
Duke of Rutledge	Thomas Berger
Miss Cyril Rawleton	William B. Davidson
Carraway Dixon	Dan Mason
The Duchess	Ida Waterman
Lady Constance Brimley	Amelia Gardner
Miguel Lopez	Robert Paton Gibbs
Muriel Beaton	Dorothy Drake
Minnie Dolan	Peggy Parr
Dan Hicks	Tammany Young

Story by	Julia Burnham and Edmund Lawrence
Directed by	Edmund Lawrence
Produced by	William Fox

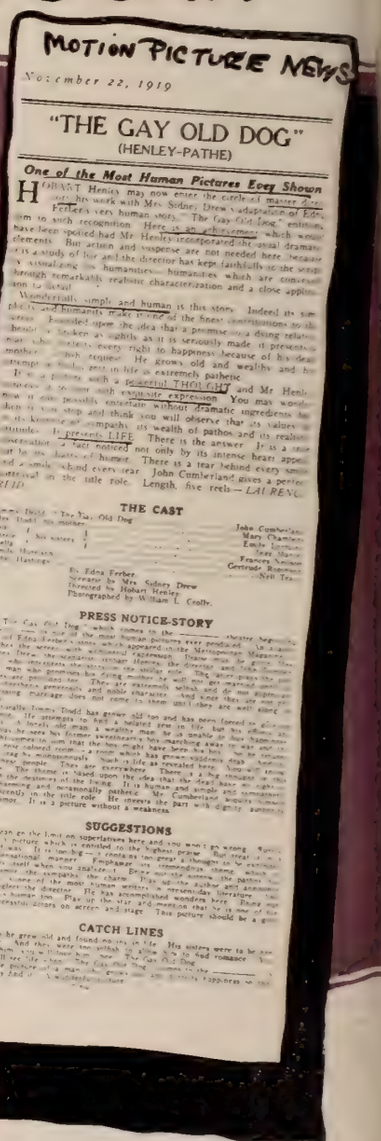
nothing is missing to make this picture a greater achievement. And Mr Henley has honored the author in his faithful conception. When a tear was needed he supplied it and one always lurked behind a smile. That is life too. Simplicity and humanity are its dominant notes, and they are given wonderful expression.

The theme is based upon a promise to a dying relative—a promise which should be broken as lightly as it is seriously made. You look upon a man who allows himself to grow old, who forfeits every right to happiness because of his dying mother's self-imposed that he refrain from marrying until his sisters are provided for. Romance comes to him but he is forced to drive it away. And he is an admirable as his sisters are selfish. They not being prepossessing he is compelled to look after them until they are married. By the time this event happens he has long passed the milestones of youth.

A lonely old man, a pathetic old [illegible] realizes that it's joys of life have passed him by, so he attempts to [illegible] find a belated zest. And it is painful [illegible]

A day comes when he sees his old sweetheart's boy marching away to [illegible] boy who might have been his son. And his poignant sorrow is acute. Wealthy he is but he cannot buy happiness. You look at him sitting in a rose colored room which has grown suddenly drab. And the years drag by monotonously. The world is full of such men—men who go out uncomplaining—men who accept the inevitable with heroic fortitude. How acute must have been his suffering when he realized that when life did have something to offer he had grown too old to enjoy it. The thought struck home that the dead have no right over the desires of the living. He had everything but his sisters were too selfish to appreciate him. There is no touching to a happy ending here. It would have killed the truthfulness. Sid Mr Henley has revealed a powerful thought. That's it—a picture with a thought. He has been faithful to the script—the script of Mrs. Sidney Drew which does not vary one bit from the original. His close application to detail is emphasized in more than one place. The costumes of a bygone day, the decorations—these are representative of that time. As far as the story is concerned he has embellished it with shafts of humor which somewhat alleviate the poignant characterization. Yet the thought remains. It is as fine a picture as anything that has reached the screen this year with the exception of "The Miser's Man." It is real as human as the Tucker achievement although it lacks the spiritual quality of that masterpiece. John Cumberland makes the unfortunate man the noble soul a perfect study. You can not afford to miss this picture. It is art.

JOHN MORRELL



MOTION PICTURE NEWS

November 22, 1919

"THE GAY OLD DOG"

(HENLEY-PATHE)

One of the Most Human Pictures Ever Shown

HOBART Henley may now enter the circle of master [illegible] His work with Mrs. Sidney Drew's adaptation of Edna Ferber's very human story, "The Gay Old Dog," entitles him to such recognition. Here is an achievement which would have been spoiled had Mr. Henley incorporated the usual dramatic elements. But action and suspense are not needed here because it's a human story and the director has kept faithfully to the script. A sympathetic touch, humanness, humanities which are conceived through remarkably realistic characterization and a close application to detail.

Wonderfully simple and human is this story. Indeed its simplicity and humanity make several of the finer contributions to the screen. Founded upon the idea that a promise to a dying relative is broken as lightly as it is seriously made it presents a theme which [illegible] every right to happiness because of his dead mother [illegible] such regard. He grows old and wealthy and [illegible] attempt to [illegible] zest in life as extremely pathetic.

It presents, such a powerful THOUGHT and Mr Henley has given it a treatment worthy such exquisite expression. You may wonder how it can possibly entertain without dramatic ingredients but there is [illegible] and think you will observe that its values [illegible] It presents LIFE. There is the answer. It is a story that has been mastered not only by its intense heart appeal but by its [illegible] of humor. There is a tear behind every smile and a smile behind every tear. John Cumberland gives a perfect characterization in the title role. Length, five reels.—LAURENCE REID.

THE CAST

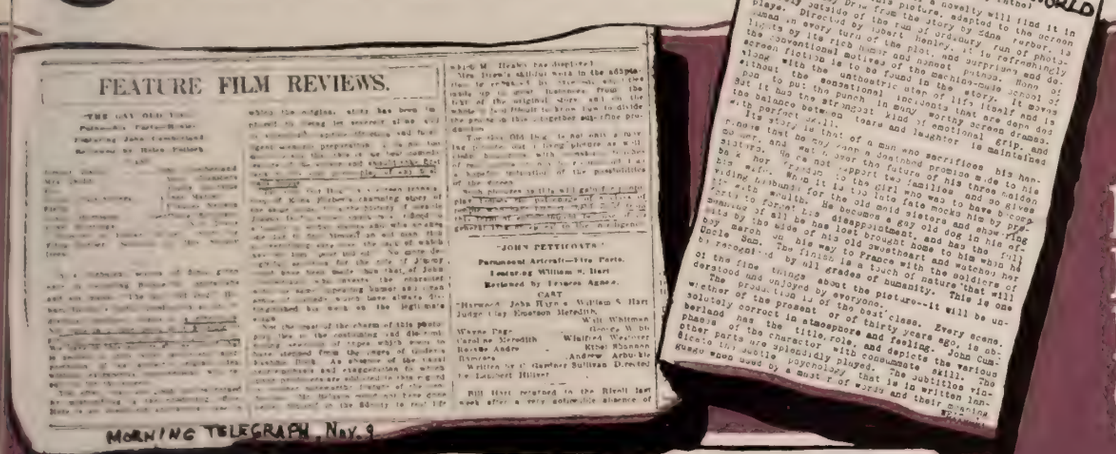
[illegible] Dodd, "The Gay Old Dog"	John Cumberland
[illegible] his mother	Mary Chambers
[illegible] his sisters	Emily Lorraine
	Lucy Blair
Emily Harcourt	Frances Nelson
Lord Hastings	Gertrude Robinson
	Neb Tex

By Edna Ferber.
Scenario by Mrs. Sidney Drew.
Directed by Hobart Henley.
Photographed by William L. Crolle.

PRESS NOTICE-STORY

[illegible] Old Dog" which comes to the [illegible] one of the most human pictures ever produced. [illegible] Edna Ferber's story was produced [illegible] together the scenario with [illegible] appeared in the Metropolitan Magazine [illegible] Mrs. Sidney Drew [illegible] Drew's work [illegible] [illegible] who sees comedy, romance, heroism, the [illegible] and tragedy in the [illegible] of a man who [illegible] his mother with [illegible] [illegible] [illegible]

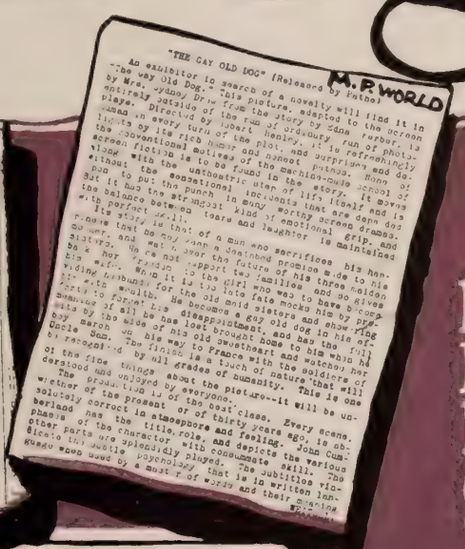
such reviews as these on the *Production* Old Dog *Cumberland*



FEATURE FILM REVIEWS.

"JOHN PETTICOATS"

MORNING TELEGRAPH, Nov. 9



"THE GAY OLD DOG" (Released by Pathe)

M. P. WORLD

"THE GAY OLD DOG" IS A RARE TREAT

Hobart Henley Photoplay in Six Parts. Released by Pathe.
Story by Edna Farber. Adapted by Mrs. Sidney Drew.
Directed by Hobart Henley. Running Time, 75 Minutes.

TRADE REVIEW

"The Gay Old Dog." (Pathe.) In all of your billing on this production keep in mind the fact that this is a story that is out of the ordinary run of fictional photodramas. This story deals with characters true to life and as such must receive advertising accordingly. In all advertising first of all mention the fact that this is a picturization of the short story of the same name by Edna Ferber that appeared in the Metropolitan Magazine and which won the distinction of being one of the best twenty short stories printed that year. Also state that it was directed by Hobart Henley and adapted by Mrs. Sydney Drew. Also mention the fact that John Cumberland, star of many legitimate Broadway successes, has the leading role in this production.

Add dignity to your advertising. Follow out the instructions contained in the press book for this feature by sending out a calling card through your mailing list or else have them distributed by boys from door to door. This is something out of the ordinary and will demand attention. Make use of the dog idea wherever possible. Secure the small slug cut of the dog and the title of the picture from your Pathe exchange and make use of this wherever possible. If you do not adopt the calling card idea and want to send a personal letter arrange it so that you can use this cut.

GENERAL ADVERTISING. Feature this production as an exceptional human life story. State that it is out of the ordinary. Then mention, in all newspaper advertising, the four principal ideas as mentioned above, namely, the director, adaptor, author and star. Boost these for all they are worth. Take as much newspaper space as possible and let your patrons understand that this carries a direct appeal to the better class of motion picture audiences.

In your reading matter adopt the following lines: "His youth spoiled by a deathbed promise—nagged and criticised by his three mature sisters, if was no wonder that when riches came his way that he began trying to enjoy youthful pleasures in his old age. See this pleasing little human interest story at the ——— theatre."

Headlines are "Deathbed Promise Prevents His Marriage and Spoils His Youth," "With the Realization of His Lost Youth Gay Old Dog Asserts His Independence," "An Exceptional Story with a Deep Human Appeal."

PAPER AND OTHER HELPS. One 1-sheet, two 3-sheets, one 6-sheet, and one 24-sheet. Colored lobby photos, cuts, mats, stills, announcement slide, music cue sheets, and press book.

A Picture That Belongs In Your House For An Extended Run On Merit!

Adapted from Edna Ferber's Story by Mrs. Sidney Drew

Produced and directed by Hobart Henley

Pathé Distributors

EDWIN CAREWE
Productions INC. *presents*

DOLORES CASSINELLI

in

The Web of Deceit

She came of good people but she was a spider; a crawling preying spider, spinning her web of deceit to enmesh her victims, regardless of the fact that the chief of them was the girl who had been to her a sister

Dramatic with a capital D

Directed by
Edwin Carewe

Pathé
Distributors

TOPICS OF THE DAY

SELECTED BY

The Literary Digest

WHEN THE LITERARY DIGEST "TOPICS OF THE DAY" IS FLASHED ON THE SCREEN

Pathé Distributors

—Produced by Timely Films, Inc.

'Tis a Mark of Distinction to be an Exhibitor of Topics of the Day SELECTED BY The Literary Digest

BACKED by a year's success in creating merriment for millions, "Topics of the Day" has established a reputation for being an irresistible laugh-maker for any audience.

The Hit of the Show on the Big Time
The Hit of the Show in Your Theater—

TOPICS OF THE DAY

Selected from the Press
of the World by

The Literary Digest

THE LITERARY DIGEST, which has been conducting an immense newspaper advertising campaign for many months, will feature "Topics of the Day" in its big advertisements to be printed on December 19 and 20 in more than three hundred of the leading newspapers in the United States and Canada. In the issue of the "Digest" for December 20th it will also carry a story describing this inimitable film feature to its millions of readers situated in every section of North America.

TOPICS OF THE DAY is now being shown in all the B. F. Keith, Proctor, and Orpheum circuit theaters, as well as in a large majority of the leading motion-picture houses in America.

"One of the startlingly successful innovations of the current season is "The Topics of the Day" single reel, manufactured by Timely Films, Incorporated, from The Literary Digest pages and distributed by Pathé. It is a national and international success. Its popularity bears the stamp of permanency."—*Exhibitors' Herald*, Chicago, Ill.

'Tis a Mark of Distinction to be an Exhibitor of Topics of the Day
SELECTED BY
The Literary Digest

"Our program would not be complete without it. We are on our second year's service."—*Moe Mark*, Strand Theater, New York.

"There were more laughs in "Topics of the Day" at Keith's Colonial Theater than the Chaplin antics brought forth."—*Variety*, New York.

ISSUED WEEKLY

Producers
TIMELY FILMS, Inc.
1562 Broadway, N. Y.

Canada
SPECIALTY FILM IMPORT, Ltd.
Montreal, Que.

PATHÉ, DISTRIBUTERS

Pathé Review

A Film Magazine--A Family Favorite

There is a motion picture that disarms criticism. It is not drama; it is not a comedy; it is not a news film.

No one can say "I didn't like the story in that picture;" nor can anyone say "I didn't like the star."

It has no star nor story; it needs neither the one nor the other.

It is a film magazine—the Pathe Review.

Slow Motion Photography has made a sensation; you yourself have been impressed with the pictures of the galloping horse, moving at a snail's pace, every muscle, every movement clearly revealed; with the record-breaking sprinter who seems to swim across the tape, and other such amazing and instructive things.

Pathe first presented Slow Motion Photography, and you'll find it in the Pathe Review.

Pathecolor is a revelation in beauty. Films in Pathecolor show the scenic loveliness of the earth's wonder spots, in natural colors. Pathecolor pictures are in each number of the Pathe Review.

In Pathe Review are also charming and instructive nature pictures, taken by well known naturalists; pictures revealing the secrets of science; pictures making clear the arts; and others showing ancient, mediaeval and modern dances, interpreted by some of the most famous dancers of the world, staged by Julian Ollendorf.

EVERY WEEK AND ALWAYS INTERESTING; FOR YOUR HOUSE!

NATHAN HIRSH PRESENTS

LUCY IN BLIND

A DRAMA OF MODERN SOCIETY, ELABORATELY PRODUCED, WITH TENSE DRAMATIC SCENES, THRILLS MASSIVE SETS AND A WONDERFUL SUPPORTING CAST

ONE OF THE GREATEST BOX OFFICE ATTRACTIONS OFFERED EXHIBITORS IN MANY MONTHS

BOUND TO CREATE A SENSATION WHEREVER SHOWN

A GENUINE PHOTODRAMATIC MASTERPIECE

STATE AND FOREIGN RIGHTS NOW SELLING

AYWON FILM

NATHAN HIRSH Pres.

Cotton Love

A GERALD E. BACON PRODUCTION

FOUNDED ON STORY BY MAX MARCIN

SCENARIO BY – BASIL DICKEY

DIRECTED BY – OLIVER D. BAILEY

CAMERA – EDWARD EARL

CAST

GEORGE LAGUERE

THURLOW BERGEN	LILLIAN BACON
FRANK O'CONNOR	MORGAN COMAN
EDOUARDE DURAND	BERT LEIGH
CHARLES BUTLER	JAMES CULLEN

AND A SUPERIOR SUPPORTING CAST OF 100 PEOPLE

A CORPORATION

729 7TH AVE. NEW YORK CITY

STATE RIGHTS (*Now Selling*)

J. FRANK HATCH *Presents*

BEATRIZ MICHELENA *in* **THE GIGANTIC PRODUCTION AND ASTOUNDING STORY**

The PRICE WOMAN PAYS

A PICTURIZATION OF THE MOST TREMENDOUS STORY EVER WRITTEN

ALL STAR CAST

SENSATION OF ALL SCREEN CLASSICS

J. FRANK HATCH ENTERPRISES, Inc., Distributors

729 Seventh Avenue Suite 707 New York City

New York, Pennsylvania, Ohio, New Jersey, Iowa, Nebraska (*All Foreign Rights*) *SOLD.* ALL OTHER TERRITORY OPEN

Our Representative will make trip covering all territories after January 5th. If interested write for appointment.

STATE RIGHTS *(Now Selling)*

J. FRANK HATCH
Presents

LOIS WILSON
in

FORCED TO WED

IT IS THE STORY OF HOW A STRONG HONORABLE WOMAN CLEARED THE CLOUDS FROM HER OWN NAME AND STOOD READY TO SACRIFICE ANYTHING TO SAVE HIS LIFE

J. FRANK HATCH ENTERPRISES, Inc., Distributors

729—7th Avenue Suite 707 New York City

OHIO
PENN.
GREATER NEW YORK } *SOLD*

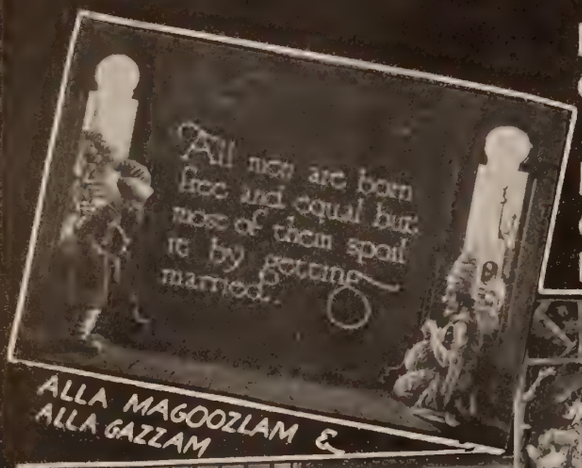
ALL OTHER TERRITORY OPEN

Our Representative will make trip covering all territories after January 5th—If interested write for appointment.

SCREEN FUN

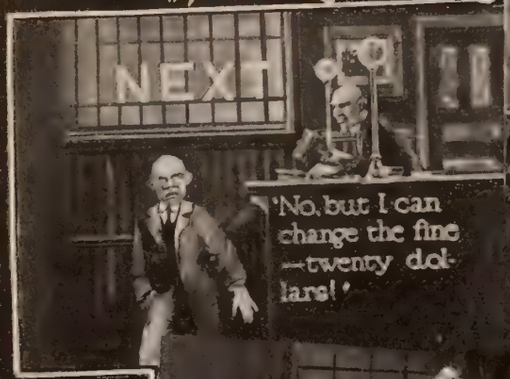
ANIMATED FOLLIES

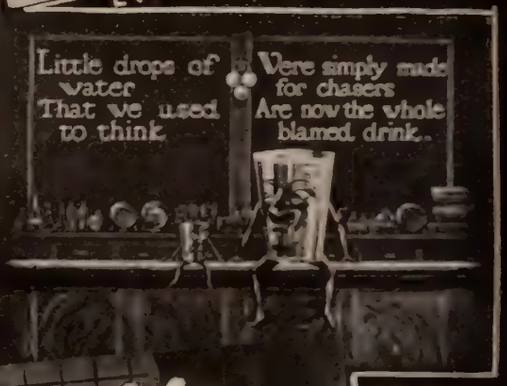
IS A NOVELTY ONE REEL ANIMATED MAGAZINE OF WIT AND HUMOR



ALLA MAGOOZLAM & ALLA GAZZAM

EVOLUTION OF STYLE





A FEW OF THE SUBJECTS CUT FROM ONE REEL.

THE JUDGE

CONVERSATIONAL

PROHIBITION

WIT AND HUMOR

SOMETHING NEW, DISTINCTIVELY DIFFERENT.

Produced by

LUIS SEEL & F.A.A.DAHME

SEMI-MONTHLY Released by SEMI-MONTHLY

SCREEN FOLLIES INC. 220 W. 42nd ST.

A few territories still open.

A Sign of Progress at Christmas Time

THE INITIAL APPEARANCE OF this trade-mark on the screens of the world indicates the passing of the ninth Christmas in motion pictures of Marshall Neilan.

IT SIMULTANEOUSLY marks the beginning of greater strides in the march of progress in cinema production as it symbolizes, for the first time, the independent and unhampered effort of the screen's youngest producing genius, assisted by an organization comprising the best talent in this branch of the industry and working along modern lines in photoplay presentation minus the usual handicaps.

A HINT OF THE MERIT WHICH INvolves every phase of Marshall Neilan Productions will be gained from the character and prominence of the initial story, to be announced in the near future.

MARSHALL NEILAN PRODUCTIONS

LOS ANGELES **NEW YORK**

NOTICE

Producers entrusting the Gaumont Company, of Paris, with commercial work may rest assured that the photographic quality of their films will be equal to that of the Gaumont Company's productions, which has set a standard for excellence the world over.

Orders will be accepted for entire Europe, and will be punctually fulfilled.

For further particulars write to:
Societe des Etablissements Gaumont,
Service Edition,
12 Rue Carducci,
Paris.

D.W. GRIFFITH

presents

The Greatest Question

A Startling Drama

that

Will Stir Humanity

and make millions think
GREATER IN THEME

than

"THE BIRTH OF A NATION"
"INTOLERANCE"
"HEARTS OF THE WORLD"

Depicting

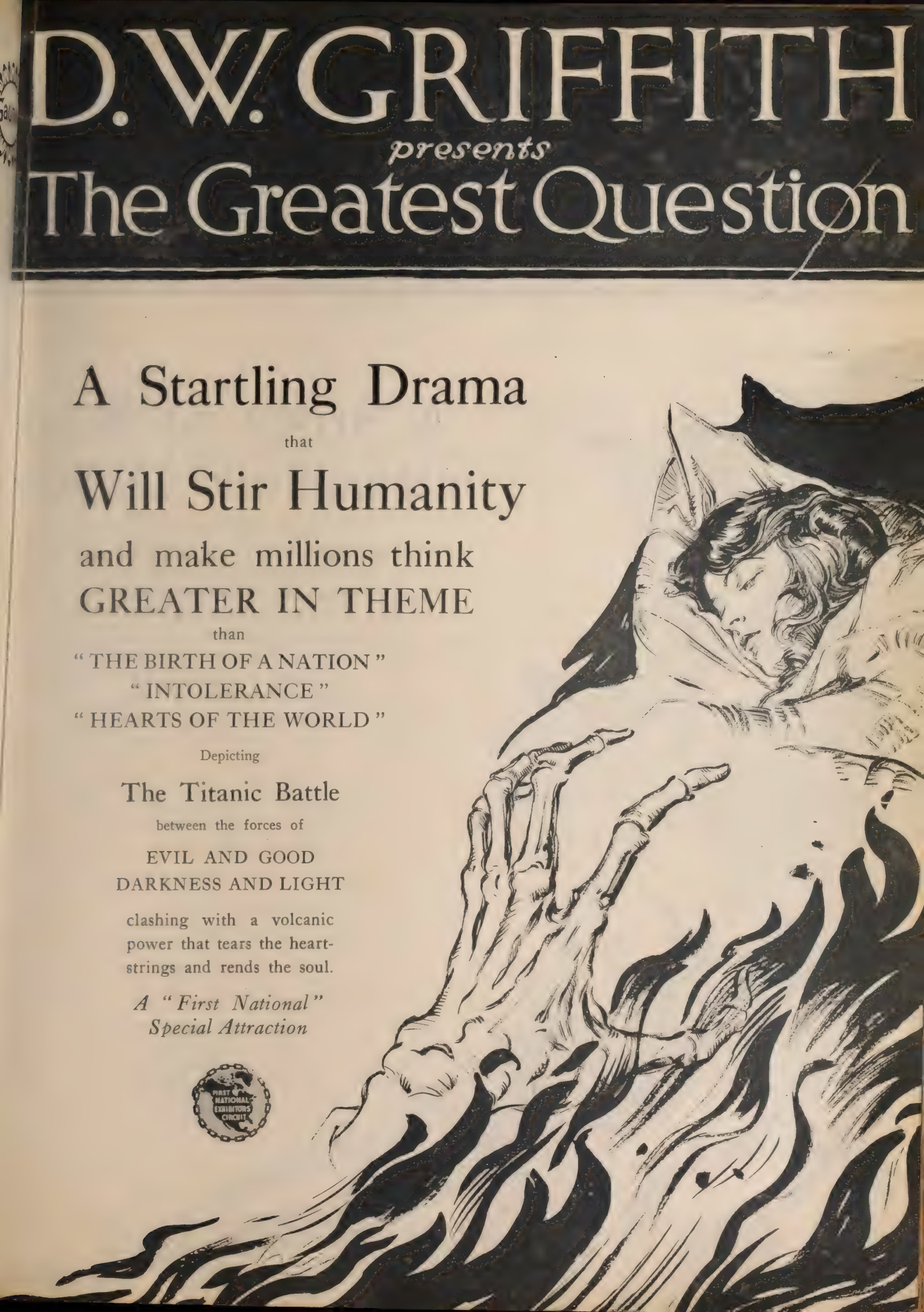
The Titanic Battle

between the forces of

EVIL AND GOOD
DARKNESS AND LIGHT

clashing with a volcanic power that tears the heart-strings and rends the soul.

A "First National" Special Attraction



DAVID W
pres
The Greates

A Story of Real Life—and Death

Treated in a human way, not allegorically. It is melodrama, the stern facts of life as faced by JUST FOLKS, everyday people like you and me, who battle daily for bread and home and family; who grieve and suffer; who are joyous and happy; who despair and hope; sometimes wrecked by life's storms; again caught on the wave of success.

EVERY PHASE OF LIFE

as it is lived today,
as it has been lived
since time began

THE VERY ESSENCE OF BEING

GRIFFITH
e n t s
Question

Grim, Poignant Tragedy
Hilarious Comedy

A drama of tremendous intensity, crammed with gripping, soul stirring moments, action that moves with a lightning swiftness; a story that pictures the depths of human depravity and crime, that touches the greatest tragedies human beings ever suffered; that unveils the Pit of Hell in the awfulness of men's deeds, yet revealing the joy and sweetness of life and

The Greatest Promise
Ever Made to Mankind

A "First National" Special Attraction

FIRST NATIONAL EXHIBITORS CIRCUIT

DAVID W
pres
The Greates

The Little Slavey

Just the plain story of a little girl, a peddler's daughter who seldom has enough to eat and whose thin garments fail to keep out the blasts of winter.

Orphaned and penniless, she becomes a drudge in the home of an evil pair. Whipped and starved and tortured, her life is one of misery.

Then the beast in the evil man breaks forth to despoil her innocence. Terrified, she flees from room to room to escape the clutches of the monster.

A pathetic, helpless child in the grip of a passion she can not understand—a story that touches the tender spots of the heart and brings tears to the eyes.

GRIFFITH
ents
Question

The Evil Spirit

A woman so misshapen in character she delights in torturing helpless children; whose hidden crimes have so festered her soul she becomes a veritable fiend, a maniac.

Her warped brain conceives nothing but evil, and in her insane jealousy she blames the little Slavey for her husband's atrocious passions.

Creeping forth in the blackness of night, she hovers over the sleeping child, to torture and terrify, to maim, to kill, destroy.

A character, repulsive, horrifying, monstrous, yet that holds and fascinates as the glittering eyes of a snake.

A "First National" Special Attraction

DAVID W
pres
The Greates

The Murdere

The fitting husband of the evil woman who chokes and clubs his own daughte to death and hides the body in the dens woods.

A man swayed to crime by weakness o will, false pride, greed, passion, lust who drifts on life's tide rudderless and without anchor, driven by the currents of his own evil emotions.

A beast that despoils virtue. A brute that preys on innocence.

You will hate him; you will want to tear him to pieces; but you will marvel at the vivid characterization—a real, living character that stalks among its fellows today, clothed in many disguises.

GRIFFITH
ents
Question

The Man Who Defied God!

Crippled, in the direst poverty, homeless in his old age, his wife suffering, his son slain, even as Job, bowed down by his terrible grief, by afflictions seemingly beyond human endurance, this man of simple, kindly nature, cries out against fate—against God—defies him, then denies him with the startling sacrilege:

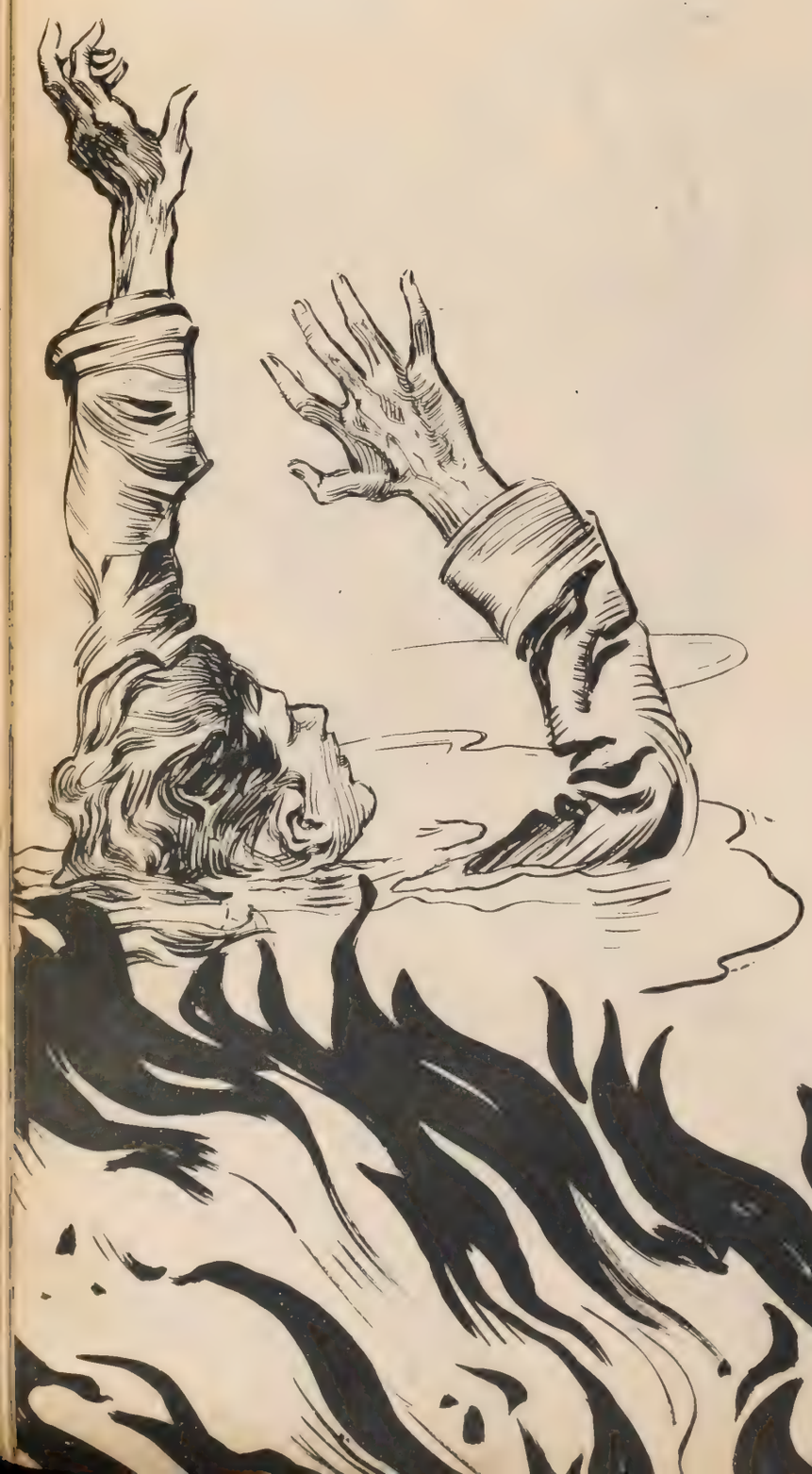
"There is no God! There is no God!"

You will feel with him, suffer with him and sympathize—and you will be glad when the turn in fortune's wheel brings better and happier days.

A "First National" Special Attraction

FIRST NATIONAL EXHIBITORS CIRCUIT

DAVID W.
pres
The Greatest



The Boy Who Died—and Came Back

Just a country lad who loved his home and the farm and the simple joys of nature, but who gladly answered the call " to arms! "

A cruel fate leaves him to struggle alone in the blackened waters, to choke and strangle and die.

But strangely he returns to the mother, to comfort her, answering her heart aching call for her boy with:

" I did not die in vain. I am here with you always."

GRIFFITH
ents
Question

The Mother

WHO UNVEILS LIFE'S GREATEST MYSTERY

A mother, not alone to her own children, but to the weak and helpless of all the world, whose life even in suffering and poverty is sweet and beautiful, radiating joy and faith.

Giving her son for an ideal, the mother instinct senses him drowning—alone, far out at sea.

Crying aloud in her great anguish, the mother love pierces the veil of death to clasp again her first born to her heart.

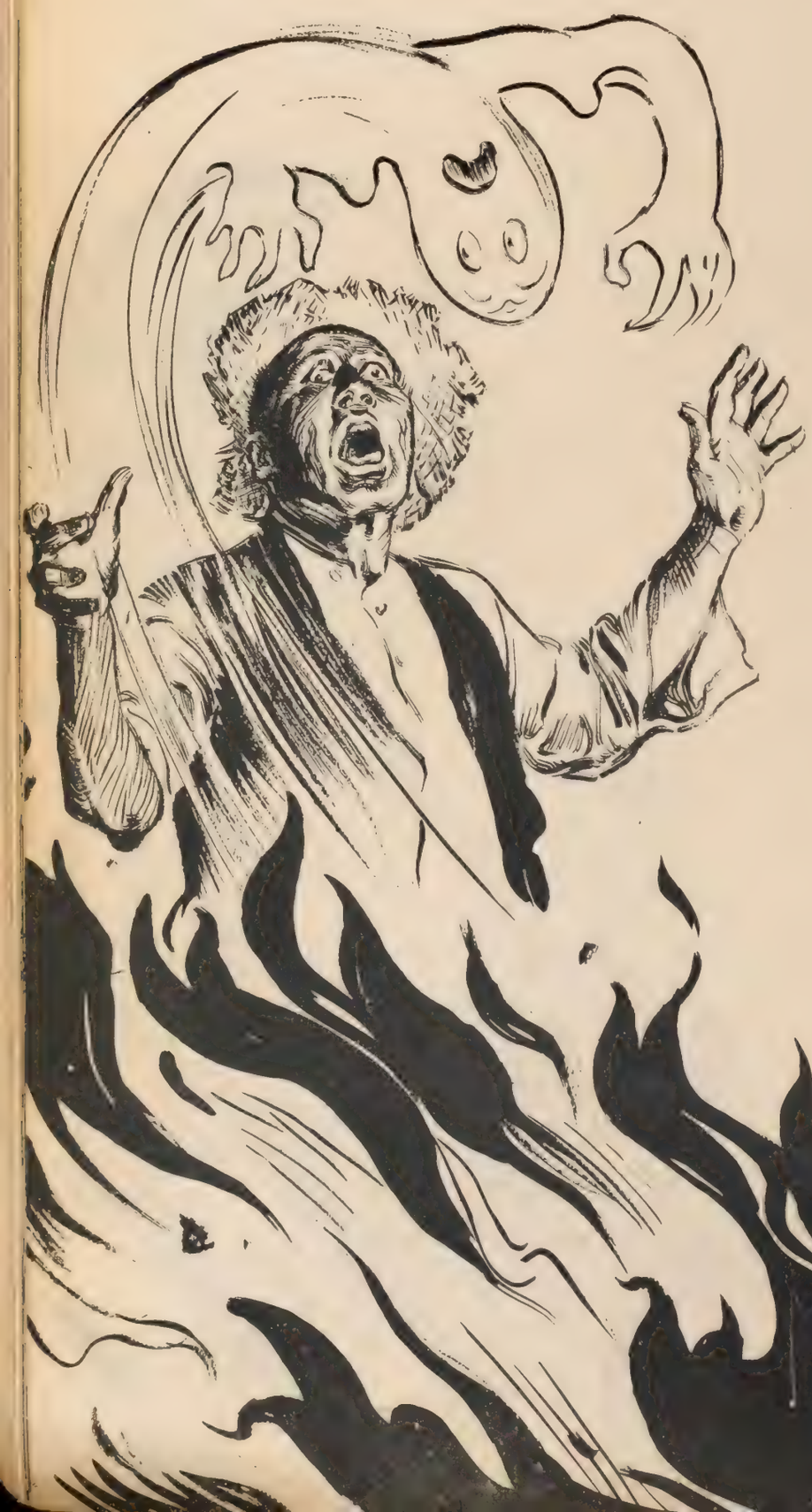
A drama that despite its grim tragedies is radiant with hope and happiness.

A "First National" Special Attraction

FIRST NATIONAL EXHIBITORS CIRCUIT

DAVID W
The Greates

pre



Old Uncle Zeke

"An' the ole ghost riz right outen de graveyard, an' he kep acomin' an' acomin', jes awalkin' on de air.

" An his hans kep afloppin' an' afloppi an arechin' out arter me.

" Ah jes run and run, but dat ar gho kep afollerin' and afollerin'.

" An' de ghost says: ' Uncle Zeke, Ah's acomin' right behin' yo.'

" Ah says, ' Lawdy, Ghost, you alls wait 'til Ah ketch ma bref an' you'll be a long ways behin.'

You'll laugh at Uncle Zeke the Ghost and the children Oh, Boy!

GRIFFITH
e n t s
Question

Do the Dead Return from the Grave?

Who will say that they do, and who ires say that they do not?

Whatever your opinion, it is a subject hat is stirring men and women from very walk in life; mothers who have ost their sons, wives whose husbands ave been torn from them in the orld's great crisis.

There are more writers and speakers iscussing this great mystery than any ther question. IT IS THE BURNING TOPIC OF THE HOUR.

And don't forget that while Griffith presents a tremendous problem for the hinker, he has above all made a WONDERFUL, THRILLING ENTERTAINMENT FOR ALL.

A "First National" Special Attraction

FIRST NATIONAL EXHIBITORS CIRCUIT

D.W. GRIFFITH

presents

The Greatest Question

When Griffith Starts Out to Make a Melodrama, Nobody on Earth Can Touch Him!

—This is a money getter, if there ever was one!

A "First National" Special Attraction

FIRST NATIONAL EXHIBITORS CIRCUIT

"The Sign of a Masterpiece in Color"

TO THE 600 LEADING EXHIBITORS who are now regularly showing PRIZMA MASTER PICTURES, in Nature's colors—

TO THE HUNDREDS OF NEW EXHIBITORS who will be enabled to present PRIZMA during the coming months as a result of our increased plant facilities—

TO THE THOUSANDS OF PATRONS who have so enthusiastically welcomed and supported this latest artistic achievement during its first few months in the industry—

PRIZMA SENDS GREETINGS AND BEST WISHES for a Very Merry Christmas and a Happy and Prosperous New Year!

PRIZMA, INCORPORATED

71 West 23rd Street, New York

Prizma Master Pictures are released by the Republic Distributing Corporation

FOR STATE RIGHTS

1919 CONTEST SPECIAL

The Biggest Novelty-Special Ever Issued

"A DREAM OF FAIR WOMEN"

BLANCHE McGARITY

ANETHA GETWELL

VIRGINIA BROWN

ANITA BOOTH

Produced in Two Reels by the
MOTION PICTURE PUBLISHING CO.

Under the Patronage of
The "Motion Picture Magazine," the "Motion Picture Classic" and "Shadowland"

Supervised by
EUGENE V. BREWSTER and WILFRID NORTH

Showing the
Most Beautiful Women in America as selected from 50,000 Contestants

Appearing in
A Charming Story Adapted from Tennyson's "DREAM OF FAIR WOMEN"
by Gladys Hall

The Motion Picture Public Demand To See This Picture! Will You Meet Them?

WIRE FOR TERRITORIAL RIGHTS TO

MOTION PICTURE PUBLISHING CO.

FILM DEPARTMENT

175 DUFFIELD STREET, BROOKLYN, NEW YORK

The Supreme Triumph of Filmdom's Greatest Emotional Star

Florence Reed

in

The Eternal Mother

A modern woman's answer to life's greatest question

Will Soon Be Making
Money For the Exhibitor
Wise Enough to Book it.

Miss Reed has just closed a most succesful tour of the speaking stage her next appearance before the public will be in this great photo-drama The star herself has done advance advertising for you.

UNITED
PICTURE THEATRES of AMERICA, Inc.
J. A. Berst Pres.

Bobby Burns
Jobyna Ralston
and the famous Beauty Brigade

In

'THE SULTAN of DJAZZ'

Released Dec. 28th

A Cuckoo Comedy

"Every One's A Bird"

They'll Say It's The Funniest Comedy They Ever Saw.

If laughs sold at a dollar each the Bank couldn't hold the money you'd make on this Bird of a Comedy.

Released Through

UNITED
PICTURE THEATRES of AMERICA Inc.
J. A. Berst Pres.

Produced by Mark M. Dintenfass

The Girl Who Made the Wink Famous

Released Dec. 14th

Cissy Fitzgerald

says

If your patrons don't laugh till their sides ache when they see my first Two Reel Comedy they're not human that's all"

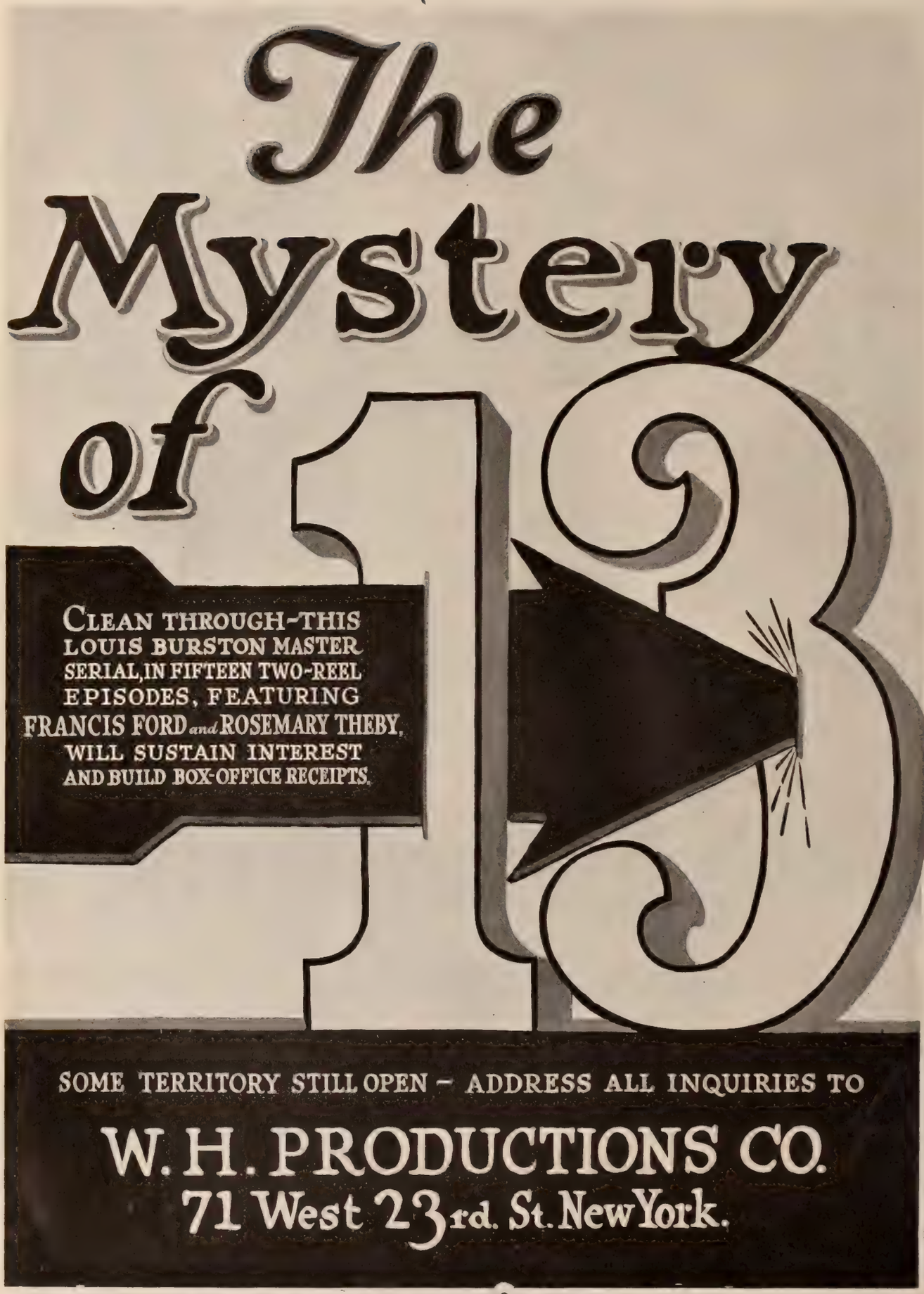
"CISSY'S ECONOMY"

is the picture she's talking about

Released UNITED Through

PICTURE THEATRES OF AMERICA, INC.

J A Berst pres.


The Mystery of 13
CLEAN THROUGH-THIS LOUIS BURSTON MASTER SERIAL, IN FIFTEEN TWO-REEL EPISODES, FEATURING FRANCIS FORD and ROSEMARY THEBY, WILL SUSTAIN INTEREST AND BUILD BOX-OFFICE RECEIPTS.
SOME TERRITORY STILL OPEN – ADDRESS ALL INQUIRIES TO
W. H. PRODUCTIONS CO.
71 West 23rd. St. New York.

MOTION PICTURE PRODUCING COMPANY *of* AMERICA

Incorporated 1919

398 Fifth Avenue New York City

Announces that it is producing a series of comedies at its studio, Dongan Hills, Staten Island, starring the well-known comedian

SAMMY BURNS

These comedies will be in two reels and will be released under the general title of

KING COLE COMEDIES

For Information Address

JOHNSON & HOPKINS CO.

398 Fifth Avenue

New York City

Finance *Capital*

Construction *Management*

Give Us Something Cheerful

is the cry of the strike weary and war tired public, not only in America, but across the seas. The war was a world war, and the world is sick of strife, hungry for a bit of sunshine and hearty cheer.

RALPH MORGAN
He brought cheer to thousands in "Turn to the Right"

The PENNY PHILANTHROPIST

has a name that is cheery, and two of the cheeriest stars, both in popularity and money value, the screen has ever known.

PEGGY O'NEILL
As "Peg o' My Heart" she made millions happy.

STATE RIGHT MEN!
FOREIGN RIGHT MEN!

Answer that cry for "Cheerful Pictures" with THE PENNY PHILANTHROPIST.

It is one of the most unusual, optimistic refreshing plays ever screened, with a punch in every reel and with two of the most popular stars of the day.

WE CONTROL THE WORLD'S RIGHTS. TERRITORY IS SELLING RAPIDLY, BOTH FOREIGN AND IN THIS COUNTRY. WIRE FOR YOURS.

ARTHUR S. HYMAN ATTRACTIONS
CONSUMERS BUILDING - CHICAGO.
FILM BUILDING - DETROIT, MICH.

W. G. McCOY, MGR. CHICAGO - C. O. BROKAW, MGR. DETROIT

TELEPHONE, HARRISON 2740 — TELEPHONE, CHERRY 866

IT'S A GOLD MINE

WHILE various wise heads in the motion picture industry have been discussing the important question of what startling changes will be seen in the photoplay of the future

GASNIER

has quietly taken time by the forelock and produced

The BELOVED CHEATER

starring

LEW CODY

In a style which will be imitated for years

ROBERTSON-COLE SPECIAL

We Believe In Advertising

A PICTURE THAT'S WORTH IT

A

Gasnier

Production

THE COMPLETE EXPLOITATION BOOK FOR EXHIBITORS IS LOADED WITH UNIQUE ADVERTISING AIDS ON THIS UNUSUAL ATTRACTION OF WHICH THIS IS A SAMPLE.

They are

Available at all ROBERTSON-COLE EXCHANGES

ROBERTSON-COLE

How Far Can You See?

Are you so blinded by the closeness of the city's streets — the glare of the bright lights — or the narrowness of the community that you cannot see the awe-inspiring spires of the great outdoors — cannot feel the call of the wild, untamed places of the earth?

ROBERTSON-COLE
PRODUCTIONS
"ASK THE EXHIBITOR WHO PLAYS THEM"

MR. EDWARD BOWES

MANAGING DIRECTOR OF THE WORLDS LARGEST
MOTION PICTURE THEATRE
THE CAPITOL
HAS VISION

he knows the business man — who sneaks off for a two weeks fishing or hunting in the wildest country he can find — or who would if he could.

he knows the wife and mother — who loves to dream of that splendid vacation. She has hundreds of booklets of wild and picturesque spots and she dreams and dreams, but always cannot go.

he knows the boy — and girl — whose vivid imaginations picture the unknown countries of far away.

HE GIVES THEM PICTURES MORE VIVID THAN THEIR DREAMS

ADVENTURE SCENICS

Available at all ROBERTSON-COLE EXCHANGES

ADVERTISING THAT HAS A WALLOP

MARTIN JOHNSON
Presents
THROUGH THE ISLES OF THE NEW HEBRIDES

A land where man eats man—where cannibals still thrive

One Col. Adv. Electro or Mat No. 11

MARTIN JOHNSON
ON
THE BORDERLAND OF CIVILIZATION

MARTIN JOHNSON
presents
LONELY SOUTH PACIFIC MISSIONS

WHERE TWO GOD FEARING MEN STRUGGLE FOR THE SOULS OF SAVAGES.

One Col. Adv. Electro or Mat No. 36

MARTIN JOHNSON
Presents
TULAGI-
A WHITE SPOT IN A BLACK LAND

Twelve white men daily risk their lives among more than 500 cannibals

Two Column Advertising Electro or Mat No. 3

ROBERTSON-COLE PRODUCTIONS
"ASK THE EXHIBITOR WHO PLAYS THEM"

BIG FIRST RUN THEATRES

LIKE

THE CALIFORNIA of San Francisco

NEWMAN'S THEATRE of Kansas City

The Best Theatres in every territory pay feature prices for this Unique Series and Exploit it as a Feature.

They know that features depend upon interest and not mere footage.

MARTIN JOHNSON
presents
SAVING SAVAGES
IN THE SOUTH SEAS

Where a lone white man seeks to tame the human tigers of the bush

Two Column Advertising Electro or Mat No. 19

SINGLE REEL FEATURES

Available at all ROBERTSON-COLE EXCHANGES

BESSIE BARRISCALE

Once in an age there comes a feature that so throbs and pulses with the life of the real, that one forgets it is a picture.

ROBERTSON-COLE PRODUCTIONS

"ASK THE EXHIBITOR WHO PLAYS THEM"

BECKONING ROADS

Such a feature is "Beckoning Roads." It has all the artistry, the strength of story, the powerful purpose, that made Jeanne Judson's book of the same name the sensation of the year.

Directed by
HOWARD HICKMAN

Produced by
B. B. FEATURES

Available at all ROBERTSON-COLE EXCHANGES

BEATRIZ MICHELENA

AND HER OWN COMPANY

in The Heart of Jvanita

Photoplay by
Capt. Leslie T. Peacocke
and Earle Snell
Directed by
George E. Middleton

A 100 Per Cent Fact

A hundred reasons may be given fo the popularity of a picture which i being presented by the leading ex hibitors of the country. One power ful reason is that it makes money for them and pleases their patrons The other ninety-nine are unneces sary.

Available at all ROBERTSON-COLE EXCHANGES

SESSUE HAYAKAWA

In The TONG MAN

ROBERTSON-COLE SUPERIOR PICTURE

Produced by
HAWORTH

Directed by
William Worthington

PATIENTLY he waits in the shadow of the joss house lantern. Then comes Ah Foy, (fat and placid), as he goes to pay reverence to the honorable bones of his ancestors. A shadow detaches itself from the denser ones of the lantern. There is the sharp whiplike crack of an automatic. Ah Foy falls. As swiftly as the smoke from the gun the denizens of the twisted street fade from sight—the shops are closed and barricaded—for this shot heralds the outbreak of another fearsome Tong War.

This hardly sounds like the gentle characterizations familiar to that exquisite artist Sessue Hayakawa. It is not gentle—it is the red blood—true to type depiction of that great mystery of the Orient—THE TONGMAN.

He is merciless—fighting tooth and nail for his tong until he is chosen to kill the father of the little chrysanthemum maid who has won his heart.

How he refuses to obey the mandate—how he—single-handed fights the whole tong successfully for the little maid he loves furnishes more thrills than are usual in a lengthy serial.

Did you ever grip your chair and hold your breath with fear that the gang is going to "get" the hero.

It takes clever acting to make you feel that way, doesn't it.

You are going to get the thrill of your life when you see Sessue Hayakawa in THE TONGMAN.

No greater characterization has ever been seen on the screen than Hayakawa's work in this Robertson-Cole Superior Picture.

SUPREME COMEDIES

FILMED BY THE
SOUTHERN
CALIFORNIA
PRODUCING Co
EXCLUSIVELY FOR
ROBERTSON-COLE

Teddy Sampson

Sparkling little stars of Filmdom that twinkle just as brightly as any of the heavy Planets are these rippling, laughing, joyous comedies. No matter what the feature, show them a SUPREME COMEDY and send them home pleased. ∴ ∴

Available at all ROBERTSON-COLE EXCHANGES

THE FIRST SERIAL DE LUXE

KING BAGGOT in "The Hawk's Trail"

with GRACE DARMOND and RHEA MITCHELL

Directed by W.S. VAN DYKE

Under the personal supervision of LOUIS BURSTON

Produced by
BURSTON FILMS INC
Longacre Bldg
New York

Distributed by
W.H. PRODUCTIONS CO.
71 West 23rd St
New York

They Say

Motion Picture News: "Louis Burston has caught his stride in standard serial production. The reviewer of The Hawk's Trail was entertained in spite of the fact that he does not care for serials. Can be counted upon to highly entertain any audience anywhere."

Wid's Daily: "From the point of view of the serial fan The Hawk's Trail should be a hit."

Moving Picture World: "The Hawk's Trail is bound to be a winner. Entertaining much dramatic action, well carried out by a notable cast. King Baggot acts convincingly. * * * in his different roles exhibits exceptional ability."

Exhibitors Trade Review: "The Hawk's Trail sizzles with exciting incident and a thrilling climax has a place at the end of each episode. Produced on an extensive scale. Settings in excellent taste. Keeps the gaze steadfastly watching the alarming incidents and leaves one eager to know how the story ends."

The Morning Telegraph: "The Hawk's Trail will offer more entertainment value than the average serial. It is more picturesque in setting and rather more actionful. Should commend itself to the box-office because of the construction of the episodes. The closing of each episode would seem to present a greater appeal to the spectator to see its successor than is usually found in serial subjects."

As a State Rights Feature "The Hawk's Trail" is the biggest offering on the market today. Choice territory awaits shrewd buyers. All communications answered in the order of their receipt.

J. E. WILLIAMSON

Originator and Producer of Submarine Motion Pictures

Latest Production "GIRL OF THE SEA"

PERCY and FERDIE
HALL-ROOM
WISH YOU
FOR THE BOX OFFICE
BETTER STORIES
BETTER PICTURES
HALL ROOM BOYS COMEDIES
DISTRIBUTED BY
JACK and HARRY COHN
1600 Broadway, N.Y.
A MERRY, MERRY CHRISTMAS
and A
PROSPEROUS NEW YEAR

A Big Money Make
and Ex

Murray W. Garsson

Presents

For the State Right Buyers

"The BLINDNESS of YOUTH"

A THRILLING love story, a mystery of the mountains and yet a modern society drama.

It has happened in your town

For Territorial Rights
Write or Wire
Murray W. Garsson Gen'l. M'g'r

FOUNDATION FILM CORPORATION
1600 BROADWAY
NEW YORK
Phone Bryant 4620

For State Rights Buyers
Exhibitors

Murray W. Garsson
Presents
A Supreme Picture Unique in Fiction

"THE BLINDNESS of YOUTH"

STATE RIGHTS BUYERS
AND EXHIBITORS

YOU must see this picture to appreciate its many tense situations, its many thrilling incidents, and above all its beautiful love story, based on a thrilling romance of the mountains.

For Territorial Rights Address

Murray W. Garsson, Gen'l Manager
FOUNDATION FILM CORPORATION
1600 Broadway New York
Phone Bryant 4620

A Picture you'll be glad to book

ON STATE RIGHTS

MACLYN

PHOTO LEOPOLD Director

THE HIGH SHERIFF By Irvin S. Cobb

Mr. Bingle By Geo. B. McCutcheun.

Mr. Potter of Texas By A. C. Gunter

Maclyn Arbuckle will soon appear in a series of Clean Wholesome American Comedy

SAN ANTONIO

SOUTH PRESA STREET

ARBUCKLE
PLAYS WHARTON
General

Squire Phinn
By
Holman Day

Welcome to our city
By
Geo. V. Hobart

Dramas along the lines of the County Chairman Round Up ~ Circus Man &c

Red Robbin
By
Fred Jackson

PICTURES CORP.
SAN ANTONIO TEXAS

→ THE PLEDGE OF GIBRALTAR IS A GUARANTEE OF SOLIDARITY!

→ A PRODUCING ORGANIZATION OF FIVE UNITS, ALL PROVIDED WITH BIG PLAYS!

→ GIBRALTAR PICTURES, 26 OF THEM, AND EVERY ONE WILL DO ALL THAT A LIVE-WIRE EXHIBITOR WILL EXPECT!

→ WE KNOW THE KIND OF PICTURES THAT YOUR PATRONS WANT—AND WHY THEY WANT THEM!

→ EVERY GIBRALTAR PRODUCTION IS BEING PLANNED FROM AN AUDIENCE STANDPOINT!

→ YOU WILL GET

ARTISTS WHO ARE **KNOWN** AS STARS, AND HAVE ESTABLISHED FOLLOWINGS!

AUTHORS WHOSE PLAYS HAVE SCINTILLATED IN BROADWAY'S ELECTRIC LIGHTS!

STORIES FROM BOOKS THAT HAVE SOLD HEAVILY BECAUSE OF THE SHEER HOLDING POWER OF THEIR NARRATIVES!

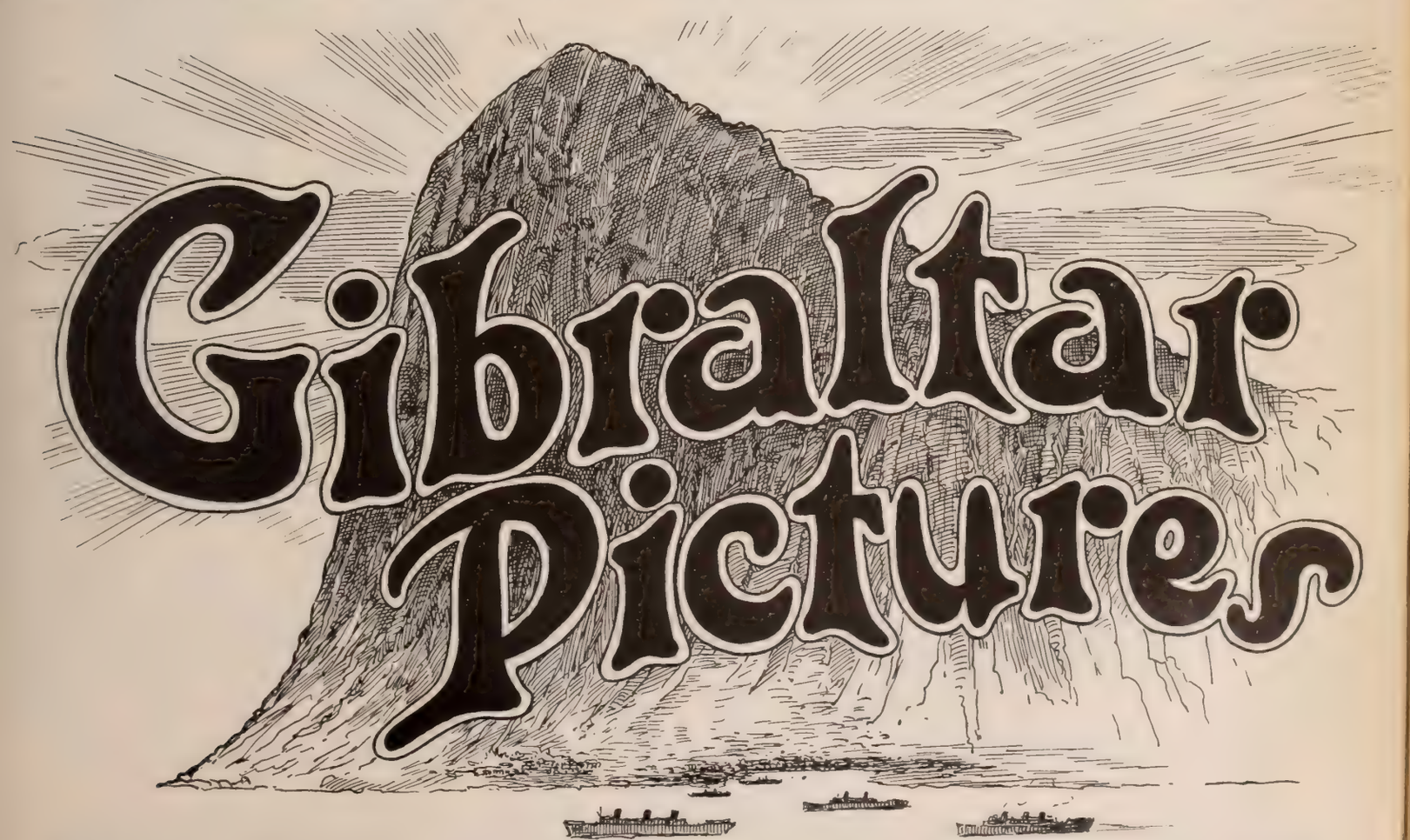
DIRECTORS WHO KNOW THE VALUES OF PICTURES WHICH AUDIENCES WANT—TRUTH, ACTION, CHARACTER, SPLENDOR!

→ GIBRALTAR PICTURES CANNOT DISAPPOINT **YOU** BECAUSE TO DO SO THEY WOULD HAVE TO DISAPPOINT **US FIRST!**

→ THIS THEY WILL NOT DO!

→ WE'RE WORKING 20 HOURS A DAY TO SEE **OURSELVES** SATISFIED!

→ WE'RE BACKING UP THAT GIBRALTAR GUARANTEE!



NEW YORK OFFICES
133-135-137 W. 44th ST.

ARTHUR F. BECK
EXECUTIVE

STUDIOS
CLIFFSIDE, N. J.

TO THE MOTION PICTURE THEATRE OWNERS OF AMERICA

ADVERTISING ON THE SCREEN IS A VERY SERIOUS PROBLEM. The exhibitor must, above all things, consider the rights of his patrons. No doubt there are pictures in which the advertising and the entertainment value are inseparably bound up. No other kind of pictures under this plan will be shown on his screen, because no pictures will be offered until they have passed the supervising committee, composed of exhibitors.

All industrial and educational films to be shown hereafter must be *controlled and supervised by exhibitors,* because they own the screens. Under no circumstances will the exhibitors delegate their rights to supervise their screens to any producing company whatever.

The burglar who is caught with the goods and offers to surrender part of his loot in exchange for a license to burglarize in the future is not an impressive figure morally or from a business standpoint.

Some of the producers who contracted with the big advertisers for the use of our screens without our consent are in the position of the man who has raised money by putting a mortgage on a piece of property to which he has no title.

DON'T SIGN ANY CONTRACTS THAT WILL MORTGAGE YOUR SCREEN TO ANY FILM PRODUCER. GET IN TOUCH WITH ANY OF THE UNDERSIGNED.

Under pressure applied by activities of the Screen Protection Committee, new propositions and offers more or less vague and indefinite, are being made to the exhibitor to induce him to mortgage his screen in the interest of individuals and film producing corporations.

Under the plan worked out by this committee, all money derived from advertising in the pictures shown in each state goes to the state organization for the exhibitors of that state to use as they see fit.

We, the undersigned, have no connection whatever with any alleged, or so-called, "national" exhibitors' organization.

MOTION PICTURE EXHIBITORS' LEAGUE OF NEW YORK STATE.

Sydney S. Cohen, Pres. W. H. Linton, Utica, Treas. S. I. Bermen, Sec'y. Jules Michaels, Buffalo, Chairman Executive Board.

MIAMI VALLEY EXHIBITORS' ASSOCIATION.

Ohio, Kentucky, West Virginia, Indiana. John Seifert, Pres. A. W. Kinzler, Treas.

NORTHWEST EXHIBITORS' CIRCUIT.

Washington, Oregon, Montana and Idaho. J. Q. Clemmer, Pres. and Treas. H. B. Wright, Sec'y.

CLEVELAND MOTION PICTURE EXHIBITORS' ASSOCIATION.

H. H. Lustig, Pres. Sam Bullock, Exec. Sec'y. W. J. Slimm.

AMERICAN EXHIBITORS' ASSOCIATION OF PENNSYLVANIA AND WEST VIRGINIA.

Fred J. Herrington.

KANSAS CITY EXHIBITORS' ASSOCIATION OF MISSOURI.

A. M. Eisner, William Flynn, Jack H. Roth, B. M. Achtenberg.

ILLINOIS EXHIBITORS' ALLIANCE.

George D. Hopkinson, John H. Frundt, F. W. Hartman, V. R. Langdon, H. Von Meeteren, M. O. Wells, Chicago; Joseph Hopp, Rock Island; D. M. Rubens, Joliet; Charles Lamb, Rockford; W. E. Burford, Aurora.

MICHIGAN EXHIBITORS' ASSOCIATION.

J. C. Ritter, George A. Harrison, Harlen F. Hall, Fred Rumler, John R. Odell, Harry Oppenheim, Peter Jeup.

SOUTH CAROLINA EXHIBITORS' LEAGUE.

George C. Warner, Pres.

NORTH CAROLINA EXHIBITORS' ASSOCIATION.

H. B. Varner, Sec'y and Treas. A. F. Sams.

LOS ANGELES (CALIFORNIA) THEATRE OWNERS' ASSOCIATION.

COLORADO EXHIBITORS' LEAGUE

EXHIBITORS' PROTECTIVE LEAGUE OF MINNESOTA, NORTH DAKOTA, SOUTH DAKOTA AND IOWA.

C. W. Gates, South Dakota, Pres.; E. E. Nemec, Minnesota, Sec'y; S. S. Picker, Michigan, Chairman Executive Board; P. W. Myers, North Dakota; J. C. Collins, Iowa; A. L. Robarge, Wisconsin; J. E. Gould, Minnesota; J. J. Larkin, Minnesota; S. G. Latta, Minnesota.

MOTION PICTURE EXHIBITORS' ASSOCIATION OF WISCONSIN.

H. J. Stoerger, Pres.; P. Langheinrich, Sr., Sec'y; E. Langmalk, F. C. Seegert, S. Bauer, W. A. Schoon, A. Dietz.

Arrangements with organized exhibitors in New England, the South, and other territory are now being completed.

Committee on Organization for Protection of the Screen

SYDNEY S. COHEN, New York, *Temporary Chairman* SAM BULLOCK, Cleveland, *Temporary Secretary*

Temporary Headquarters of the Committee, Room 708, Times Bldg., New York City

"Educational"—in 1920

SINCE 1915, "Educational" has followed the policy of "short subjects exclusively."

Pioneers then—and pioneers now, we lead in the production of single reel attractions.

The adoption of certain ideals, the establishment of certain standards, and the application of hard work, has brought about the world-wide organization of today.

This outline indicates the extent of "Educational" activities at the beginning of the new year. It illustrates buildting thus far completed—results that have been secured.

The next twelve months will see the growth of half-a-dozen "Educational" departments. The introduction of the new "Rotary" Portable Projection Machine is to be the first—and a fair sample.

We appreciate the splendid co-operation that has made success possible. To all our friends and customers—in every part of the world—we extend "best wishes, and compliments of the season."

J. W. Hammons

Vice-President and Gen'l Manager

December, 1919

EDUCATIONAL FILMS CORPORATION OF AMERICA

729 7th AVENUE NEW YORK, N.Y

The Largest Organization in The V

FIVE expeditions—seeking new material in various parts of the globe—are at work at the present time. Robert C. Bruce will supply twenty-six new "Scenics Beautiful." The Hudson's Bay Party are exploring Canadian Lakes, and the "Indian" and "Mediterranean" Expeditions, which are sponsored by the Interchurch World Movement, are to furnish a new series of unusual travel films.

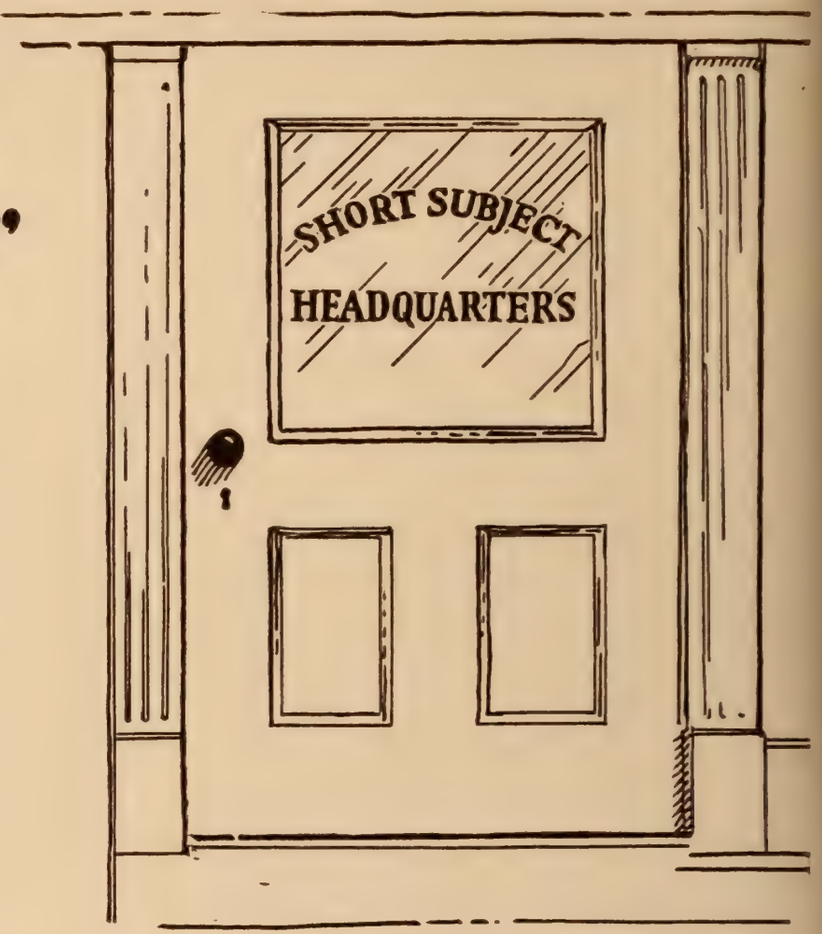
EDUCATIONAL·FILMS·COR

rld Specializing in Single-Reels

THROUGH the Far East Film Corporation—a subsidiary organization—"Educational" products are sold in thirty-four principal sales centers in foreign lands. In London, The Educational Film Company, Ltd., is located at 71, Wardour St., W.1. The General Laboratory is at Wilkes-Barre, Pa.; the Production Studio at Providence, R. I., and a European Laboratory is under way.

PORATION·OF·AMERICA

Your Nearest "Educational" exchange —



CELEBRATED PLAYERS FILM CORP'N
Chicago, Ill. Indianapolis, Ind. Milwaukee, Wis.

ELECTRIC THEATRE SUPPLY CO.
Philadelphia, Pa.

FEDERAL FEATURE FILM CORP'N
Boston, Mass.

BALTIMORE BOOKING CO.
Baltimore, Md.

FIRST NATIONAL EXHIBITORS' EXCH'GE
Pittsburg, Pa.

STANDARD FILM SERVICE CO.
Cincinnati, O. Cleveland, O. Detroit, Mich.

STANDARD FILM CORPORATION
Kansas City, Mo.

CONSOLIDATED FILM CORPORATION
San Francisco, Cal. Los Angeles, Cal.

GREATER FEATURES, Inc.
Seattle, Wash.

ARROW PHOTO PLAYS COMPANY
Denver, Col.

MONARCH FILM CO., Ltd.
Toronto and Montreal, Canada

These Attractions—

Robert C. Bruce "Scenics Beautiful"
Photoplay Magazine Screen Supplement
The Red Cross Travel Series
De Luxe Hand Colored Scenics
Black-and-White Cartoon Comedies
Ditmars' "Living Book of Nature"

—Now Booking!

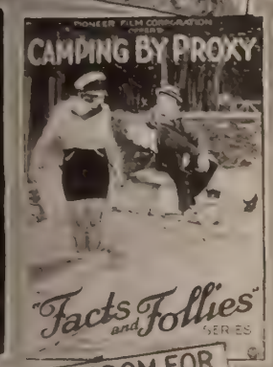
EDUCATIONAL FILMS CORPORATION

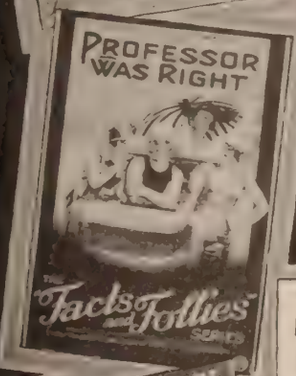
OF AMERICA

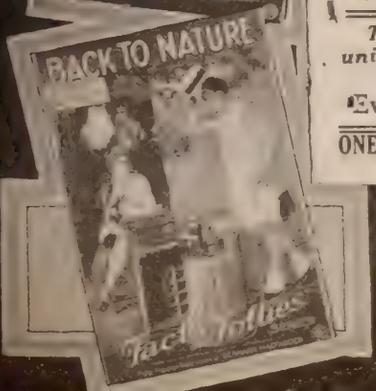
729 7th AVENUE NEW YORK, N.Y

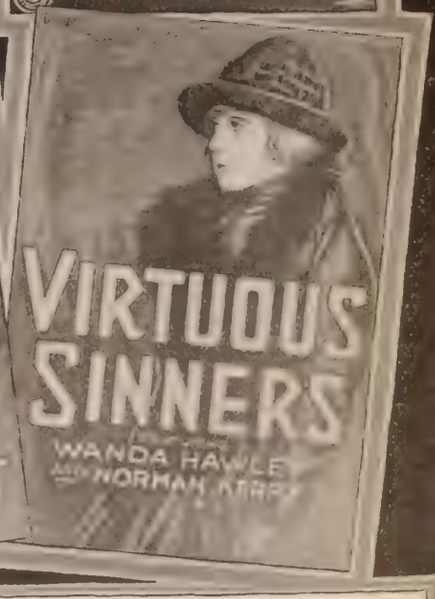
The STANDARD OF EXCELLENCE IN INDEPENDENT PRODUCTIONS

PIONEER ATTRACTIONS









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C. R. Beacham, Manager of the Atlanta office of the First National Exhibitors' Circuit, writes:

"In the 10 months we have been distributing Chester-Outing Pictures, using 2 prints of each weekly release, **we have had no complaints and not one cancellation.** Many exhibitors are now running their fortieth picture."

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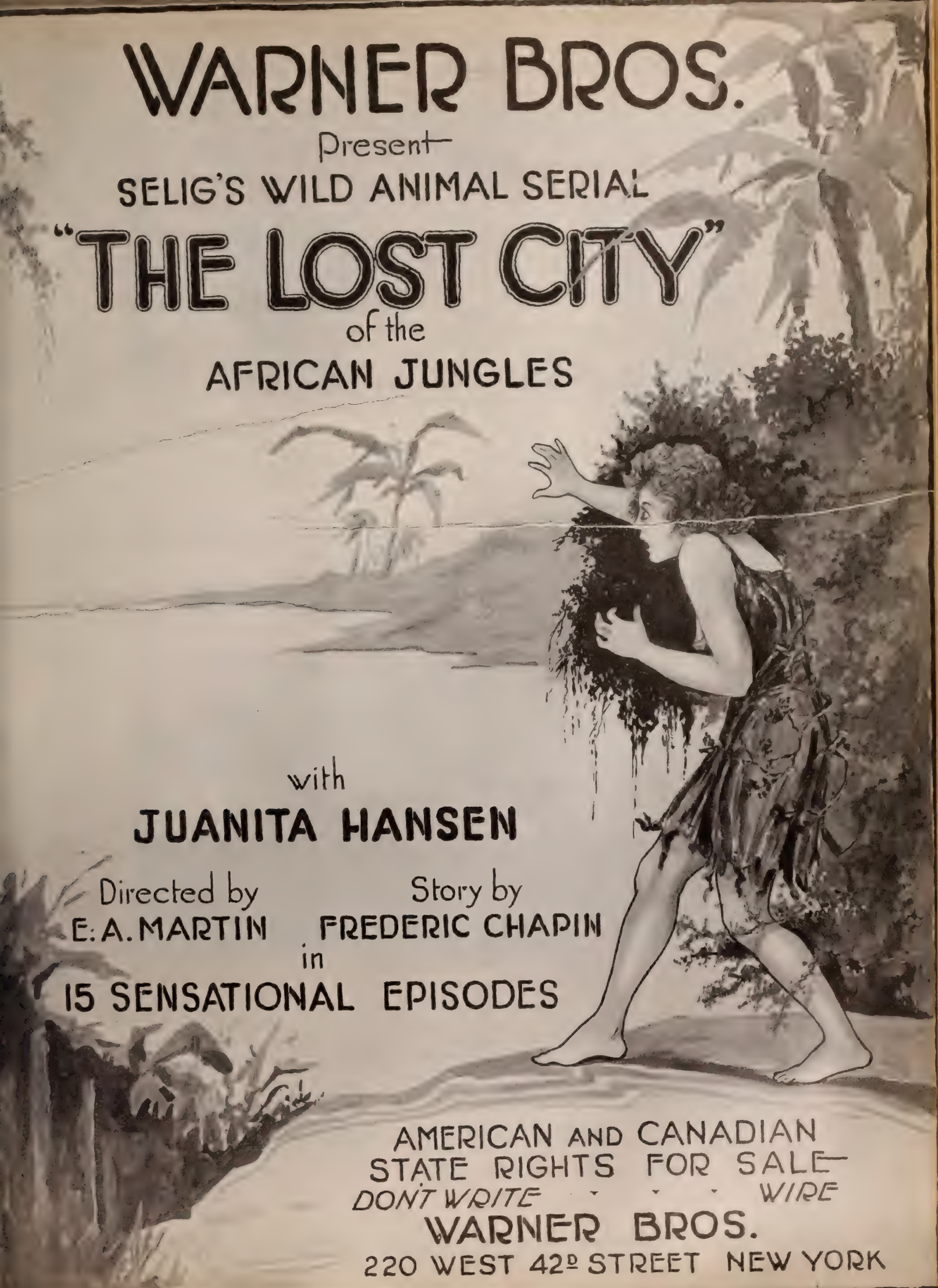

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Christmas Greetings

We are indeed at this Yuletide Season, deeply thankful for the manner in which the trade has accepted our product during the past year. ¶ It is with increased enthusiasm that we enter upon a new year with unbounded confidence that we are producing the best in art and photo-engraving. ¶ To all those connected with the industry we extend our best wishes for a prosperous New Year.

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"He paints the lily. He refines pure gold. He adds another hue to the rainbow. He works in an understanding way for those who understand."—Charles E. Hastings in the Exhibitors Trade Review, May 24, 1919.

"THE MOTHER AND THE LAW" "THE FALL OF BABYLON" "HEARTS OF THE WORLD"

For information concerning these Griffith Productions address

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I can extend to Motion Picture Exhibitors, is the assurance that in my 1920 Anita Stewart and Mildred Harris Chaplin Productions, I shall continue the policy of Big Star, Big Play, Big Director and Big Cast, that has won the enthusiastic Exhibitor support for which I am extremely grateful. In behalf of Miss Stewart, Mrs. Chaplin and my Organization, I offer sincere appreciation and best wishes for a "Merry Christmas and a Happy New Year."

LOUIS B. MAYER, President

Anita Stewart Productions, Inc.
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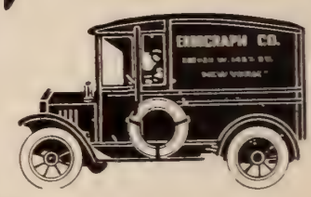

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Let's get down to business!

Don't wait for 1920 to be a "Good Fellow"—

Things are bound to happen only when you make them happen:

Opportunity *is* knocking at your door—but not because a new year is dawning—

Let's open it—let's go now!

Independent Producers

Make better pictures than you ever made before—if you hope to see more figures on the right side of the ledger

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Holiday Greetings

Write Us Now About Distribution

No matter how good your pictures have been selling—the Capital Film Company rank and file offers a co-operative wealth of possibilities you can never get *alone!*

JOIN THE CAPITAL SERVICE WHICH HAS BUT ONE INTEREST—

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W-E-M

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Consumers Bldg. Chicago

Notice To Producers

The *Palisade Film Laboratories* is booked to complete capacity business until February 1, 1920.

We are open for special release work after that date, and solicit the patronage of high class producers who are desirous of securing film of exceptional quality.

The *Palisade Film Laboratories* is without question

America's Finest Laboratory

and its work is shown on the screens of America's costliest theatres. The working forces comprise the greatest aggregation of film experts ever assembled under one roof, all under the direction of *Paul Ripley*, Superintendent.

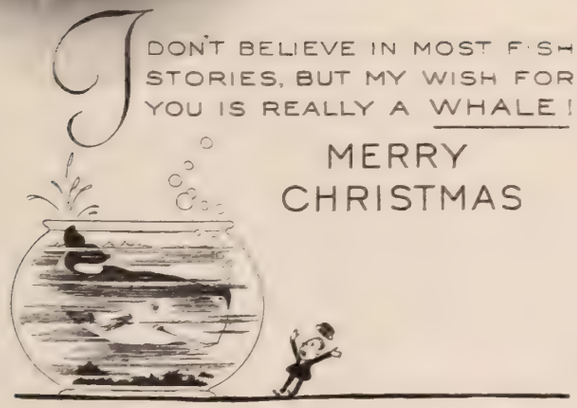
We are specialists in negative developing, and in combinations of exquisite tones and tints.

During the coming year we shall reserve the right to reject all printing if we find that negatives have been spoiled in handling before they reach our hands. We advise all producers to have their negative developing done at a responsible laboratory, either at the *Palisade* or some other where experienced men are entrusted with this important work.

Palisade Film Laboratories, Inc.

Palisade, N. J. (Opposite 129th St.) Tel. Morsemere 621

H. J. STREYCKMANS, *Managing Director* G. F. STABEL, *Genl. Sales Mgr.*



SAM ZIERLER, President & General Manager

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SIXTEEN-HUNDRED BROADWAY
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THE ALLIED PLAYERS

IN a Series of Splendid Productions, Representing Artists, Authors and Directors of International Prominence.

EMBODYING in its Vast Scope and Purpose the Fine Technical Skill of European Masters, Specially selected Companies of Popular and Experienced Artists, Stories and Plays by Famous Authors all working in happy unison under Expert American Supervision,

A HANDSOME Illustrated Brochure, intimately describing the First Year's Output of Twelve Productions, is Now in Press, A copy will be mailed on request.

IN THE FIRST INSTANCE ADDRESS

ALLIED PLAYERS

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NEW YORK

A Further Announcement—

To the Members of the

MOTION PICTURE EXHIBITORS OF AMERICA, INC.

FELLOW MEMBERS:

Last week I announced that one producer of Industrial and Educational films,—the Universal Film Manufacturing Co.—had agreed to pay Exhibitors for showing such pictures in the future; and to pay into the treasury of the M.P.E.A., Inc., a percentage of booking charges on such releases.

I thought at that time that I knew the importance of this arrangement to our members, but I was not prepared for the immediate and hearty responses, endorsements, etc., that have reached me through a flood of congratulatory messages, helpful letters of suggestion and promises of co-operation.

I want to thank you all for your hearty support in this great forward, progressive step toward equitable relations between you Exhibitors and the producers of Industrial and Educational pictures.

There is a demand for such pictures and no one can deny that this demand is being met by churches, schools and various organizations, or that—

The exhibition of such pictures outside of our theatres is hurting our business.

The public knows that such prints are to be had, and if the people cannot see them in their theatres they will go where they can see them. We Exhibitors know that the people have the last guess. We book our programs, but their success lies with our patrons.

The world is full of wonders and the public would rather see pictures of them than read about them. The public should be able to see the pictures it wants to see in theatres that represent your investment and mine. Include these subjects on your program and let the public decide how many and how often.

You cannot continue to exist by catering to one class. Consider the number of people who do not go to the motion picture theatres because they do not see there what they want to see. A varied program will attract more patronage.

Now that you are to be paid for showing an Industrial or Educational film of the Universal Industrial Department which bears the seal of our organization, the Motion Picture Exhibitors of America, Inc., you can safely vary your program more than formerly.

Remember that the M.P.E.A. will derive a revenue from such exhibitions too. And we need the money.

There are many things this organization can do if it has the money. For whatever is done requires money—for printing, postage, clerk hire, traveling expenses, etc.

As I said last week we are not going into picture production or distribution. We are going to protect and control our screens, our theatres, our patrons and our investments.

There is no coercion about this. You do not have to book a Universal or any other Industrial if you don't want to. No committee is going to decide for you what you should or should not book, but—

Every such picture worthy of your consideration will carry as a trailer the corporate seal of your own organization, the M. P. E. A., Inc.

Let's book these pictures under this arrangement and give them a thorough try-out. Industrial and Educational Films are with us to stay. If we can show them profitably let us do so. If not, let us find it out, quick!

My forty theatres are open to a thorough test of the plan.

I invite further comments and suggestions from our members.

Yours truly,

Alfred S. Black

President

Motion Picture Exhibitors of America, Inc.
65 Devonshire Street
Boston, Mass.

Frank Rembusch of Indiana, Secretary
Ernest Horstman of Massachusetts, Treasurer

VICE-PRESIDENTS

Marcus Loew of New York — *P. J. Schaefer of Illinois*
Harry Nolan of Colorado — *Jake Wells of Virginia*

P. S. My confidential letter explaining the details of payments, etc., is on the press and will be mailed shortly.—A. S. B.

B. A. ROLFE

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The Broadway Star and Favorite

OLIVE TELL

In a Series of Master Photoplays

Produced by the

JANS PICTURES, Inc.

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Foreign Rights Controlled by

EXPORT & IMPORT FILM CO.

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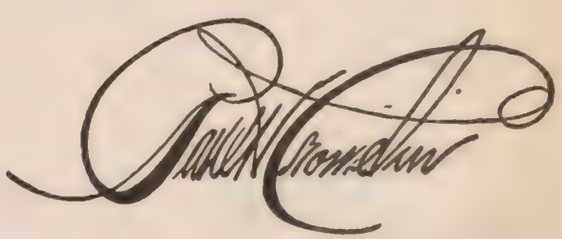
To our friends



INTER-OCEAN FILM CORPORATION

INTER-OCEAN BUILDING

218 W. 42nd ST. NEW YORK CITY

PAUL H. CROMELIN
PRES. & GEN'L. MGR.

"Active Operations of a U-Boat Against Shipping"

IN

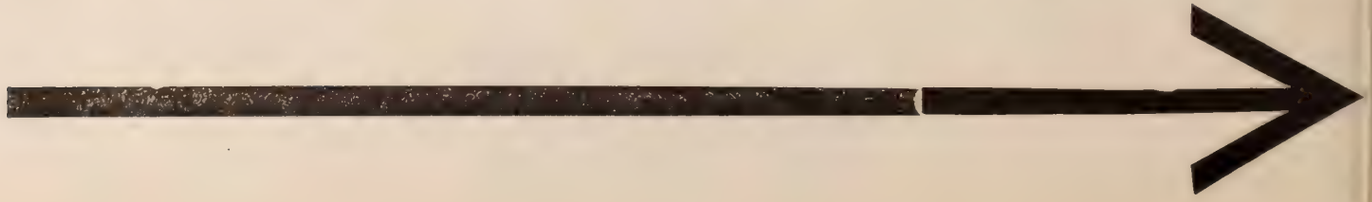
3 REELS

We hold and own the rights of the only original negative taken on board a German Submarine. It picturizes a Sub's activities against ships on the high seas during the war.

It went over like wildfire in England—it will do the same business here.

Has more thrills than are in forty serials.

FOR INFORMATION APPLY



Beware of Dupe Prints

We own and control the *Only Original Negative* of the exploits of the U-35, the German submarine which created havoc with shipping on the high seas. This is the only picture of its kind ever taken on the U-35. We guarantee Prints from the only original negative.

W. H. Productions Co.

71 West 23rd Street New York City

Independence at Last!

The First National Exhibitors Circuit, Inc., invites Exhibitors, great and small to share its power, Progress and Prosperity

The New Franchise Plan which makes a Motion Picture Theatre a safe thing to own

Benefits for Exhibitors

The new individual non-competitive franchises for all First National attractions will give exhibitors big money-making attractions at a fixed, fair, percentage of the valuation of each negative—thus eliminating the evil of competitive bidding between exhibitors and guaranteeing complete independence to exhibitor franchise holders. Under this plan the owner of the small theatre will pay a definite percentage, as will the big, first run man, while still retaining freedom of action so far as other attractions are concerned.

The holders of First National sub-franchises will have behind them the combined support of the entire nation-wide organization. The mighty purchasing power of several thousand theatres will guarantee an even better and more profitable line of attractions than that so far secured by the pooled buying power of the original First National franchise holders. And exhibitors know that, release for release, First National attractions have more than held their own at the box-office against all comers.

A Cash Business

Conducted by showmen who know the game and have made a success of it. The new plan will be financed by the box-offices of its franchise holders. This is a cash business. The public pays cash, the exhibitor can pay cash and the

Circuit will pay cash to its producers. The profits of the business will go to the exhibitors and producers who earn it.

Benefits to Producers

A new non-competitive distributing organization will be placed at the disposal of worthy producers. Non-competitive because the Circuit is strictly an Exhibiting organization. Producers can feel reassured in the existence of this great theatre organization.

The Circuit's policy of buying the best will be continued. Under the new plan of operation quality, more than ever, will be the demand made on producers.

Showmen for the Show Business

First National's phenomenal success has been the result of intelligent cooperation. There is no guess work about the new plan. Its success is already secured. Experienced showmen, exhibitors who have won success in the picture business and know its every angle, are at the helm.

We realize that our success is inextricably tied up with that of every independent exhibitor, large or small. Justice to all is our battle cry—Independence, our watchword.

We Invite Correspondence

Details will be mailed upon request and correspondence dealt with in the order received.

Write today to

The Exhibitors Defense Committee

Composed of members of

The First National Exhibitors Circuit, Inc.

Address Inquiries to
Exhibitors Defense Committee,
care First National Exhibitors Circuit, Inc.,
6 W. 48th St., New York City

DOUBLEDAY PRODUCTION CO.

Presents

VERA MACK

THE RODEO QUEEN AND CHAMPION

IN A SERIES OF 24 - TWO REEL

WESTERN

DRAMAS

Stories and Scenarios By WM. V. MONG

DIRECTED By L. S. McKEE

Release Date JAN. 15

NOW READY

"The Girl From Flanigans"

"The Woman Wins"

FULL of SNAP-ACTION and DARING

Release Date JAN. 15

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WESTERN DIVISION
WRIGHT-CALLENDER BLDG.
LOS ANGELES CAL.

THE EXPLOITS OF A GERMAN SUBMARINE V-35

RELEASED BY PERMISSION OF THE BRITISH ADMIRALTY

An Amazing Pictorial Record of Hun Submarine Warfare, taken from the Deck of the V-35

State Right Buyers

See Following Pages

For Every 100

MOST WONDERFUL PICTURE

The sinking of the schooner "Miss Morris." She carried a cargo of turtles

The U35 on the lookout for further victims

Exploits of German Submarine U35

THE ACTUAL SINKING

g American

THE CAMERA HAS YET GIVEN US

The S.S. "India" sunk in one and a half minutes

Captured Ships' Captains on the "U Boat" Deck

The sinking of the S.S. "Parkgate" after a running fight lasting six hours

The Most Sensational Money Maker of the Day

'he remarkable motion pictures taken from the deck of the German Submarine U35 as she estroyed ship after ship on the high seas have been released through the permission of the ritish Admiralty. They have startled the British Empire and people are fighting to see them. 'hey will unquestionably be the sensation of the hour in this country and are beyond doubt he best Box Office attraction on the market. Read what the British press says:

There should be no two opinions as to the success this wonderful little topical will meet with. No matter how full up the showman may be he should shelve something to give his patrons an opportunity of witnessing this film."—*Kinematograph Weekly.*

An astonishing Cinema record of the Exploits of a German Submarine, one of the most fascinating pictures ever made available."—*The Bioscope.*

A remarkable film—a revelation of the whole gospel of the submarine campaign."—*Daily Mail.*

We have seldom seen an interest film so packed with incidents as this. It is certainly no exaggeration to say that few two-reelers will prove of greater drawing power than this."—*The Cinema.*

'It is safe to say that of all films dealing with the war there has been nothing more thrilling. Germany is condemned by her own cinematograph records."—*Daily Express.*

'One of the most instructive films—we saw the torpedo discharged, we saw the doomed ship quiver as she was struck, we saw her later sink into the sea but we saw little or nothing of her crew or what was done with them."—*Morning Post.*

"Amazing pictures of U Boat at work—there is no question that the film is of absorbing interest."—*The Star.*

"Should be seen by every Briton as a tribute to the merchantmen who 'carried on' during the war."—*Daily Graphic.*

"Never before, probably, have moving pictures been obtained of the loss of a ship, at such close quarters. The film is extraordinarily interesting."—*The Times.*

"A most interesting film. You can see the gun fired, and you can easily observe the hits, for the ships seem quite close. The most remarkable sight of all is the sinking by a bomb of the three-masted schooner 'Miss Morris,' laden with turtles, some of which were brought on board the submarine. She fell gradually over on her beam ends until her sails were awash, and then sank, bow first, slowly and gracefully, as if she were a toy boat."—*Daily News.*

"A remarkable series of films—every one should see them for they show the leopard cannot change his spots."—*Daily Mirror. Front page illustrated.*

"Perhaps nothing that the war has revealed of the mentality of the German is quite so barbarous as the German screen propaganda of U Boat cruelties."—*Daily Sketch. Front page illustrated.*

State Right Buyers Wire for Your Territory, A Letter May Be Too Late

C. B. PRICE CO., Inc.

TIMES BLDG,, NEW YORK CITY

OF MERCHANT SHIPS

Warning, Exhibitors!—

THE failure of the United States Senate to pass the treaty of peace has so smashed the rate of money exchange that our European picture market is absolutely closed to us. It was the vast income from this market that enabled American studios to produce the finest pictures in the world; pictures which converted every class of people into movie fans.

Unless you immediately get busy and force the Senate to pass the Peace Treaty, one of two disasters is certain to befall you.

Either the manufacturer must cut his production costs to make up as far as he can for the loss of his European income, or he must pass the deficit along to you in the form of greatly increased rentals.

The first will kill off your patronage, reducing it to its early level, and force you to lower your admission price—and the second will kill off your profits.

This is not a dream—just use your thinker a moment and work it out for yourselves:—

* * *

DURING the war, when European production was closed down, we secured a virtual monopoly of the market. It means billions of dollars to us. England alone pays over $100,000 for one of our big pictures. $30,000 is a common price. The Continent is good for $50,000 more and has not yet reached anything like its capacity. That's for **one** picture. The total income of **one concern** for **one year** during the war, when European trade was only half alive, was nearly $3,000,000.

Could Mr. Griffith or Mr. Famous Players or Mr. Goldwyn or Mr. Big Independent Producer continue to buy twenty-five thousand dollar stories—pay fabulous sums to artists and directors and advertise their pictures for you in the Saturday Evening Post and kindred publications at $6,000 per page without the European velvet? Yes, they could—if you the exhibitor made up the difference. And that is the only way they could possibly do it.

The fall in the rate of exchange has made it impossible for Europe to buy from us. Our foreign film trade is dead. In the meantime Europe is wild for amusement. Theatres are packed and new ones going up everywhere.

And the only thing on earth that can brace up the rate of exchange so that trade can be resumed, is the extension of loans and credits to Europe, and this cannot be done until the peace treaty is passed by the U. S. Senate and the war officially ended. Simple enough but—

While we are waiting for the Senate to pass the treaty and restore our **necessary** trade, European producers are hustling night and day to get back the market for themselves by turning out better pictures. Several have imported American directors who will introduce American methods. Unless we act quickly the marvelous advantage we obtained during the war will be wiped out and there'll be only a meagre competitive market left.

Do you see what this means to you, Exhibitor? You will eventually pay the price unless you reopen our European trade **now**, while there is yet time to hold and develop it. But you must do your part. **Wire your Senator right now. Simply say that the motion picture industry demands the immediate passage of the Peace Treaty and sign your name and the name of your theatre. Have your employees and patrons do the same. If you don't know your Senator's name, 'phone your local paper or look in the World Almanac—but do it today. Make your message as strong as you like, and get it off to Washington P. D. Q. This action has nothing in the world to do with politics—the future of the whole industry is at stake. We are doing our part—do yours and do it now.**

Chester Beecroft

501 FIFTH AVENUE,
NEW YORK.

Motion Picture News

VOLUME XXI
NUMBER 1

DECEMBER 27
1 9 1 9

The New Year

¶ There is every indication that 1920 will prove a rip-snorting year for this industry.

It is already moving along with break-neck speed.

Some traditions are due for an upsetting; some new trade alignments will be made. Already there is considerable dust in the air and there will be more, as former trade edifices are levelled low, new ground broken and new buildings erected.

This is the time of the year to indulge in forecasts, to step lightly upon the threshold of the new year and telescope the horizon.

Never before has the opportunity been so interesting.

We are inclined, first of all, to be most optimistic, like Mr. Schwab who outlines a broad prosperity for the country after some nearby rapids and whirlpools have been safely passed.

The picture business, we believe, is more certain of prosperity and less liable to temporary relapses than other industries.

Secondly we cannot but see ahead of us an open market; and that means healthfulness for the industry at large and opportunity for each unit and individual, through independent effort and fair competition.

¶ What have we to start with?

First, there is the influx of large capital. The largest financial houses in America are now, directly or indirectly, heavy stockholders in pictures and picture theatres. Opposing this move, other factors in the business are increasing their capital from within the picture business, which has been exceedingly prosperous.

In any event we have entered the big industry class. Whatever else this new capital may signify it means bigness and power because money has this power. We shall move forward with bolder strokes, not the least of which will be national advertising, direct to the public, and done on an ever increasing scale.

Secondly, we shall have international growth and competition.

We have been making the world's pictures, with comparative ease. Great Britain now proposes to do just this, and France and Italy will soon enter the lists. They will even go after our own home market.

This new and spirited competition also means growth. It means better pictures and broader markets. The best and truest force back of the picture, be it always remembered, is competition—the competition not alone of the best minds of this country but of those of the world. It is just this spur and this indispensably that makes for higher art and greater breadth and truth of expression.

So to be true to our ideals, to be true to the picture, we want open competition in the making of pictures not only here but throughout the world.

Another big factor under way this year is the picture in the church. Fourteen thousand community centers in this country have taught the church that the people prefer pictures. And the church proposes to have pictures. There is a vast reorganization on within the church, of which, perhaps, the new interdenominational movement is the most striking sign; and in this reorganization pictures will play the uppermost part.

Here is a force to reckon with. The picture is too powerful to be circumscribed. We cannot hold it to our dramatic field any more than you can limit type, for instance, to fiction. What effect then will the church have upon the present production and exhibition of pictures; what new alignment will result?

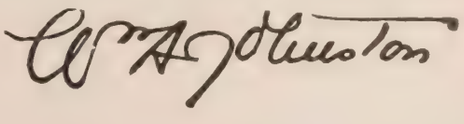
¶ To revert to our present business, we believe that the most important developments, this year, will be:

First, quality in production. Fifty million people in this country are mostly asking one question of the picture: why can't it be better? And we who make them know the one answer: we can't make them better when we make so many.

There will be many more producers this year. They will come from the ranks of directors. Each will make fewer and better pictures, not alone for art's sake but because it is as plain as the nose on your face that these are the pictures that make money.

Secondly, there will be a cooperative tie-up between producers and exhibitors. Some will laugh at this: but the long-headed ones, in each group, know that it is inevitable. The business has grown big and beyond the petty distrust and antagonism of the past. Those whose trade interests are identical are eventually drawn together As with manufacturers and retailers in other businesses so we shall have dealer cooperation in this.

If only this important result is accomplished in 1920 the year will stand out in our trade history.



In An Editorial Vein

A New Note in Trade Paper Service

IN this issue we present a census of the leading dailies of this country, with brief information pertinent to their cooperation locally with pictures and picture theatres.

This census is the result of our direct contact with these papers for the past several years, in an effort to bring the picture and the newspaper closer together in each other's interest.

In the beginning there was little cooperation. Except for Seattle and a few other outstanding cities the newspapers held aloof and there was a general misunderstanding of the structure of this trade and of the large part the photoplay must surely play in newspaper circulation and advertising.

In a series of exhaustive articles covering the leading cities of the country we reviewed the local papers and gave straight from the shoulder comparisons, criticisms and suggestions.

In several important instances these articles resulted in the establishment of photoplay departments. Others were enlarged and improved. We conducted, in this connection, a service department, and supplied a number of newspapers directly with photoplay material.

In the beginning we made a special effort to place Motion Picture News in the hands of the newspaper photoplay editor. Many will testify how freely news material from its columns is used. Later we issued the Studio Directory, largely for the newspapers, so that biographical material on the photoplayers would stand at the editor's right hand throughout the year.

As exhibitor advertising was developed we added the "Complete Plan Book" with full advertising material in each feature release. With this important new feature we got the "News" into the business office of the newspaper so that advertising layouts and copy could be prepared for the exhibitor. We urged, through correspondence, upon each newspaper, the establishment of a service department to do this work well and regularly. Several large dailies have reported to us their success in this respect. One Eastern daily, by this means, raised its theatrical advertising from $6,000 to over $50,000 a year.

Today Motion Picture News and its Studio Directory serve three hundred and fifteen dailies in one hundred and twenty-nine cities with a gross circulation of nearly nine million.

It has been a big, sincere effort and we are proud of it. The full story will be told later in these pages. We only claim, in this important effort toward national publicity for pictures, the part a trade paper could play: but the work we have done to this end was, and still is, a new note in the entire field of the trade paper.

In 1914 we welcomed editorially the first advertising campaign on pictures direct to the public. Today, when this has become established as one of the biggest and most constructive elements in the advancement of the picture, the "News" is a central factor in the work.

* * *

Some Good Things Coming

THERE'S one good thing about Holiday Numbers. The last minute "crowding" operation that attempts to cram into an issue already too bulky for mail comfort always holds over a lot of material that brightens up the following issue.

Next week, for instance, we will publish a letter from Carl Laemmle on the "key city" problem that will start more fun than a Tipperary fair.

A number of letters are on hand to add fuel to the percentage discussion; Sidney Cohen is with us in warm approval of the "Don't Be Buffaloed" editorial.

Investigations by First National have resulted in an article on the average length of film runs that is both concrete and interesting.

Yes, there are lots of good things in store for next week. And, maybe, a surprise or two.

Pro and Con on Percentage

FEW editorial topics of recent months have elicited interest equal to that aroused by the Motion Picture News discussion on the subject of percentage booking.

Manufacturers and producers are quick to arise at the call of "Percentages!" Realizing that there is at present a vast discrepancy between the gross amount paid by the public for screen entertainment and the sum that finally reaches the producer, they would appreciate any step that lead toward a better "split."

Exhibitors are equally willing to express their opinions on percentage—but they are of one mind in saying that no method of percentage booking now in vogue offers an opportunity for universal adoption.

Isn't it possible that from somewhere in the army of exhibitors and producers we can secure a concrete suggestion towards a basis of percentage divisions?

In the old days of the "legit" the basis was almost standard. "Sixty-five; thirty-five," was common, and variations depended solely on the drawing power of certain stars. But overhead on the "op'ry houses" was at a fixed minimum; the legitimate producer paid for bill-posting, he supplied an advance man, little was asked of the theatre manager except his house.

Also, it must be added, the overhead of the producer of "spoken drama" attached itself in large size to each performance; the picture producer can split his over some half-hundred or more prints—and "the foreign market."

The owner of a picture theatre faces different problems. Advertising costs vary as widely as the poles; house overhead must in some cases include symphony orchestras and soloists, in others it calls for no more than a few salaries.

What is the answer?

Will it ever be possible to reach a standard basis of percentage booking?

Let's hear from our readers. They are the fortunate possessors of the "box office angle" that must always be kept in mind in discussing this problem.

Percentage is coming. It is inevitable. Until it comes, some exhibitors will continue to hold the bag for more fortunate managers who are able to "dictate" rentals; some producers are not receiving their full reward.

Percentage is the only solution. And the solution to percentage can only be reached through open discussion from all sides; free airing of all angles.

"Let's start the ball rolling!"

* * *

Of Interest to All

EXHIBITORS are as vitally interested in the accomplishment of an early declaration of peace and the consequent opportunity to solve foreign exchange problems as are the producers.

Continued crippling of the foreign market can have but one effect—a reflex of added expense on the domestic business. Speedy opening up of the world market will furnish grounds for a readjustment at home.

It is well worth the while of every exhibitor to write a letter—or a telegram—to his representatives in Congress urging the early ratification of the peace treaty, with or without reservations. The question is not one of politics. Let the politicians bicker and swap as they please—so long as they finish their job.

Write your representative: "Business demands an early peace. Business will take care of readjustment problems if you will take care of business. Let's have less politics; or else we'll have fewer politicians."

Film Personalities

WELL, it was a live and sizzling week, boys. To start with we had two joyous jobs combined in one—the return to the large size page and an honest to goodness Holiday Number, overflowing with advertising and crammed with text.

Remember last year's holiday season?

Wasn't it tame compared to this year's festive period?

Why some of the pessimists in our midst were declaring that "the picture business is finally settling down."

Oh, boy! If this is settling down show us to a sanitarium!

A year ago one company seemed to have most of the first runs, most of the stars, 'most everything. Today—every single company seems to have more first runs, more stars and more of everything coming their way.

And cries of battle rend the air.

Yea, verily, if this is settling down then Lubin will soon be releasing through the Big Four.

* * *

HONEST—cross your heart—aren't you glad to see the large size Motion Picture News again? Didn't you sort of "forget" during those weeks in the small size just what the weekly visit of Motion Picture News used to mean?

Getting back to the big sizes makes us feel great because we realize every minute that we are able to give you so much better service than we were forced to during the strike period.

And say isn't it some feat to come back with a two hundred and two page advertising week?

Is it any wonder that we say "it has been a live and sizzling week!"

Two hundred and two pages! That's "Covering the Field."

* * *

SOME of the fun of the week was due to our own thoughtlessness. In an idle moment we dashed off a letter to the press agents daring them to send us their organizations' Christmas greetings and forecasts—and to keep their screeds within a hundred words.

The emphasis in the dare was laid on *the hundred words.*

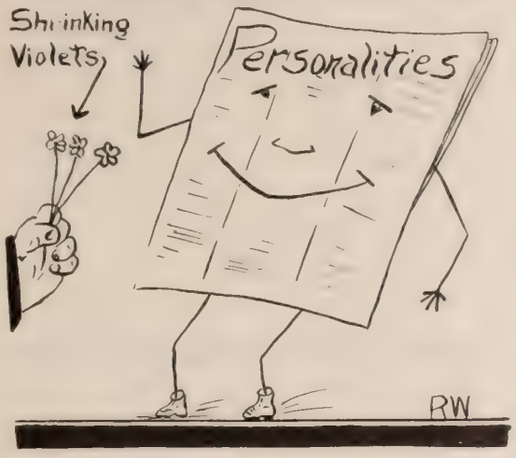
What a hornet's nest we stepped into!

We should have known better—after a period of motion picture blue-penciling that is approaching the ten-year mark.

One hundred words!

Gosh, what trouble we started! "Bill" Yearsley "spoofs" us in his reply to the effect that we used one hundred and sixty-three words to request statements limited to a hundred.

You don't know the worst, Bill. It took us two thousand and sixty-three words over the telephone to convince some of the boys that we meant what we said.



As the official "ballyhoo" page of the NEWS we hand ourselves a Christmas present

They couldn't believe it.

All except Randolph Lewis. "Randy" called up to say that he had only used thirty-one words and was willing to donate the balance of his hundred to a home for crippled rewrite men.

Joe Reddy was so overwhelmed with "Randy's" unexpected ability to compress words into space that he went out and bought his boss a leather medal.

* * *

YES, that hundred word idea sure did start something in the way of action. Lee Kugle wanted to know if we could use a hundred words that didn't even mention the name of his company. Before we could recover he countered by saying, "Of, course, the name of the company will be in the heading and the signature, won't it?"

Then we knew that he was only fooling us.

Ralph Block hit us with gentle Goldwyn sarcasm. After we had used a typewritten page to make our dare he countered with this thirteen word message: "Enclosed please find response to your 'dare.' It is just one hundred words."

Joe Kelly countered from Hallmark with a plaintive note: "It's the toughest job I have been assigned to since signing up with Frank G. Hall and leaving the Royal at 'Empy' News. After a dozen or more return dates with the Underwood, I have succeeded in holding myself and Webster down to less than a hundred words."

John P. Fritts, of Realart, looked on the matter in a different light. He wrote: "Your hundred word leash does not embarrass the new Realart puppy. Like all aristocrats and well-bred canines he was taught early in life to come to heel promptly when ordered."

After which he added:

"This Realart puppy has had a very happy and prosperous babyhood and the hunting has been fine indeed. As old Father Time swings into 1920 the young thoroughbred hopes to gain his mature stride in stalking big game. So, by the time the New Year wanes, there should be a record number of pelts decorating the walls of the home kennel. And flashing across the ethereal blue, just overhead, may be discerned the true Realart spirit, so well exemplified by 'The Girl in the Swing' as being over and above all.'

* * *

BUT we'll say that the boys finally came through. Which only goes to show that even though their newspaper days are some distance behind they can, under pressure, get back in memory to the city editor days.

Some came through under the hundred word mark; others crept over. Sam Palmer compromised with his conscience by sending a photo of Al Lichtman along with the statement.

All things considered, we feel that a score card is necessary. So here's the dope on the scribes and the number of words they needed to reach the nineteenth hole. One hundred words is par.

Randolph Lewis	32	Sam Palmer	136
Harry Reichenbach	119	Lee Kugel	166
Ralph Block	100	Joe Kelley	88
S. S. Hutchison	118	J. P. Fritts	122
Rothacker	111	L. Mayer	94
B. M. Conlon	92	Robertson-Cole	115
C. L. Yearsley	100		

Harry Reichenbach had the nerve to send his forward with the statement that "enclosed is the effusion you requested."

The idea of a hundred word "effusion" from Harry!

* * *

WE feel rather tickled to give you that thirteen-page newspaper directory with this issue. Those who have seen the advance proofs have cheered us with their praise.

There's only one regret we have about the whole job. And that is that "Bob" Pritchard is not still on the NEWS when this evidence of service makes its appearance. Pritchard it was who instituted the investigations that made the directory possible and who carried on his shoulders the arduous labors incident to the first stage of its preparation.

Some day we are going to get "Bob" Pritchard to take a few minutes off from his Allen circuit job and review for us the early days of the Service Bureau's work to increase newspaper cooperation. The job is still being carried on, but it was in those ice-breaking days that it was particularly trying.

* * *

NOT having a Sporting Department we are considerably handicapped in covering one of the snappiest news stories of the week. But we can always fall back on the "ticker." That stepbrother of the flimsy reports it this way:

(*Continued on page* 152)

Abe and Mawruss Go

Montague Glass presented Abe and Mawruss with two weeks leave of absence to enjoy the holidays. Being business men—you know how it is—they sought ad interim salaries. And we had the jobs.

'Go out and interview the film magnates," we said. "Ask them what they think of the coming year and what they know about the past year. Get plenty of facts—and don't accept any photographs. Our readers know the photos so well they are calling us names."

So Abe and Mawruss fared forth. And yesterday they met in front of 729 to talk it over.

¶ "This fillum business," says Abe, "is just like the cloak and suit game, only the styles change twice as fast. Just now Wall Street cut on the bias is all the vogue, while cooperation trimmings is affected by many of the socially elected."

"ABE," said Mawruss, "this here interviewing business ain't what it's cracked up to be. Nu, I know why it is these here trading papers ain't always got it no more pep than an exchange *schnorrer* making it an allowance on a rental, because, y'unnerstand, it rained the night of the show und besides the print it didn't arrive for two days, which was Sunday, yet, and the city was Albany.

"There, Mawruss, y'know, Sunday shows is against the law, und so there ain't no Sunday shows. *Aber,* when it comes to perhibition Albany is just so thirsty as the United States. Which, Mawruss, as a regular reporter might sagt it, only goes to show that 'Laws is laws except.'

"*Aber,* Mawruss, your interructions has got me far ge-moved from my subject. I started to say it *nu* I know why those trading papers sometimes look so dead as the Gotthem Film Corporation.

"Mawruss, s'helpme, jeder one of them there magnuts I interviewed met me with arms as wide open as some fillum company's booking was going to be zwei months ago only nu it ain't. Rightaway, Mawruss, they *sagen mir* everything. They tell me how old their youngest two-year-old boy is, what is their wife's middle name, why their mother-in-law she would rather eat in resterants when she ge-visits New York, und when the company passed the last dividend. Sometimes, Mawruss, they even tell me why. Everything, Mawruss, they make to me so plain as your face.

"*Und* then—Mawruss? *Then?* They lean over and touch me on the arm—ya, gemis, sure I'm watching mein watch—aber, they smile und sagen: 'Now don't publish a word of this. Under no circumstances, not a word. This is confidential.'

"Can y'beat it, Mawruss?

"Und then, Mawruss, they tell it me something what I could publish mit full permission und maybe a photograph. Et was, Mawruss, this part would be alright only you know it by heart und you ain't knowing so much of anything at that.

"Nein, Mawruss, this interviewing business ain't no joke, not near so much as some trading paper house ads. The first magnut what I met, Mawruss, was Lewis Selznick. Right here on the spot where you stand I meet him. Und such a welcome!

"'You're a damphool,' he says, Mawruss. Can y'beat it? Und he proves it to me! Ya, Mawruss, if you had been there he'd proved it twice alretty.

"Aber, Mawruss, I know he don't mean it. In my case he couldn't. Besides, Mawruss, I like it this here Selznick. He is frankness personated. Ven some of these other magnuts they give you a pain mit their mystery, Selznick he's a refreshment relief. He speaks right out, Mawruss, from the heart. He don't care if it is in meeting oder in conference he speaks right outright. If you fight him back he likes you for it. Only, that ain't good-nature; it's charity. He's got you licked before you gemenced. When they invented poker, Mawruss, Selznick he had the patents out alretty.

"He says to me for the interviewing: 'With Selznick, Select, Republic, National Theatres and Selznick again to take care of I ain't got much time for interviews. Only this I tell you, the year just past is only the beginning; the year coming is just the start of the finish—and it won't be mine. Outside of that I ain't got nothing to say. Except, perhaps, if you want to buy something. That is a different question. Anything you want to buy, I got it to sell. Good 'big' pictures; good 'medium-sized' pictures; good advertising; good stock. What will you buy?'

"Und then, Mawruss, just because I'm working now on a trade paper and ain't never got the geld to buy anything—then, Mawruss, he says again, 'Don't forget, you're a damphool.'

"Just as if I could, Mawruss!

"The next feller I meet, Mawruss, is Mr. Zukor. In front of Mr. Loew's New York teayter it was I met him. Right away, again, Mawruss, I get in bad. Mr. Zukor he is counting something, only I don't know it, und when I ask for an interview he gets all balled up. The stock market ain't recovered yet from my effects. Right up he speaks: 'I deny it. I ain't bought the Astor Hotel for a theater. Mr. Loew can have his New York; I got my Putnam Building.'

"What it is about, Mawruss, I don't know no more as you. Und I ask him to interview on what he thinks of the past year—only to tame it down for publication—und he says, 'Selective booking is here to stay. And it's a good stayer. As to the future, that will take care of itself. We'll help it a lot with National Advertising, and I see that lots of the fellers who used to say I was crazy with National Advertising are now boasting that they are crazier than I am about it. Outside of the craziness there ain't anything in the picture business to talk about. Only don't forget Selective Booking. Some people have.'

"Which, Mawruss, ain't much of an interview to give that there news editor. Still another place I didn't have no more luck than a tank town exhibiter who expects his serial episoders from the exchange in ein, zwei, drei order. Aber, Mawruss, y'know it ain't never so. There are in this country nineteen million three hundred and seventy-nine thousand peoples and some exhibitors who think that the villain is *immer* killed along about the fifth or sixth episoder und the rest are just added on to make it harder yet.

"One teayter, Mawruss, in Arizona, finished 'The Adventurings vun Kathlyn' seven years ago und they ain't even played the first episoder yet. Und the exhibitor is so sore, Mawruss, he says if the express company don't find the fillum soon he'll cancel his General Fillum Service und go over to Mutual. Und if another summer visitor don't come through his town soon with a copy vun a trading paper he'll write a letter to J. J. Kennedy about his rotten treatment.

"Aber, Mawruss, I started to tell you about my hard luck on the next interview. In Mr. Hodkinson's office I found such a busyness, Mawruss. Mit his left hand he was writing a history of the film industrious; mit his right he was reading thousands of exhibitors letters, which sagen, 'You told 'em so!' On the other hand, Mawruss, he was smiling so broadly mit the prospects und the outlook that I saw there was no more time for an interview than there are idler days on a Chaplin print.

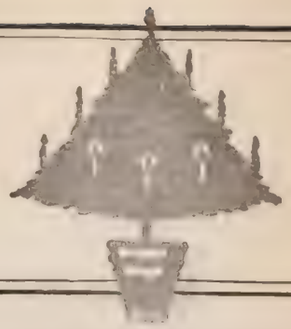
"On the way out I stopped in Fred Warren's office, und there it was worser. 'Interview?' *sie sagen.* 'I ain't got no time for interviews. I'm selling products, not interviews. Product, product, product!'

"Since I ain't no customer, Mawruss, I back out quick. Just so quick as a fillum salesman after the dotted line has been decorated alretty. There ain't no more talk needed, enough is *genug.*

"Down Fifth Avenue I walk, which ain't no place for a fillum schnorrer only it's get-

(*Continued on next page*)

Interviewing For Us



ting more so. Und who should I meet, Mawruss, faced to face, but Mr. Goldwyn.

"'Save me, Mr. Goldwyn,' I beg him. 'Give it me an interview. So far I've been working all day und I've had so much luck as an Irisher salesman in Cincinnati.'

"'Sorry,' says Mr. Goldwyn, 'but I ain't got time for interviews. Mr Du Pont and I are going up to see "Jinx" at the Capitol. If we like the picture as well as exhibitors do we may buy the theatre. You never can tell. Pictures, theatres, Wall Street, authors—they all look alike to us if we like 'em. Do you know of anything I can say to make Zukor mad? If you think of anything wire it to Sid Grauman. And send it collect. I dare you to use a hundred words. Good-day.'

"I give it to you, Mawruss, word for word. There I stand on Fifth Avenue mit the day gone und not an interview yet. Aber, Mawruss, that Fifth Avenue air is great for thinking. I think a lot there, Mawruss. Ya, I know you wouldn't believe it, but it's true even if it is uninteresting. I think at least once or twice there."

"Und one thing I think is this, Mawruss, the fillum business is just like the cloak and suit game only the styles change twice as fast. Just now Wall Street cut on the bias is all the wogue, aber, cooperation trimmings is very much affected by the socially elected. Just so quick the styles change. Only the other day it was Open Market fronts, mit closed backs. Onced y' had to say 'Advance Deposit' und yell in a loud tone oder you couldn't get admitted to society. Now there ain't no more adwance deposits, instead the exhibitors are using the same money to buy stock and get it a dividend.

"There I stand on Fifth Avenue, Mawruss, muttering Wall Street, cooperation, assosinations, und more Wall Street und who walks up but J. D. Williams.

"'Wall Street,' he sagt, like a bull in the automat, 'Wall Street? There ain't nothing to it.'

"I agree with him. Nur, I think that street has a good press agent, und if Hester Street hired the same guy we'd been making money yet. Aber, Mr. Williams he comes it back at me:

"'We exhibitors und the exhibitors are going to smash Wall Street higher than a kited fillum stock,' he continuates. 'You can let them have their Wall Street, just so long as we got it the Main Streets. There's more real money on the million Main Streets than Wall Street ever used fer incorporation papers.'

"Mawruss, he's gecited about it. So much I walk down the street talking to myself. Just as I'm sagen I must get it a first run on Wall Street for our new serialler I bumps into Dick Rowland. He hears me und he laughs. Mawruss. Right at my face, he laughs.

¶ "Abe," says Mawruss, "that feller what prophesied the end of the world is in bed mit a lot of fillum fellers. But you and me knew it was too good to be true. We couldn't get such a favor of a booking mitout advance deposits und y'know it."

"'Rats,' he sagt. 'Und more rats. I'm spending my time making it pictures, which don't leave no loft space for high financings. If y'know where there is it another Nazimova let me know. I will gepreciate it. Only be careful mit your spelling. Petrova don't spell it Nazimova. Not by a damsite. Good-day. I got a lunch mit Maxwell Karger to find it what kind of Nauseated Iron tonic this here Overhead takes. So long.

"From Rowland I go away, Mawruss, fulled mit optimism and good cheer. This here feller Rowland, he's so snappy und free he always makes you feel so good as an Oshkosh exhibitor mit a personal appearance of Charlie Chaplin, und Mary Pickford waiting in the audience in case Charlie he don't show up.

"I feel so brave, Mawruss, I tackle Pat Powers mit a leading questioner. 'Pat,' I sagt. 'Do you believe in equity in the fillum business?' Up rightaway he roars, Mawruss. Then he smiles und says, 'Take this thought home to your sister's grandchildren, "All the raw stock in the fillum business ain't taxed by the foot."'

"What he means, Mawruss, I don't know. I am still wondering about it when I walk into Bill Fox's office. There, Mawruss, is a madhouse of industry. Mr. Fox, Mr. Sheehan, Mr. Robbins, Mr. Zanft, Mr. James, oy, a half dozen more of them is conferencing and reporting at one time. Only it is a dozen different conferences und Bill Fox is the only guy in every one. Except his barber, which is shaving him at the desk und he is in on all the secrets.

"Quickly I back out, Mawruss. It ain't no place fer a schnorrer like me. From out all the conwersation I learn that Bill is just bought it five new teayters, started three masterpieces, built two studioers, and taken an option on a teayter in Mesepotamia. Besides he had time to tip the barber, cause I seen it, Mawruss.

"In Pathe's office, Mawruss, I find it more quiet. Mr. Brunet und Mr. Quimby they meet me mit smiles. Mr. Pathe he conwersations mit me fer ten minutes just so friendly like und then when I mention it interview he sends fer the interpreter. Aber, I learn before I leave that Associnated Teayters is more und more associnated every day. There's big money in seriallers, I hear, if y'make big seriallers. Und so it goes.

"Y'know, Mawruss, y'can't never always tell about things in this here fillum business. Y'remember onst when we almost made a lot of money seeing as how we were booking first runs on those Dempsey-Willard fighting pictures und the lawyers they stops us? Then, I thought it Frank Hall would join him the Anty-Saloon and Prize Fighter League, aber, Mawruss, when I go to his office fer the interview what should I find but a punching bag und Mr. Hall he is in training mit Benny Leonard. Interviews there was nix, Mawruss, cause I couldn't unnerstand it that langwidge about jabs, und pokes, and right swings followed by left turns and shimmies to the plexus, He talks a lot, Mawruss, but it didn't done me no good.

"The same result, almost. I get it at Vitagraph. Mr. Quinn he meets me like a gentleman und he talks mit friendliness, aber, he says, no interviews. Bill Wright, he's an old pal, und he makes me feel just so much at home as an Educational picture at the Rivioli, aber he says the picture business in general can take care of itself und he won't talk nothing but Vitagraph.

"Aber, Mawruss, what kind of luck did you have?"

"Luck, Abe, you should say it luck. You should say a couple of horseshoes. I was told to interview Mr. Laemmle. Und Mr. Laemmle, Mawruss, he comes back mit a three-page letter. Und that letter! Fire, dynamite, hot scorchers, und everything.

"I think it myself it won't do so well as a interview, und I show it to that NEWS editor. 'Abe,' he sagt. 'Y're a wunner. Next week I feature it this letter and the NEWS will be sold out in ten minutes. Tell it your friends to watch for this letter next week. It's a humdingery.'"

Vitagraph

"VITAGRAPH is in the Standard Dictionary. It is described as the writing of life. It is the oldest film producing company in America. It has made most of the stars on the screen today. There are exhibitors who seldom book anything but Vitagraph pictures.

Vitagraph in this Christmas season begs to thank its millions of friends for their goodwill; and to assure them that it will strive through the new year, as in the past, to put the writing of life in vital, graphic burning, beautiful visual forms on many a screen."

B. M. CONLON,
Publicity Director.

We Dared Them To

Robertson-Cole

To The American Exhibitors:

"CONGRATULATIONS: You have ably accomplished your part in the financial and artistic development of the motion picture industry, in the year 1919

We have faithfully and earnestly endeavored to achieve the best in production and distribution. We have kept every promise we have made.

For 1920 we pledge the donation of our every financial and artistic resource to the production of ever greater and ever better pictures.

With the determination that the square deal shall dominate business relations, that the only fair price is the live and let-live return, and that the best pictures are the only acceptable ones, we are confident our joint interests will prosper to the utmost."

A. S. KIRKPATRICK,.

Universal

"THE year 1920 is going to mark a new epoch in the moving picture industry, and along with other important changes which I am confident will take place, there will be a decided trend upward in the production of pictures."

This statement comes from Carl Laemmle, president of Universal.

Continuing, Mr. Laemmle says: "Huge sums of money will be spent by the producers next year, and pictures of surpassing excellence will be the rule rather than the exception.

"Speaking for Universal, I can say that it has been our policy to put all the money a production will stand into its making. As an example, I may cite "Blind Husbands". When Eric Stroheim first discussed this picture with me, he set a figure at which he believed the production could be made. As a matter of fact it cost more than ten times the amount he originally specified.

"Universal has adopted 'quality' as its watchword, and we will not stint in bringing all our productions up to the highest possible standard of perfection."

CARL LAEMMLE,

¶Holiday messages usually look so long-winded that we don't believe you exhibitors read a word of them. We thought we could produce both a Service and a Novelty by daring the boys to keep their greetings and forecasts within a hundred words—and these two pages are the answer. After reading these expressions you will probably agree with us that they have said a whole lot more in one hundred words than you ever read in a thousand of publicity junk.

First National

"MOTION PICTURE NEWS uses one hundred and sixty-three words to request a Holiday statement of one hundred words. Failing in respect for its own dictum, it asks we who revel in words to turn supermen and succeed where the noble Editor fails.

Beware the trap! One hundred word statements, now or later, establish a precedent. It is a subtle legislation for word and space conservation.

Of promises we have but one, to do our best.

For wishes, the boss has heard the most important.

To everyone—A Merry Christmas and a New Year of prosperity and happiness.

One hundred."

Goldwyn

C. L. YEARSLEY, Dir. of Publicity,

"WE accept your dare. We can be brief and pointed. Here goes: Goldwyn Pictures are the Best—the Best in Stories, the Best in Stars, the Best in Directors, the Best in Photography, the Best in lighting, the Best in settings, the Best in entertainment value, the Best in box office results, the Best in advertising possibilities, the Best in building up a steady patronage for your theatre, the Best in making new converts to motion pictures. Altogether, you may gather from these 100 words that Goldwyn Pictures are the Best that money can buy. Merry Christmas-Happy New Year."

RALPH BLOCK,

Select

"THE absolute futility of combining the production of pictures, their distribution and the operation of theatres will become apparent during the coming year to such organizations as are trying to practice this herculean task.

The organizations that attempt this precarious method, whereby they hope to reap financial returns from each respective source, can result in only one thing—FAILURE. It has been tried in commercial enterprises where manufacturers of wearing apparel attempted to operate distributing stores and sell direct to the general trade. They found and still find the undertaking impossible.

No organization, however gigantic, has sufficient funds nor can they secure enough money to control a sufficient number of theatres to make it profitable to produce pictures for such theatres alone. The great mass of exhibitors, disturbed by an attempt to monopolize their part of the industry, will resent the invasion of their field by refusing to accept productions from such companies.

The supply of pictures in no way meets the demand and there is sufficient profit for the producer and distributor who limits his activities to that particular branch of the business, and that alone."

LEWIS J. SELZNICK.

Famous Players

"THE coming year is going to be the greatest in the history of motion pictures.

"A worn-out Holiday bromideom," you may think.

But I'll tell you *why* it's going to be the greatest.

It isn't because the war is over—that helps, of course.

It isn't because everybody has money—that helps, too.

It's because the industry has awakened to

Say It In 100 Words

the power of NATIONAL ADVERTISING.

Announcements of national campaigns have been dominating the trade papers' news pages for weeks.

It means *more competition*—not in the mere spending of money but in *selling pictures.*

It means business, prosperity, long life to the industry if—

The *performance* backs up the *promise.*

Not 1920, but 1921 will provide the test—when the promises of the coming year are weighed in the balance.

Tell the world!

Then *make good.*"

AL LICHTMAN, Gen. Mgr. of Dist.,

Rothacker

"I ONLY wish I could say it to everybody personally—MERRY CHRISTMAS!

And I hope all of you—each and every one of you—will have as prosperous a 1920 as I know the Rothacker concern is going to have.

Our 1920 program:—

Doubling of capacity of Chicago studio-laboratory. Erection of similar plants in Los Angeles, New York and London.

Maintaining the lead in production of industrial films—that branch of motion pictures in which our company was pioneer.

Three releases—the "Outdoors Series" and two new ones, "The Rothacker Industrial-log" and "The Rothacker Review."

A special six-reel feature which I shall present personally to the trade."

WATTERSON R. ROTHACKER,

Real Art

"THREE great Stars.

Special productions by two of the world's greatest directors and more to be announced soon.

Initial releases breaking all attendance records, with a box-office pull which is inspiring scores of enthusiastic messages from exhibitors.

Nearly two million dollars in contracts before a single release.

From an executive force of two men and stenographers on June 15, to present personnel of nearly two hundred.

Home Office covering ten thousand square feet of de luxe Fifth Avenue space.

Twenty-one branches in principal cities, giving an exhibition of team work in selling without precedent.

Outlook for 1920? Well, that's mighty promising. There's a smashing announcement coming very soon about some new tieups that will command the earnest attention of all exhibitors."

MORRIS KOHN, Treas.,

Equity

"EQUITY will endeavor to deliver to its franchise holders one hundred cents worth of public pulling, patron provoking, publicity propelling productions for every dollar received. No self-advertising cost for stunts which must be paid by exhibitor. Consumer will be indulged in cooperation, coordinating in localities simultaneous with release. This will be keynote of our efforts.

We will synchronize our productions with public demand, casts will be unexcelled, stories subtle yet simple, potent and poignant. Our executive fingers will be ever on the pulse of our exhibitors and patrons and when the pressure is lowest our eagerness will be highest. We are youthful, brainy, experienced, unselfish, altruistic and willing to share our prosperity with every client no matter how humble."

H. K. SOMBORN, Pres.,

American

"WHILE the youngsters are looking in their stockings this week to see what Santa Claus has brought them, the exhibitor is eagerly examining the New Year announcements to see what 1920 holds for him in the way of big feature attractions. The American Film Company aims to give him the greatest offerings in 1920 that have ever borne the "Flying A" trade mark—Pictures exceeding in quality those already announced—made from stories by the world's greatest authors—enacted by casts specially chosen for individual ability—staged by the foremost directors of the profession. In addition, American expects to astonish the trade with a star of international renown who will appear for the first time under the American banner."

SAMUEL S. HUTCHINSON, Pres.,

Hallmark

WE accept the dare of MOTION PICTURE NEWS to grasp the hand of the motion picture exhibitor in Xmas and New Years' Greetings and to tell him—not that Hallmark Pictures Corporation is going to give him million dollar pictures during the new year but that it is going to give him pictures with which he can make a million dollars if he plays them "across the board", calling all "bluffs". Pictures of quality, by Famous Directors with box-office attraction and dramatic punch. Hallmark is with you.

FRANK G. HALL,

Louis Mayer

THE average press agent would probably prefer a cell in Sing Sing to being limited to one hundred words in expressing his views on any given subject. I've already used about thirty without saying anything, so you see how difficult it is. However, to the great army of exhibitors who have given such enthusiastic support to Louis B. Mayer's policy of Big Star, Big Play, Big Director and Big Cast we extend sincere gratitude and best wishes for a Merry Christmas, a Happy and Prosperous New Year. Just made it in the hundred.

W. H. LEAHY, Publicity Director,
Louis B. Mayer Productions.

Pathe

"PATHE Exchange, Inc., has been the leader in establishing the most satisfactory relations with the exhibitor and the producer. The New Year will mark the very heighth of its carefully planned achievement."

PAUL BRUNET, Vice-Pres. & Gen. Mgr.,

News of the Week

Black Takes Exception to Ad Statement

Furthering his announcement of last week concerning the contract entered into by the Motion Picture Exhibitors of America and the Industrial and Educational Department of Universal, Alfred S. Black has issued an additional statement. In part he says:

"Hundred of letters now on my desk are abundant proof of the tact that motion picture exhibitors will at all times keep their screens entirely within their own conrol, and that they will not permit any organization or alleged organization to dictate what they shall run or what they shall not run, or to exercise any other form of censorship.

"My attention has been called to an advertisement appearing in the issue of Printers' Ink of December 11th which reminds me of the 'Three Little Tailors of Tooley Street' who started off their public statement, according to Charles Dickens, 'We the people of England.' In this Printers' Ink advertisement they announced to the world at large that all the educational and industrial pictures manufactured must pass through the hands of a half a dozen men who set themselves up as 'The Motion Picture Theatre Owners of America'. As everyone knows there is no such legitimate organization in existence and any half dozen men in any industry who set themselves up to create a monopoly are certainly facing disaster. But in this case a disaster will not be great for the excellent reason that these half dozen men have nothing worth while to lose.

"The contract of the Motion Picture Exhibitors of America, Inc. with Harry Levey, general manager of the Industrial and Educational Department of the Universal Film Manufacturing Company, set forth in the advertising pages of this journal last week and in my official statement, speaks for itself."

Forced Closing Costly to Omaha Theatres

Obeying the mandate of the local fuel board to close all theatres in Omaha during the coal strike, and to allow (what the board saw fit to call essentials) the operating of other industries and places of business, has caused a loss to theatre owners and managers, conservatively estimated, of $150,000.

SERVICE BUREAU

DON'T start to kick when you don't find the Exhibitor Service Bureau in its accustomed place. It starts on Page 252 this week. Page after page of live exploitation suggestions.

And say—you're due for a surprise when you see the Service Bureau in those large-size pages again! Gosh, but it looks great.

But not half as good as it is going to look before this coming year is over. We have scores of plans for increased service and innovations.

Watch the Service Bureau from week to week.

Wharton Here With Features

Veteran Producer Expects to Fill a Long Felt Want with New Productions

WHEN Leo Wharton, identified with motion picture production since the industry's infancy, and Macklyn Arbuckle, stage and screen star of excellent fame, disappeared from Eastern film circles some nine months ago it was to take up an indefinite residence in San Antonio, Texas. The invasion of the Lone Star State was for the purpose of making feature photoplays in which the rotund actor-comedian was to be starred.

First, however, a studio suitable for modern production had to be built. This was accomplished in a few months, and the San Antonio Pictures Corporaion, of which both Leo and Theo. Wharton and Mr. Arbuckle are officers and stockholders, began shooting film.

Now Leo Wharton is back in New York with three five-reel features which should find a ready market, since New York is always hungry for good pictures and since the Whartons know how to turn out this brand.

The titles of the three features which Mr. Wharton has brought to the metropolis to be sold to the highest bidder are "Mr. Bingle," from a story by George Barr McCutcheon; "Squire Phinney," by Holman Day, and "Mr. Potter of Texas," written by A. C. Gunter.

All star Mr. Arbuckle and provide roles in which this actor appears to excellent advantage.

Contrary to the opinion that a lot of us have gained, the Arbuckle features are not Westerns. One is a romping melodramatic romance, another is a homely "middle class" heart interest tale and the third is a character study, a quiet story wound about quaint characters and interesting types.

Mr. Wharton states that San Antonio has all the advantages of California for picture making, so far as he can see, and has proven an ideal place for the location of the new "lot." He will stay in New York long enough to cut and sell his first trio of features and then will depart for Texas to take up the work that is being carried along in his absence by his assistant director, Robin H. Townley, who was connected with Wharton, Inc., during all the successful years the latter firm was in business at Ithaca, N. Y.

Mrs. Bessie Wharton, famous "mother of the screen," accompanies her spouse to New York.

Leopold D. Wharton, veteran producer, vice-president of Wharton, Inc.

Beck Scheme Rouses Interest

Flatfooted Announcement of Gibraltar Picture Plans Brings Many Inquiries

FOLLOWING the announcement of Gibraltar Pictures, Arthur F. Beck, executive of the company, has found himself the target for a mass of wires and letters from all sections of the country. By declaring a policy of an anti-trust market, Mr. Beck has quickened the pulse of thousands of exhibitors whose problem has been one of what to do next.

Speaking of the market conditions under which Gibraltar Pictures will operate, Mr. Beck makes some important observations. "The fight against Wall Street's dragoons is now at the door of the exhibitor. If they can't freeze him out of his business, they will try to burn him out, but the theatre man will not allow it, either way. He has a great weapon to hit back with—publicity. If I were an exhibitor I should like nothing better than the job of telling the people of my town a story of trust oppression, —tell it to them through my screen where I want to point the way to my fellow producers who may be open and local newspapers.

"But no exhibitors can carry on his fight of independent film. And that is minded enough to adopt a few suggestions: It is this:

"I have come out openly with a pledge of the entire Gibraltar output with five producing units on a platform of open market, selective booking. I have minced no words about it. I ask all producers who share my conviction that the market should be free to spare no type in proclaiming it to the exhibitor, so that he may know what to count upon. No one of us produces a sufficient variety of subjects to supply completely the demands of an independent market, but collectively, there is sufficient for the theatres to choose from. I therefore plead for a full and open declaration by every producer whose product is available for fight for independence."

The Government Revenue Figures

Dear Mr. Johnson:

In the November 15 issue of the NEWS you stated that the receipts of the motion picture theatres of the country are estimated to be $750,000,000, while the film producers receive only one-tenth of that sum in film rentals.

If I am not mistaken, on several occasions I have read that the total receipts by the Government from amusement taxes will be about $50,000,000—that it was not that much the first year of the tax.

The $50,000,000 are taxes received from all forms of amusements—motion pictures, vaudeville, speaking dramas, operas, amusement parks, circuses, etc.

If the amusement tax represents only 10 per cent. of the total receipts from all amusements, the sum would only be $500,000,000—but the tax represents more than 10 per cent.—for the month of October my own tax was over 14 per cent. of the total receipts—that would reduce the total receipts below $500,000,000 by a good many millions.

The question remains, what part of the total receipts are motion picture receipts and what are the receipts from other forms of amusements?

If the revenue reports based on approximately fifty millions a year are anywhere near correct it puts an entirely different face on this matter, and it cannot be said that the average total rentals are only 10 per cent. of the total receipts.

I for one do not object to percentage bookings properly adjusted on money making attractions, but your conclusions would lead producers to believe that they were the most underpaid of all industries—when the cry is going up all over the land about the present high film rentals.

If I am wrong about the approximate annual $50,000,000 Government receipts from all forms of amusements I will be glad to be corrected. Yours very truly,

J. E. STOCKER.
Myrtle Theatre, Detroit, Mich.

EDITORIAL NOTE: At the hearing held October 7th of the general amusement interests before the House Committee on Ways and Means, the revenue to the Government from taxes on all theatres and amusements was referred to variously as from $60,000,000 to $100,000,000. Mr. Garner referred specifically to the taxes from motion picture theatres as amounting to about $65,000,000. At the same time Mr. Kitchin made it evident that the Government is not satisfied that its collections have been 100 per cent. complete.

The $65,000,000 figure is only an estimate, of course. The revenue department is unable to separate picture theatres from others in its tax totals. Furthermore, since this figure is given for 1919 it is obviously based upon the first six months of the year, and we are well aware that picture theatre attendance will prove considerably heavier during this last half of this year.

On the whole, therefore, so far as taxes are concerned our figure of $600,000,000 to $750,000,000 gross intake this year seems to be about right.

First National Flings Down Gauntlet

Long Awaited Announcement Uniting Independents for Protection Against Producer-Distributor Combines Made; All Embracing in Scope

REVOLUTIONARY changes in exhibitor booking and exchange rental methods, a standardization of rental values and a cooperative plan whereby thousands of independent theatre owners unite their interests for mutual protection against the proposed inroads into the exhibitor field by producer-distributor combinations, are a part of the First National Exhibitors' Circuit's plan of expansion, which is officially announced this week in all its detail.

The general plan of organization provides the enfranchisement of these exhibitors through the medium of the Associated First National Pictures, Incorporated, which was formed in Delaware recently with an authorized capital of 60,000 shares, and which will be the purchasing and distributing organization for the new plan.

Under the new plan there will be a separate Associated First National Pictures corporation formed for each of the twenty-three territories into which the country has been divided.

Nathan Gordon, Chairman of the Exhibitors Defense Committee and First National franchise owner for New England, and J. D. Williams, Gen. Mgr. of First National, outstanding figures in the great First National Expansion plan

Opening for Independents

In each of these territories, which, as a unit, will be assigned an established percentage cost for every negative price paid by the Associated First National Pictures, Inc., the present franchise owners in First National Exhibitors' Circuit will dispose of sub-franchises to independent exhibitors. This part of the plan brings several important changes into operation which will revolutionize the old system of booking and renting.

First—Each sub-franchise subscribed for by individual exhibitors will immediately and automatically establish the rental value the individual exhibitor will pay for each production released by the Associated First National Pictures, Inc. This will amount to a definite, permanent percentage of the valuation of each picture in the respective territories.

Second—Ownership of a franchise will guarantee an exhibitor the sole and exclusive right to Associated First National attractions in his established locality. In the larger cities this will be determined by zones, while in the smaller towns it will carry with it as a protective measure the exclusive privilege to exhibit First National attractions in the municipality.

Third—This exclusive exhibition right will make it impossible for the exchange serving the territory to book any other theatre in any zone or theatre locality where an independent exhibitor previously has obtained a franchise for Associated First National pictures.

Fourth—The exhibitors holding franchises will pay rentals for attractions equivalent to their franchise percentage of interest in the main franchise in the respective territories. In brief, if a theatre holding an Associated First National franchise is rated in that franchise as five per cent of the associated theatre strength of the territory, the rentals of that theatre will be fixed on all productions released by the Associated First National Pictures, Inc., at five per cent of the valuation of each picture in the territory as a whole.

Fifth—Franchise costs are secured to exhibitors in stock in the exchange, against which, as permanent security, is the exchange's territorial franchise and equity in all contracts which the national organization has with stars and producers, releases made and the physical assets of film on hand.

Sixth—Ownership of a franchise will protect exhibitors against price opposition and the menaces of a fast growing form of competition wherein theatres controlled and financed by producer-distributor interests are bidding up rentals at personal loss to prevent independent exhibitors from obtaining meritorious screen material.

Exhibitors Heartily Approve

Telegraphed advices from J. D. Williams, manager of First National Exhibitors' Circuit and N. H. Gordon, chairman of the Exhibitors' Defense Committee of the Circuit, who are now in the west, state that eighty per cent of the original exhibitor-members of the Circuit, who are all that so far have been approached, have signed the agreements for the new plan of operation, and that the same percentage of the corporate capital for the Associated First National Pictures, Incorporated, has been subscribed. The remaining twenty per cent of the membership will be visited by Mr. Gordon and Mr. Williams on their return trip to New York.

The capital stock of $10,400,000 for the Associated First National Theatres, Incorporated, is being subscribed by the exhibitor franchise owners, and will constitute an immediately available reserve for all of the members of the new Circuit and will be used to protect the interests and investments of the franchise owners whenever they are threatened with unfair competition from producer-distributors. It will be available for the construction of new theatres, or for the remodeling, improving and enlarging of present theatre properties wherever it is deemed essential and advisable.

The Associated First National Pictures, Incorporated, as the distributing organization will direct exchange operations and act as the purchasing body in negotiations with independent producers. Its prime function will be to contract with individual stars and producers, and supervise the mechanics of distributing the productions it buys on the open market.

The plan of expansion was first considered by the Circuit at a regular meeting of its members in New York last summer. An almost unanimous decision to proceed with it resulted in the creation of the Exhibitors' Defense Committee. The members of this special body, who were named at the meeting, are Nathan Gordon of Boston, chairman; E. B. Johnson of Turner and Dahnken, San Francisco, John Kunsky of Detroit, A. H. Blank of Des Moines, Omaha and Kansas City, Jacob Fabian of New Jersey and Tom Moore of Washington.

The committee retained three firms of attorneys, namely A. L. and S. F. Jacobs of New York, Morris Wolff of Philadelphia and Lee Friedman of Boston.

When the members had finished their weeks of continuous work J. D. Williams and Mr. Gordon were selected as the representatives of the Exhibitors' Defense Committee to personally visit every First National franchise owner for their signatures to it.

Organization Progressing

This work, according to Mr. Gordon and Mr. Williams, has virtually been completed, and the individual members are now actively organizing their respective territories in accordance with it. The first authorized statement from the membership about the development of the plan by territories came two weeks ago from Mr. Moore, in an announcement that Harry Crandall of Washington, D. C., and Charles E. Whitehurst of Baltimore, owning and controlling fifteen large theatres in those two cities alone, had joined him. Colonel Fred Levy, franchise owner for Kentucky and Tennessee, in a statement published last week, said that many important exhibitors in his territory would be affiliated with it within a week or ten days.

Reports from other members which have not yet been authorized for publication show that rapid progress is being made in all territories.

In substance the new plan is an elaboration of the co-operative methods which were responsible for the formation of First National Exhibitors' Circuit more than two years ago, according to Mr. Williams and Mr. Gordon.

"Its greatest surface recommendation," they declare, "is that it was devised and worked out by exhibitors, not by producers, distributors, or a combination of the two, or by stock manipulators and financial interests seeking an inlet into the industry. Every dollar of the money that is sup-

CHICAGO BOYS!

GET together with L. H. Mason and see if you can't push Chicago forward to bigger and brighter representation every week of the new year in these pages.

He's on the job there ready to work with you and for you. He's out to get every inch possible for Chicago news. Work with him.

Haven't you got a bit of news right now that he ought to hear about? Give him a ring—the phone is Harrison 7667.

And the address—make a note of it—220 So. State St.

Elaboration of the Cooperative Method

Robert Lieber, President of First National Exhibitors' Circuit, and franchise owner for Indiana

porting it, every detail of its structure, and every step in its application had been contributed, studied out and determined on by theatre owners only. Two years ago we were laughed at as a misguided lot of theorists, trying to accomplish the impossible in expecting our exhibitor-members to work together. The first obstacle, and it was a difficult one then, was to convince capable stars and producers that First National could provide a market that made for independence and that the members were sincere and loyal in their determination to break down the barriers that the advocated vices of program booking had built up round their theatres.

"Where is the program booking method today? Can anyone deny that it was the First National members, with their theatres veered to the support of the independents, thereby denying the program monstrosity the big first run market it needed for existence, who have rendered it extinct in a general sense?

"Where is the old 'complete service' tactic which compelled exhibitors to book six, eight or a dozen unprofitable productions to obtain one release with a real star? Can anyone deny that it was the First National members who ruled it out of existence as a weapon of consequence?

"Can anyone point to a time when exhibitors could book the productions of Mary Pickford, Charles Chaplin, or any big star in great demand as individual releases before the theatre owners started a co-operative movement in First National contracted for their output?

"These are but a very few of the real benefits that practical exhibitor co-operation have given to the industry and to exhibitors generally. Their citation is not a vanity or a blatant brag. They are mentioned as concrete evidence of what an exhibitor co-operative body has accomplished, and in a prophetic sense, of what this new co-operative organization can and will do in the future.

"First National members long have been alert to the positive need for maintaining the independence of small exhibitors if the industry is to thrive and progress. Wall Street's intentions, manifest through film interests, have been very obvious in the last year. Big scepulators want theatre control. It means a direct and surpassingly powerful aid to moulding public opinion, through the screen, in behalf of the giant monopolies in many lines, and it would mean, if realized, a splendid acrobatic tumbler for the world's greatest stock juggling act. Of more pertinent moment to the industry, especially to producers and exhibitors, it would mean a loss of independence, a forfeit of freedom and a machine-like business in which personal ability, talent and artistic progress would be subsidized and drowned in ticket tape.

"To preserve exhibitor independence, large and small, and to keep open the path to the future for deserving stars and producers, First National's members are extending their protective franchises to the representative exhibitors in every territory, and with it they offer the economic benefits of a collective purchasing power.

"The new plan is being supported by great numbers of exhibitors. They will be independent in every sense of the word. Their screens will be open to quality pictures from any source. They will not be bound by any conditions that will close the market doors to qualified independent producers.

Harry Schwalbe, Treasurer First National Exhibitors' Circuit

"They will be freed for all time from the costly and dangerous sales practice which capitalizes exhibitor culpability by bidding prices up with signed contracts from opposition as the club. The rental prices they pay will be determined by one factor only—the valuation of each production they obtain through their First National franchise.

"To stars and producers the affiliation of theses exhibitors means a stable, ever-present market, always seeking worth-while screen material, and offering as encouragement for it purchase prices that will have no limit excepting that set by box-office value."

Looping the Loop in the Windy City

Hyman Attractions have taken over the state rights for Michigan for a number of the big George Kleine pictures and President Hyman, who is making a booking trip through that state, reports a big demand for them. Quo Vadis is being booked as a road show. Among the other pictures Mr. Hyman is now booking in Michigan are: "Children of Eve," "Magic Skin," "Courage of the Common Place," "Dubarry" and "Naked Truth." "Penny Philanthropist," the world rights of which are owned by the Hyman corporation, also is being booked in Michigan, and many reservations are already reported.

COAST OFFICE OF THE NEWS CHANGED

THE address of the Los Angeles office of Motion Picture News, in charge of J. C. Jessen, has been changed. In future the offices will be at
Suite 205 Baker-Detweiler Bldg.
412 West Sixth Street,
Los Angeles.
And the telephone number—
Pico 780
The change is effctive Jan. 1, 1920.

"The Isle of Conquest," starring Norma Talmadge, opened a month's run in the Chicago loop at the Ziegfeld theatre last Saturday.

J. J. Schoenberger, who directs the destinies of Universal's industrial department at Cleveland, is in Chicago assisting in putting over "Heads Win," which is running at the Casino.

Moline, Illinois, soon is to have a new $100,000 movie theatre. George R. Stephenson, manager of the Watch Tower, Rock Island, heads the syndicate which has purchased a site in Moline and will proceed with the erection of the theatre at once. The big new house will follow the plans of the Columbia at Davenport.

Ellis Bostick, of the Merrill, Milwaukee, was in Chicago last week in the interest of "The Isle of Conquest."

One of the first and best gifts Santa Claus has in pack for the wounded Yanks at Fort Sheridan, Ill., or rather the first installment of it, has arrived ahead of time, and the soldier boys are happy. President R. C. Cropper, of the Beehive Film Exchange Company, has presented William S. Otis, field director of the Red Cross at Fort Sheridan, with two moving picture shows a week for a year, absolutely free of cost, the first of which included three reels—Neal Hart in "Out of the West," Billy West in "Ship Ahoy" and Arbuckle in "Fatty the Mermaid." The programs will be made up from the current releases of the Beehive Film Exchange.

Chicago returned to normal December 15, after more than a week of coal restrictions which had made living and business conditions chaotic. Even the so-called non-essentials now may run non-restricted by any fuel saving edicts. The first coal mined since the ending of the strike rolled into the city during the day and by nightfall 10,000 tons of this new coal was being unloaded.

The New Clark theatre, at Clark street and Wilson avenue, Chicago, opened December 14th under the management of Frank Forsythe, formerly manager of the Shakespeare. The feature for the premier showing was Mrs. Sidney Drews' adaptation of Edna Ferber's "The Gay Old Dog." Three vaudeville acts were also on the program.

William A. Vogel at present is making his headquarters in Chicago, while pushing his court fight to recover his share of his mother's and father's estate, which is being claimed by his uncles and which is said to run into six figures. Mr. Vogel is well known as a designer and decorater of settings, having done work in California for Triangle, Ince and Constance Talmadge. His many friends are hoping to see him win the bag of gold.

The Ebony Film Corporation, through arrangements with the author and director, Jack McCullough, are presenting a new screen production, "Do the Dead Talk." The production of the picture has been under way for three months and is scheduled for release early in the new year. Willard Bert, Grand Forham and Herminia France, a foreign actress of some note, make their first screen appearance in this picture, which will be put out on a territorial rights basis.

Stopping the elevators at 3.30 o'clock, owing to fuel restriction orders, has developed some new athletes, and Julius Alcock, whose headquarters are in the Select office on the nineteenth floor of the Consumers Building, issues an open challenge to meet any film man in a stair race from the nineteenth floor to the street, claiming that he has developed a wonderful burst of speed on the turns.

Foreign Opposition Looms Up Ahead

Edward Godal in Exclusive Interview Tells of Large English Capital Available, and Unity of Effort That May Make Superior Product

AN unprejudiced analysis of the motion picture industry in England, of which he is well qualified to speak, and of the industry in America as he sees it, was given last week by Edward Godal, Managing Director of the British and Colonial Kinematograph Co., Ltd., of London, in an interview with a NEWS representative. Mr. Godal is in this country making a survey of conditions and signing up some technical men, directors and stars for his laboratories and studios.

Mr. Godal has full confidence that the English producers are aiming in the direction of superior pictures and that the industry will make a quick recovery from the depression wrought by conditions through the war. His opinions are interesting and backed as they are by long experience and association with the picture industry abroad, take on an added importance.

In the course of his talk Mr. Godal said:

Trade Slowly Recovering

"The past and present history of the Motion Picture Industry in America is the open book from which England can read its road to progress of the future. This industry works in cycles and as America has in the past learned much from France so will England be compelled, if it is to compete for world position, to learn from the experience of both these countries.

"Let us see however if the conditions at present obtaining in England are such as to enable it to take full advantage of the unique opportunities before it. As the managing director of one of the largest, oldest and most progressive companies in the United Kingdom and as one who was responsible for the importation of American directors, stars and staff to London nearly a year ago, readers will I hope take the facts and the opinions inferred from them to be true and unprejudiced.

"The trade in England is now slowly recovering from the crippling effect of the world war. My experience in this country has convinced me that those who have not been in Europe since 1914 cannot appreciate how stultifying was the war upon our industries, especially those non-essential to the war's progress. This was most marked in the film industry as we had to contend against lack of fuel, light, food, shipping, machinery and labor. It is not surprising therefore that film production was practically at a standstill.

"Building being also prohibited, the existing theatres of which there are only about 3,600 in Great Britain had to cater for the war workers hungering for amusement, and these were over crowded. The films for exhibition had to come therefore from the country which was least touched by the wars ravages and consequently about 90 per cent of the films shown were American productions. Indeed the uncertainty of the war's duration and the constant need for new subjects caused such a demand for these that they were booked en bloc, generally unseen for a period of from six to twelve months ahead.

Edward Godal

"After the armistice and on the resumption of English producing and distributing activities, this block booking system became one of our greatest evils and the effect of it is evidenced now by the fact that British Productions cannot get a release before from eight to twelve months after production date.

"The disastrous effect of this situation is evident for not only are productions out of date in theme and fashion on release but the locking up of capital for this period is a menace to the trade.

"The demand for British made films, on the other hand is so great

(*Continued on next page*)

SPEAKING IN BILLIONS

THE Wall Street Journal, in a recent article headed, "Wall Street Taking on Amusement," presents, among others, the following interesting figures, indicating the great scope of the industry, and the solid financial basis on which it rests:

Gross revenue of picture theatres of the conutry in one year—$800,000,000. This is $100,000,000 more than the combined gross of thirteen leading rubber companies

The 15,000 picture theatres seat 8,000,000 people

Nearly every town of 1,000 population has at least one theatre.

Twelve hundred new theatres are being built at a cost of $72,000,000.

It costs $300 a seat to build a good theatre these days.

At the conservative figure of $100 per seat as the present value of the theatres, it is found the investment in motion picture houses totals about $800,000,000.

All other countries of the world have 17,500 theatres—but 2,500 more than the number in the United States.

Consumption of positive films averages 10,000,000 feet a week, as against 3,000,000 in 1913.

Admission prices run up to $2 per seat. The five-cent house is a dim memory.

Seventy thousand dollars rolled into the box office of the new Capitol theatre, New York, its first week.

American film producers have a combined income of $90,000,000.

Famous Players handles $500,000 of domestic business a week and $100,000 of foreign—turning its money over two and one-half times a year.

Big Money Lassoing Industry

Jones, Linick and Shaffer Man Draws Deductions from Interesting Data

THE following article is from the pen of Ralph Thomas Kettering, general representative of the Jones, Linick & Shaffer Amusement Enterprises:

With the appearance of J. Pierpont Morgan and the Dupont Powder interests, over the horizon of the amuse- of this vast industry as a legitimate child. It has been a long time coming, but at last the entrance of the great money kings places the business of entertainment in the front rank of all industries. More than ten years ago, I preached the fact that eventually this great occupation would come into its heritage. More years than that ago, I called to the attention of the world the fact that more money was invested in lease-holds and property in the amusement business than in the combined interests of Standard Oil and Bethelem Steel. The money kings have recognized the business of entertainment from all angles.

Behind the string of Marcus Loew vaudeville theatres hovers the shadow of the Liberty National Bank of New York and the Bankers Trust Company. Dupont Powder seems to have leaned toward motion pictures for it is plainly felt in the expansion of the Goldwyn Company. Morgan, while admittedly in back of Loew, is said to furnish a great portion of the coin with which Adolph Zukor and his companions in Paramount pictures are grabbing theatres everywhere. The split of Klaw & Erlanger has also brought vast sums of money from Wall Street to the sides of both partners individually.

It is said that Wall Street money is being diverted to the interests of A. H. Woods and the Shuberts. It is also known that Woods and the Shuberts are also amalgamating with Samuel Goldwyn's galloping snap-shots.

Could it be possible that it is one big money clique lassoing the whole theatrical industry

Looks like it. Who can tell

At any rate it points to a new era for amusements, and 1920 will be the biggest year from the standpoint of entertainment that America and the whole world has ever seen.

Dramas Based on Our History Wanted

A statement from the National Board of Review decries the lack of film dramas based on American history, and calls to the leading producers to turn their efforts in the direction of filling the demand, which, it says, is heavy throughout the country. The Board believes interest on the part of the American people in its history is strong and that the prevalent producer fear of a "costume story" need not obtain in such cases.

Mother of Clara K. Young Dies

Word has been received from the offices of the Garson Studios, Inc., that Mrs. Edward M. Kimball, mother of Clara Kimball Young, died Friday, December 12, 1919. Particulars of the mother's demise, other than her sudden death was due to heart failure, have not yet been received at the Equity offices.

Mrs. Kimball, formerly Pauline Maddern, was a well known figure in stock and repertoire companies of earlier days.

Foreign Opposition Looms Up Ahead

(*Continued from preceding page*)

and the prices obtainable are so high, that the public, exhibitors and distributors are all dissatisfied. This is no good augury for the future bookings of American subjects in England. This state of affairs also exists to a somewhat less marked extent in other parts of Europe and these circumstances added to by the difficulties of rate of exchange must have a reactive effect on this country as will be noticed in the near future when the export business of America will diminish to a dangerous degree.

"It will be contended by the American trade that this reaction will be only temporary as the European public will become tired of inferior pictures and that the building of new theatres will ease the situation. Although our pictures in the past have been inferior, due to the smaller market, we have had to cater for and the consequent smaller receipts obtainable, let me however remind them of the great wave of progress in the moving picture enterprise now sweeping over England. The romance and magnitude of the industry in this country has had an alluring effect on English capital and with the entry of responsible Englishmen into the business, large capital is available for those who have the right perspective and the experience.

"Further, Europe is a new and happy hunting ground for the producer of the future. New and unexploited settings, the beauty spots of Europe full of history and romance with their native inhabitants and atmosphere, the foliage from arctic to tropical to be encountered in a comparatively short journey, the brilliance of the French and Italians in the manufacture and manipulation of the cinematograph machinery and in the art of production (evidenced so conspicuously by their successes in this country), and the soundness of English manufacture. the beauty and solidity of its old buildings and furniture together with the geographical position of London as the center of the world must inevitably make Europe an important factor in future productions and London an important centre of the industry.

"This has been appreciated by several American producing organizations who have already planned producing activities in Europe. Looked at from a broad point of view the enlargement of the scope of picture production by men who have gained such experience as the Americans have, can only make for improvement in the products, owing to the competiton that it will engender.

"It is here however where there are dangers, which if not appreciated can well wreck the brilliant future of this industry.

"The history in the past should help to point out its future in Europe and those having ambitions to extend to England and the Continent should remember that just as each country has its own history, language and temperament, so it has its own psychology and it is through its psychology that it can be approached.

"Film production if internationalized can only be done satisfactorily by allowing each country the full use of its facilities. American expert technical knowledge gained by past experience will need to mingle with the other equally essential qualifications possessed by the British, French and Italians and to get the best from these nations, they should be attacked psychologically, rather by 'peaceful penetration' and co-operation, then by the publicity bombardment which has been so conspicuous from quarters and must have undoubtedly been expensive in time, money and prestige. The Englishman knows more of his own country's conditions than does the foreigner, similarly with the Frenchman and Italian; therefore co-operate, internationalize, reciprocate, and benefit by the experience of the past by not spoiling the conditions in these new fields and thereby causing some of the evils so evident in the industry of this country. It is, in my opinion, only by internationalization and reciprocity that America will avoid the reaction which usually follows every extreme period, either of success or failure. Europe needs America for its experience and the American market for its exploitation if its products are to be of equal standard to the Americans. America needs Europe for

(Continued in fourth column)

Griffith Narrowly Escapes

Slurs of "Fake" Indignantly Denied; Director and Company Were Near Death

THE deep worry which shadowed the offices of D. W. Griffith, when for three days last week it was feared he and his company of players were lost at sea after leaving Miami, Florida, for the Bahamas, has been succeeded by a wave of indignation at stories whispered around to the effect the entire affair was what is known to the trade as a "press plant." It is stated—and this statement is strongly upheld by other information which has reached the trade press—that the affair was in reality, as pictured in the newspapers, a narrow escape from a tragedy which would have deeply shocked the trade. Where the story of "fake" has originated from—the Doubting Thomas who has made it his business to spread it—is not known, but it is believed real.

The following statement from A. L. Grey, General Manager for D. W. Griffith explains itself:

"It is beyond belief—beyond thought—that even the most bitter enemy of Mr. Griffith could doubt the truth of the report relative to the disaster through which he and his company passed. It was a very serious fight with death, and but for the hand of Providence, one that might have had a most tragic end. That anyone associated with Mr. Griffith could have conceived so diabolical a 'press agent story' is unthinkable, unspeakable."

A further statement from R. E. Long, General Press representative, reads:

"I hope our office never again has to go through the terrible experiences of last Saturday and Sunday, when, throughout the day and night, our fears were for the worst, and I hope, too, that those who have had so little courtesy as to question for a moment the truth of the situation, never will have to suffer as we suffered.

"Will you help us to assure the friends of Mr. Griffith, and the entire industry, that not one statement issued from this office was other than the truth, the whole truth, and nothing but the truth?"

Dealing in Personalities

(*Continued from page* 143)

Round One

Battling Dave Selznick versus Silver Kid Reichenbach. Ringside spectators give a shade to the Kid. Faster footwork won the margin.

Round Two

Same opponents. Same spectators declare the Battler in the lead. Verdict given on appearance of contestants at close of furious milling.

Place: Hotel Astor. Result to date: A draw. It is reported that Frank Hall and Benny Leonard are seeking an injunction on the grounds of unfair competition.

* * *

AMONG the many interesting things in this Holiday Number there is one that we are willing to call to your attention ourselves. That is the four-page Educational insert. The first insert to be used by this corporation. And the first sign of the big things that may be expected from the Hammons aggregation during the coming year.

We are also willing to call attention to the fact that "sales copy" in addition to beauty can be put into an insert. That map idea of the Educational insert strikes home with us.

Bre'er Hammons is at present on the high seas combining a honeymoon with business. The boat will barely dock on the other side when he will turn around and start back. Conferences with the Educational foreign organization will he held between sailings.

* * *

It's a cheerful thought as we bang this out in a zero atmosphere to have one of Eddie Small's thermometers alongside the Underwood. The first of the Christmas rush surely was more than appropriate. And when not in use as a thermometer it can serve—in appearance at least—as a speedometer. This trusty Underwood sadly needs the inspiration of a speedometer.

* * *

APPROACHING slowly to the last line of this last column we'd be tickled to death if we could think of something new and something clever to say in the way of holiday greetings.

But shucks, boys, you know the way we feel about it. If there is anything of good cheer we can wish you—including a reversal of the Supreme Court's dictum—we sure do wish it. And then some. It's because the whole gang of you are such "regular fellers" that this job is such fun. So, from the heart out, boys—Merry Christmas and a Happy New Year!

And believe us when we say that the whole blamed NEWS staff is here to serve you twice as well during the coming year as in the past. We'll never say "Can't" unless they wring it from us; and we practice saying "Yes" by the hour.

STATE RIGHTS

THINGS look bright for the independent market this year—there's lots of money and the market is wide open for product of merit.

Just an indication of the activity in the state rights field can be secured from our department "The Independent," starting on Page ——— of this issue.

Watch this Motion Picture News department during the coming year. Next week we will again run the "Independent Field Ticker" that popular record of state rights sales, and from week to week you'll find new ideas and all the news in breezy fashion.

M. P. D. A. Notes

"There will be a vacant chair" when Frederick A. Thomson soon forsakes the M. P. D. A. and Players' Club for directorial duties on the Pacific coast, to which he has been assigned. However, the quarters of the coast lodge are said to be well supplied with accommodations for New York members who are "A long, long way from home."

Players under the direction of Perry Vekroff, who is making the screenplay "Cynthia of the Minute" for the Artco combination, have been "Floating down the River" the past week for scenes aboard ship. What more could Hudson's discovery ask? Leah Baird is "Cynthia" and Hugh Thompson, her handsome leading man, is a typical Louis Joseph Vance hero. Mr. Vekroff claims even Hendrik Hudson himself could but appreciate this distinction.

Directors Charles A. Miller and William F. Haddock will be among those absent from M. P. D. A. activities for the next two weeks, since both these gentlemen are engaged in the supervision and directing of an educational film, scenes of which are to be made in and nearby Port Henry. After an enjoyable meeting it would be a long drive back.

Among those "welcome home" for the holiday festivities of the Los Angeles lodge M. P. D. A. will be Director Wally Van, who with Benny Leonard and company engaged in making a fifteen episode serial under Mr. Van's supervision, will leave for Culver City on December 15th.

Foreign Opposition

(Continued from first column)

product on purposes and for its export trade. It will need Europe all the more in the future, when theatres will spring up in chains which will exhibit European-made films of excellent quality. The American market will not always represent 75 per cent of the world's market.

"The after-war craving for amusement and the influx of outside capital to the motion picture industry will be responsible for a sudden growth of chains of theatres in Great Britain and the Continent. The first moves in this direction are already evident, and it is up to the American trade, shortly, to decide whether they will co-operate and reciprocate by being connected with and encouraging foreign productions for exploitation through their exchanges in America and throughout the world, thereby enabling such pictures to be of higher grade than in the past, owing to their greater remunerative value and consequently allowing of greater cost, or to continue the policy of endeavoring to press purely American pictures on all nations by force of a bombardment of cash and publicity.

"The former policy will undoubtedly be the successful one and will enable the American industry to reap the benefit of its past experience and lead to greater development in the future, by illustrating to England and the Continent that it's one desire is to produce and exploit the best irrespective of nationality and that the word 'prejudice' is not known in its dictionary.

"Personally I believe this to be the case, as subjects produced by us in England and the Continent have been sold and are being sought after here—perhaps because I have attacked the situation in the past by a previous study of the psychology and conditions of the people I have catered for—but unfortunately my opinions are not shared by others in England.

"It is because of this and because of my firm conviction that it is the methods adopted and not the objectives that are the causes of any misunderstandings that do exist that I ardently suggest RECIPROCITY via CO-OPERATION and a study of PSYCHOLOGY."

First Run Theatres

NEW YORK

Rivoli Theatre—
Overture—Prologue to "Isis."
Feature—Everywoman, Paramount-Artcraft Special.
Presented with a prologue in which an actor costumed as "Nobody" of the picture reads an effective lecture written by Dr. Frank Crane.
Current Events—Monster Government Crane lifts huge weights, International; With the Speed Kings, Los Angeles, International; Dog Show at Detroit, Gaumont; On Rations, Switzerland, International; Rearing Flyers for U. S. Signal Corps, Kinograms; Uncle Sam's Air Service, Pathe; Aerial Stunts Electrify Throngs, Gaumont; Theatrical Stars are Betsey Ross's, Gaumont; In the Public Eye, International.
Organ Solo—Chant Seraphique.
Note—The overture is given with a scenic setting and an invisible chorus of mixed voices, lending to the melody of the orchestration on the latter bars.
Next Week—Not settled.

Strand Theatre—
Overture—Les Preludes.
Current Events—Strand Topical Review. Special number.
Scenic—Temple Bells and Wayside Shrines, Chester.
Vocal—Rose of My Heart—Baritone solo by Jack Mackintosh.
Feature—Toby's Bow, Tom Moore.
Vocal—La Capinera (The Wren)—Soprano solo by Amanda Brown.
Comedy—A Day's Pleasure, Chaplin, First Nat.
(Held over for second week.)
Organ Solo—Selections from Faust.
Next Week—In Old Kentucky.

Rialto Theatre—
Overture—Morning, Noon and Night in Vienna.
Cartoon—Mutt and Jeff, Cutting Out His Nonsense.
Instrumental—Love's Joy.
Violin solo by Sascha Fidelman.
Comedy—A Lady's Tailor, Sennett-Paramount.
Vocal—(a) Musical Trust. (b) Jerusalem Mornin'. Sung by the Rialto Male Quartette, John Young, tenor; Horatio French, tenor; George Reardon, baritone; Donald Chalmers, basso.
Feature—Wanted, A Husband; Billie Burke.
Comedy—The Vagabond, Chaplin-Clark, Cornelius.
Organ Solo—Marche Triumphal.
Next Week—The Miracle of Love.

Academy of Music—
Current Events—Fox News, last release.
Cartoon—Cutting Out His Nonsense, Mutt and Jeff.
Comedy—Tough Luck, Pathe.
Feature—The Band Box, Doris Kenyon.
Comedy—Switches and Sweeties, Vitagraph.
Next Week—The Tong Man and Paid in Advance.

CHICAGO

Playhouse—
1 Overture—Weeping Willows—Victor Herbert.
2 International News Weekly and Pathe Topics of the Day, selected by Review of Reviews.
3 To Hell and Back—Official U. S. War Pictures presented by Blackhawk Post 107, American Legion, and the 33rd division. Showing Illinois troops in France.
4 Feature—"Erstwhile Susan"—Constance Binney.

Central Park—
1 Overture—Freischutz.
2 Universal Weekly.
3 Violin Solo—Oriental in Costume.
4 Feature—The Miracle of Love—Lucy Cotton.
5 Comedy "Hayseed"—Arbuckle—Paramount.

Randolph—
1 Feature—"Everywoman"—Paramount Special.
2 Comedy—"A Day's Pleasure"—Chaplin—First Nat.
3 Special Organ Selections.

Ziegfeld—
1 Feature—"The Isle of Conquest—Norma Talmadge.
2 Comedy—Switches and Sweeties—Vitagraph.

Pantheon—
1 Organ Solo.
2 Pantheon Topics of the Day.
3 Overture—Zampa.
4 Cello Solo.
5 Comedy—"Hayseed"—Arbuckle—Paramount.

S. Barrett McCormick hasn't quite a monopoly on good advertising at Indianapolis as is proven by this eight inch double column display used by the Alhambra of the above-mentioned city

Purchasing a whole page in the Sunday edition of the Toledo Times was only a part of the advertising campaign which the Temple theatre carried out for "Male and Female." The display was printed in two colors, red and black

6 Vocal Selection—"Your Eyes Have Told Me So."—Jane Haupt.
7 Feature—"A Regular Girl"—Elsie Janis.

Woodlawn—
1 Woodlawn News.
2 Topics of the Day.
3 Bray Cartoons.
4 Woodlawn's "Brighter Side of Life." Own Animated Cartoon.
5 Comedy—"Hayseed"—Arbuckle—Paramount.
6 Selections from "Take It From Me"—Orchestra.
7 Feature—"Anne of Green Gables"—Mary Miles Minter.

LOS ANGELES

Grauman's Theatre—
Overture—"The Fortune Hunter."
Scenic—Our Playground on the Pacific Coast—Post-Paramount. Hawaiian music rendered throughout the showing with quartette singing "Aloha" at the end.
Organ—C. Sharpe Minor at the organ playing "I Know What It Means to Be Lonesome," with word slides.
Current Events—Gaumont and Pathe, San Francisco, Dog Show; Rome, Italy, celebrates Armistice Day; Croton, New York, Dam Overflows; Ft. Bliss, Texas, sports of Regulars waiting to go over the Mexican borders; Jefferson City, Mo., flocks of wild ducks; San Francisco, Dr. Nixon's automatomon playing a zither; Washington, Sergt. Moon leaps from aeroplane with parachute; house darkened; wind machine used and gun exploded as Moon jumped from aeroplane added interest and excitement to strip.
Special—Musical feature, presented in a woodland setting with natural foliage filling the stage is this week's special number. With imitations of birds singing and artistically lightings, four wood whistling number. Topics of the nymphs appear and give a Day follows this number.
Educational—Memories—Paramount Weekly.
Cartoon—Egbert and Nero entertain the Kid.
The prologue quartette in costumes of woodmen sing "My Caravan" and "Hop Along" with banjo effect during the projection.
Feature—Hawthorne of the U. S. A.—Wallace Reid.

California Theatre—
Overture—"Marche Slave."
Scenic—Heart of the Sky Mountains—Prizma.
Vocal—"In a Persian Garden." Rendered by the California quartette attired in Arabian costumes and with an Arabian stage setting.
Current Events—Pathe, International, New Screen Magazine and Kinogram; Taronta, Italy, dare devil acts of Italian Marines; Mt. Lowe Observatory, Earth's greatest leap toward the Moon; Boston, bumping the bumps in an automobile; overflow of the Groton Reservoir; Slow Lake, California, wild ducks by the thousand; Washington, Sergt. Moon leaps from aeroplane in parachutes.
Vocal—"Please Rent Me Your Flat," Solo with organ accompaniment.
Feature—Strictly Confidential—Madge Kennedy.
Instrumental—"The Pirates of Penzance," rendered by the California orchestra.
Comedy—Captain Kidd's Kids—Lloyd-Pathe.
Special—The Illiterate Digest—Sayings of Will Rogers in Topics of the Day style.
Next Week—Blind Husbands.

California
STARTING TOMORROW
A MAGNIFICENT FILM VERSION OF THE WORLD-FAMED STAGE SUCCESS
ELAINE HAMMERSTEIN
in
"The COUNTRY COUSIN"
You'd never think that Nancy from Meadowbrook would cause such commotion amid the blasé smart set of Eastern society
Her eyes and her ways (you know—what we mean) were irresistible to the monocled Johnnies who bragged about their pull with the ladies
But Nancy from Meadowbrook suddenly became citified looked 'em over critically and then some thing happened

The California theatre of San Francisco specializes in hand drawn displays. This one on "The Country Cousin" is up to the usual standard

Current Week's Bills Throughout Country

In reducing to our columns this display on "The Beauty Market" loses much of its beauty. It was printed in three colors in the Indianapolis Sun of Dec. 14th, and is typical of the sort of work S. Barrett McCormick does each week

Tally's Kinema

Program the same as last week.
Next Week—Mind the Paint Girl—and A Twilight Baby.

Tally's Broadway

Concert—Twenty minute concert by Lerdos Mexican band and orchestra.
Current Events—Pathe News—Last release.
Scenic—Temple Bells and Wayside Shrines—Chester.
Feature—The Lone Hand—Hoot Gibson—Universal.
Comedy—A Day's Pleasure—Chaplin—First National.

SAN FRANCISCO

California Theatre—

Overture—"Light Cavalry."
Current Events—Pathe No. 98. Fox No. 17.
Cartoon—"Out of the Inkwell" series—Bray.
Educational—Topics of the Day—Pathe.
Feature—"Jubilo"—Will Rogers.
Organ Solo—"Gypsy Love Song."
Next Week—"Hawthorne of the U. S. A."

Imperial Theatre—

Feature—"Blind Husbands," for final week.
Next week—"Everywoman."

Tivoli Theatre—

Overture—"Oh, What a Girl is Mary."
Feature—"Back to God's Country"—Nell Shipman.
Presented with prologue and elaborate stage setting, designed by Manager Costello with the Tivoli Quartette singing "A Winter's Lullaby."
Vocal—"Necklace of Love."
Tivoli Quartette.
Next Week—"Heart O' the Hills."

SEATTLE

Liberty Theatre—

Overture—Selections from "Il Trovatore."
Current Events—Liberty Educational Weekly, Special number compiled from all releases. Pathe Weekly News, No. 98.
Educational—Liberty Pictorial Weekly.
Feature—"The Thunderbolt"—Katherine McDonald.
Comedy—"A Lady's Tailor"—Sennett-Paramount.
Vocal—"Miserere from Il Trovatore." Duet by Anne Brown and Tom Price.
Organ Solo—"Rainbow of My Dreams."

Clemmer Theatre—

Overture—"Serenade."
Scenic—"Marimba Land"—Prizma.
Feature—"Please Get Married"—Viola Dana.
Current Events—"News From the World Press"—Gaumont.
Educational—"The Story of Zinc"—Ford.

Strand Theatre—

Feature—"Male and Female" continues in its second week.

BOSTON

Modern Theatre

Overture—Organ and Piano.
Current Events—Pathe Weekly, No. 104-105.
Comedy—"Speed," St. John, Paramount.
Topics of the Day—
Special Setting—Gold Fibre Screen.
Features—"The Cinema Murder," "His Wife's Friend."
Next Week—"Hawthorne of the U. S. A.," Wallace Reid; "Behind the Door," Ince Special.

Park Theatre—

Overture—"Poet and Peasant."
Scenic—"Up the Wetterhorn Mountain"—Paramount.
Paramount Magazine.
Special Setting—Maroon Draperies from ceiling and sides, together with lanterns on latticework, a reproduction of a scene in the picture. Two floor lamps adorn the stage.
Feature—"Every Woman."
Next Week—"Every Woman"—continued.

DETROIT

Adams—

Overure—"The Mayor of Tokio."
Current Events—Pathe News, Pathe Review and Free Press Weekly.
Scenic—"When the Poilu Came Home," Pathe.
Vocal—Emmons & Colvin.
Comedy—Charlie Chaplin in "The Vagabond."
Feature—"Love's Prisoner," Olive Thomas.

Madison—

Overture—"The Chaperons."
Current Events—Pathe Review.
Scenic—"The Pushcart Trail of Formosa," Burton Holmes.
Vocal—"Dear Little Mother of Mine," Estelle Carey.
Comedy—"Out of the Inkwell," Paramount cartoon.
Feature—"The Long Arm of Mannister," H. B. Walthall.

Washington—

Overture—"Jolly Robbers."
Current Events—Pathe News.
Vocal—Frank Bessinger.
Comedy—"Cutting Out His Nonsense," Mutt and Jeff.
Feature—"The Feud," Tom Mix.
Comedy—"Roaming Bathtub," Fox Sunshine.
Next Week—"The Vengeance of Durand," Alice Joyce.

Broadway Strand—

Overture—"Babes in Toyland."
Current Events—International News.
Scenic—Bray Pictograph.
Feature—"Male and Female," third and final week.
Next Week—"The Miracle Man," return engagement.

CINCINNATI

Walnut—

Overture—Popular Hits of the Day.
Current Events—Pathe 100.
Scenic—Drowns Venus With Envy—Prizma.
Feature—The Isle of Conquest—Norma Talmadge.
Next week—Victory.

Strand—

Overture—Leave it to Jane.
Current Events—Pathe 101.
Comedy—Monkey Stuff—Joe Martin—Universal.
Feature—Counterfeit—Elsie Ferguson.
Next Week—Crooked Straight.

Gifts

Sunshine Comedy.
Feature—Jinx—Mabel Normand.
Next Week—Aladdin and His Wonderful Lamp.

Last week we told you how Will D. Harris of the Grand theatre, Columbus, O., put over "Every Woman." This is one of his newspaper displays, a full page in the Columbus Sunday Dispatch

The Colonial of Seattle frames this display on "Jubilo" to emphasize the characterizations which Will Rogers has made so effective and also gives "The Eternal Triangle," Universal's clever dog picture some of the billing. This was the usual Seattle theatrical advertising size four columns by sixteen inches

Palace

Current Events—Topics of the Day—Literary Digest.
Feature—23½ Hours Leave—Douglas McLean.
Vaudeville—Royal White Hussars, vocalists. Slayman's Ali Arabs. Comedy sketch—Star Boarder. Laurell Lee—Comedienne. Frank Mullane—Comedian. Whipple, Ruston and Company—Modern version of "Shoes."

BALTIMORE, MD.

Parkway Theatre—

Current Events—Pathe Weekly.
Educational—Paramount Magazine.
Scenic—Bray Pictograph.
Feature—"It Pays to Advertise"—Bryant Washburn.

Wizard Theatre—

Current Events—Fox Weekly, Topics of the Day.
Educational—Paramount Magazine.
Feature—"Soldiers of Fortune"—Realart special.

CLEVELAND

Stillman Theatre—

Overture—1st Hungarian Rhapsody.
Theme—Selections from "A Modern Eve" and selections from "Tina."
Current Events—Kinograms No. 90.
Specials—Jazz Monologue "L" released by Standard Film Service of Cleveland.
Scenic—"The Forbidden River"—"Floating Down the Salmon River"—Robertson-Cole.
Comedy—"Are Honeymoons Happy?"—Supreme.

Complete Programs Shown Here at a Glanc

Feature—"Hawthorne of the U. S. A."—Wallace Reid.
Next week—"Broken Melody," featuring Eugene O'Brien.

Alhambra Theatre—
Overture—Selections from "The Royal Vagabond."
Theme—"Just for Me and Mary."
Current Events—Pathe News 101—Gaumont Pictorial—Literary Digest Topics No. 34.
Comedy—"The Good Ship Rock and Rye"—Jewell.
Feature—"A Girl Named Mary"—Marguerite Clark.
Next Week—"What's Your Husband Doing?"

Metropolitan Theatre—
Overture—Romeo and Juliette.
Theme—Popular waltz selections.
Current Events—Leader-News Weekly.
Cartoon—Bray Pictograph.
Sunshine Comedy—"The Yellow Dog Catcher."
Feature—"A Joyous Liar"—J. Warren Kerrigan.
Next Week—"The Gay Lord Quex," featuring Tom Moore.

Euclid Theatre—
Overture—Anvil Chorus from "Il Trovatore" with electric anvil effect.
Themes—"Massenet." "Poor Me," waltz from 1918 Follies. "Shades of Night."
Current Events—Leader-News Weekly. Pathe News 102.
Prizma Color Reel—"Monte Carlo."
Comedy—Mutt and Jeff in "Cutting Out His Nonsense."
Feature—Everywoman, for an indefinite run.

WASHINGTON

Metropolitan Theatre—
Overture—"An Old Refrain" (Kreisler), violin solo by A. Ralon.
Current Events—Universal news 50 and 51—Pathe Review No. 29—Topics of the Day No. 33.
Comedy—The Head Waiter—Vitagraph.
Feature — Sealed Hearts — Eugene O'Brien.
Next Week's Feature—The Girl From Outside.

Palace Theatre—
Overture—The Evolution of Yankee Doodle.
Current Events—Pathe News Nos. 101 and 102—Topics of the Day 33.
Cartoon—Mutt and Jeff.
Comedy—Back to Nature—Fox.
Scenic—Midst Peaceful Scenes (Paramount).
Feature—An Adventure in Hearts—Robert Warwick.
Next Week's Feature—A Girl Named Mary.

Rialto Theatre—
Overture—Sextette from Lucia.
Current Events—Rialto Local News No. 4.—Pathe News Nos. 101-102.
Comedy—Bray Pictograph.
Feature—Heart o' the Hills—Mary Pickford.
Next Week's Feature—The Thunderbolt.

PHILADELPHIA

Stanley Theatre—
Overture—"Chimes of Normandy," by the Stanley Concert Orchestra, followed by a violin solo: "Legende," (Wieniawski).
Feature—"The Isle of Conquest" (Select) with Norma Talmadge, star.
Current Events—Special compilation by Stanley cameraman from:
Pathe News No. 101.
Fox News No. 19.
Current Events No. 52.
Gaumont Graphic No. 82.
Literary Digest.
Comedy—Mutt and Jeff cartoon: "Cutting Out His Nonsense."
Scenic—Pathe Review.

Arcadia Theatre—
Feature—"Erstwhile Susan" (Realart), with Constance Binney.
Current Events—Pathe News No. 101. Kinograms No. 91.
Scenic—Burton Holmes Travelogue.
Comedy—Capt. Kidd's Kids. (Harold Lloyd).

Victoria Theatre—
Overture—Chimes of Normandy.
Feature—"The Speed Maniac"—Fox—Tom Mix.
Current Events—Pathe News No. 101.
Comedy—"A Lady's Tailor"; Mack Sennett.
Educational—"Marie, Queen of Roumania". (American Red Cross).

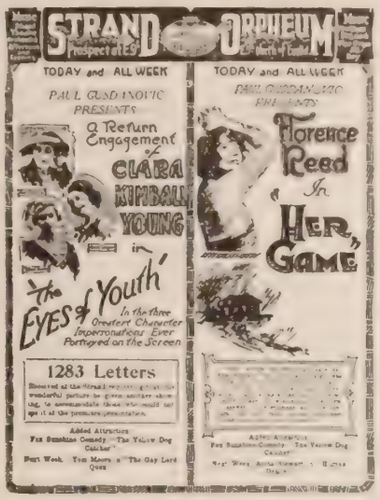
Palace Theatre—
Feature—Male and Female.
Current Events—Pathe News No. 101.
Music—Special selections for organ.

Regent Theatre—
Feature—"The Miracle of Love"—Lucy Cotton.
Comedy—Should a Husband Dance.
Educational—Ford Weekly.

Fairmount Theatre—
Overtures—Selection: Angel Face—Victor Herbert
Comedy—School House Scandal—Fox Sunshine Comedy.
Scenic—Prizma.
Weekly—Fox News.
Feature—Vengeance of Durand—Alice Joyce.

At The ALHAMBRA Busy Corner
All This Week—All This Week
WITH TAMBURITZA CONCERT ORCHESTRA
MAURICE TOURNEUR presents
The Broken Butterfly
From Book MARCENE By PENELOPE KNAPP
A HUMAN DRAMATIC SYMPHONY—A TREAT
IT PRESENTS A BEAUTIFUL LOVE—
A Love That Violates The Sanctity of the Heart
ONLY IF YOU DRAW WRONG CONCEPTIONS
AND THEY WERE AS WEAK AS ALL OF US
MAIN FLOOR 28c—BALCONY 17c
All Next Week "AUCTION OF SOULS"

The Alhambra theatre of Utica has evolved a nice display on "The Broken Butterfly." This is an ad which should be widely copied



Paul Gusdanovic used this eleven inch double column space for advertising the bills at both his Strand and Orpheum (Cleveland, O.) theatres in the Plain-dealer of Dec. 14th

PITTSBURGH

Grand—
Anita Stewart in "Mind The Paint Girl."

Olympic—
Constance Talmadge in "The Virtuous Vamp."

Minerva—
D. W. Griffith's "Broken Blossoms."

Blackstone—
Pauline Frederick in "The Loves of Betty."

Columbia—
Charlie Chaplin in "A Day's Pleasure."

Liberty—
Anita Stewart in "Mind The Paint Girl."

Regent—
"23½ Hours' Leave."

E. E. Cameraphone—
Olive Thomas in "The Glorious Lady."

Loew's Lyceum—
"The Miracle Man."

BUFFALO

Shea's Hippodrome—
Overture—"Traumerei."
Special Stage Setting—"At Dusk" silhouette staged by Harold B. Franklin and painted by Horace N. Smith.
Vocal—"Everyone is Made for Someone."
Sung by Leo Considine.
Feature—"John Petticoats"—William S. Hart.
Comedy—"A Ladies' Tailor"—Mack Sennett. With musical setting by Hipp Jazz Band.
Current Events—Hippodrome Pictorial Review, made up of Gaumont and Universal News.
Next Week—Maurice Tourneur's "Victory."

Strand—
Overture—"The Fortune Teller."
Current Events—Latest Pathe News.
Feature—"The Country Cousin"—Elaine Hammerstein.
Comedy—"Nearly Newlyweds"—Christie.
Next Week—Mary Pickford in "The Hoodlum."

MINNEAPOLIS

New Garrick Theatre—
Overture—"My Isle of Golden Dreams."
Current Events—"Pathe News, No. 101.
Vocal—"Annie Laurie." Basso solo.
Scenic—"South American Niagara"—Paramount.
Cartoon—"Smart Set."
Feature—"The Isle of Conquest"—Norma Talmadge. Given with special scenic setting in the atmosphere of the picture.

ST. PAUL

New Garrick Theatre—
Overture—"Tumble Inn Selections."
Current Events—New Garrick Digest.
Cartoon—"Bobby Bumps."
Vocal—Solo by Annette Lake, soprano.
Feature—"Heart o' the Hills"—Mary Pickford.
Special—"She's Everywhere." Stage Women's War Relief playlet.

DENVER

Rialto Theatre—
Current Events—Pathe News, Topics of the Day.
Feature—"More Deadly Than the Male"—Ethel Clayton.
Scenic—"Memory Lane" "Post Nature."
Comedy—"Before the Circus"—Briggs—Paramount.

Rivoli Theatre—
Overture—"Life a Dream."
Current Events—Fox News.
Comedy—"Looking for Trouble."
Instrumental—"Bohemian Girl Selections."
Feature—"The Hoodlum"—Mary Pickford.

Princess Theatre—
Feature—"The Flame of the Yukon"—Dorothy Dalton.

MILES
Your only opportunity to see this gigantic masterpiece with Cleveland's Favorite Star
WILLIAM FARNUM
in the screen adaptation of Louis Tracy's book
WINGS OF THE MORNING
Don't fail to see the picture and
FEATURE VAUDEVILLE

On a page of larger displays this four inch double column display by the Miles theatre, Cleveland, received instant attention

Motion Picture News First Annual Newspaper and Theater Directory

Following investigation and statistical work covering a period of a year, MOTION PICTURE NEWS is able to present herewith the first newspaper and theatre census of the principal cities of the United States and Canada. The facts as given below are compiled from a questionnaire sent to all newspapers in cities of over twelve thousand population. The questionnaire was backed by repeated follow-ups, with the understanding that any paper failing to reply was in a measure "not interested in motion pictures."

The directory as presented herewith is the latest step in our constant effort to increase cooperation between the motion picture industry and the daily newspaper. Its value to producers, distributors and others placing advertising and publicity through newspapers is evident; likewise, its presence in the offices of the newspapers listed will be of year-round service, both through making available a knowledge of what other papers are doing regarding motion pictures, and through the presence of the producers' annual announcements in these pages.

The name of the newspaper appears first in the table, then the time of publication, the circulation, the name of the photoplay editor, and the amusement advertising rate. The quoted matter following is a resume of the answers to various questions. Where the managing editor or some other executive is listed in the place given to the photoplay editor's name it is an indication that the person so listed is the one attending to photoplay news.

An additional index by States is given on page 157, opposite.

ABERDEEN, SOUTH DAKOTA—Population 11,846

AMERICAN—Morn., Sun.—5,300—J. H. McKeever—50 cts. inch
"Six theatres, all downtown, no advertising daily or Sunday. No special editorial co-operation. Would use cuts or mats. Sunday circulation 5,600. Agitation favoring state censorship prompted a boycott and theaters are still peeved."

DAILY NEWS—Aft.—4,127—J. G. Sanders, Mg. Ed.—25 cts. inch
"Six theatres, all downtown, six advertise daily. No special editorial co-operation but co-operates considerably in preparation of advertising. Would appreciate any copy for ads and any new ideas."

ABERDEEN, WASHINGTON—Population 18,220

WORLD—Aft.—6,189—Leonard Hinton—40 cts. inch.
"Nine theatres, five downtown houses. Gives advertising reading notices, photoplay department daily. Will co-operate with exhibitors in preparing advertising to any extent they request."

ABILENE, TEXAS—Population 12,806

DAILY REPORTER—Aft. & Sun.—3,638—Geo. S. Anderson, Mg. Ed.—33 cts. inch
"Sunday circulation 3,900. Three theatres, all downtown, three advertise daily and Sunday. Editorial co-operation. Helps exhibitors by suggesting layouts of display, etc."

ADRIAN, MICHIGAN—Population 11,284

TELEGRAM—Aft.—10,404—J. S. Gray, Mg Ed.—Rates not mentioned
"Three theatres, all downtown, three advertise daily. Editorial co-operation. Theatres given all the co-operation required. Appreciate ad-mats received in time to solicit copy."

AKRON, OHIO—Population 80,291

BEACON JOURNAL—Aft—29,755—H. Eaton, Photo Ed.—75 cts. inch
"Twenty-eight theatres, nine downtown houses. Daily notices, publicity cuts on Saturday. Editorial co-operation. Assists exhibitors in preparation of advertising. Cuts and mats used on Saturday. Seventeen theatres advertise daily."

TIMES—Aft. & Sun.—21,000—Mary Ley, Photo Ed.—75 cts. inch
"Sunday circulation, 20,000. Saturday and Sunday photoplay department. Editorial co-operation. Press matter and news concerning plays and players used. Prefer good action pictures. Twenty-two theatres advertise daily and ten Sunday."

PRESS—Aft.—19,567—M. L. Felber—Rates not given
"Twenty-five theatres, nine downtown houses, twenty-two advertise daily. Runs 'movie page' practically every day. Co-operates with exhibitor in preparation of advertising. Cuts and mats are used if they are good."

ALBANY, NEW YORK—Population 107,979

TIMES-UNION—Aft. 36,000—James T. Glynn, Mg. E.—$2.10 per inch
"Sixteen theatres, 6 downtown houses, sixteen advertise daily. Reviews given but news is printed according to its value. Cuts and mats used but prefers matter a week or two ahead of Albany bookings."

KNICKERBOCKER PRESS—Morn. & Sun.—34,592—Lynn J. Arnold, Jr., Mg. Ed.—65 cts. inch
"Fifteen theatres, seven downtown houses, eight advertise daily and three Sunday. Editorial co-operation, provided advertising reading notices and news is of value. News of productions and players printed. Efficient copy department and good engraving plant assists exhibitors in preparation of advertising.

JOURNAL—Aft.—17,000—James H. Gaylor—Rates not given
"Fifteen theatres, nine downtown houses, eight advertise daily. All advertisers are played up. Advertising reading notices made a specialty of Saturdays. Prints a little news but thinks most of it overdrawn. Co-operates with exhibitor in preparation of advertising."

ALBUQUERQUE, NEW MEXICO—Population 13,507

EVENING HERALD—Aft.—4,261—Mrs. Alida F. Sims—Rates not given
"Four theatres, all downtown, four advertise daily. Cuts used when space permits. Reviews of productions and news of players used. Co-operates with exhibitors in advertising."

ALLENTOWN, PENNSYLVANIA—Population 60,297

MORNING CALL—Morn.—23,535—Eugene J. Hazard, Photo Ed.—Rates not given
"No special editorial co-operation. Cuts and mats used."

EVENING ITEM—Aft.—8,613—Chas. W. Weiser, Mg. Ed.—Rates not given

MORNING DEMOCRAT—Morn.—Under same management
"No special editorial co-operation. Advertising reading notices given under each theatre. Appreciate ad mats and designs."

CHRONICLE & NEWS—Aft.—5,132—Fred T. Willenbacher—30 cts. inch
"No special editorial co-operation. Mats and cuts used if good."

LEADER—Aft.—6,125—Geo. R. Roth, Mg. Ed.—25 cts. inch
"Fifteen theatres, five downtown houses, five advertise daily. No special editorial co-operation."

ALTOONA, PENNSYLVANIA—Population 60,000

TRIBUNE—Morn.—9,000—J. V. Taylor—25 cts. inch
"Gives liberal reading notices daily, on current bills, and gives exhibitors assistance in preparing advertising. Twelve theatres, four downtown houses, four advertised daily."

AMARILLO, TEXAS—Population 13,505

DAILY NEWS—Morn. & Sun.—4,610, incl. Sun.—R. B. McCorkel, Mg. Ed.—32 & 37 cts. inch
"Three theatres, all downtown, three advertise daily. Notices given with ads. No special editorial co-operation."

AMSTERDAM, NEW YORK—Population 34,319

EVENING RECORD—Aft.—5,873—E. O. Stowitts, Photo Ed.—35 cts. inch
"Five theatres, all downtown, five advertise daily. Gives reading notices on change of bill. Co-operates with theatres in preparing advertising."

ANACONDA, MONTANA—Population 14,000

ANACONDA STANDARD—Morn. & Sun.—17,707—Ed.'s name not given—55 daily, 60 Sun.
"Anaconda, three theatres, Butte 8 theatres. All Anaconda theatres advertise; three Butte. Reading notices given occasionally. No special editorial co-operation.

ANDERSON, INDIANA—Population 23,453

HERALD—Aft. & Sun.—6,800—M. Walker—25 cts. inch
"Sunday circulation 8,200. Although exhibitors are helped in advertising copy there is no special editorial co-operation."

ANDERSON, SOUTH CAROLINA—Population 11,424

DAILY MAIL—Aft.—4,693—G. Paul Brown—20 cts. inch
"Six theatres, all downtown, two advertise daily, one Sunday. No special editorial co-operation. Cuts and mats used in moderation.

ANNISTON, ALABAMA—Population 13,686

STAR—Aft. & Sun.—6,514—H. P. Prater—50 cts. inch
"Sunday circulation 6,514. Five theatres, two downtown, four advertise daily and four Sunday. No special editorial co-operation. Attractive cuts of women, etc., used."

ANSONIA, CONNECTICUT—Population 16,204

EVENING SENTINEL—Aft., 6,579—H. F. Emerson, Adv. Mgr.—50 cts. inch
"No special editorial co-operation. Liberal amount of reading notices given. Cuts and mats used." Six theatres, all downtown, all advertise daily.

ASHLAND, WISCONSIN—Population 11,594

PRESS—Aft.—2,850—John C. Chapple, Mg. Ed.—Rates not mentioned
"Three theatres, all downtown, two advertise daily. No special editorial co-operation. Cuts and mats used if sufficient advertising connected with it. Would like producers to advertise."

ASHEVILLE, NORTH CAROLINA—Population 20,157

CITIZEN—Morn. & Sun.—11,711—C. B. Taylor—50 cts. inch
"Sunday circulation 10,003. Four theatres, all downtown, three advertise daily and Sunday. Reading notices given every day on each picture. News of pictures and players printed on Sunday. Cuts and mats used on Sunday."

ASTORIA, OREGON—Population 10,117

EVENING BUDGET—Aft.—2,200—J. E. Gratke, Mg. Ed.—30 cts. inch
"Four theatres, all downtown, advertise spasmodically. No special editorial co-operation. Copy prepared for exhibitors."

ATHENS, GEORGIA—Population 16,900

BANNER—Morn & Sun.—3,500—H. J. Rown—18 to 40 cts. inch
"Sunday circulation 3,552. Two theatres, one downtown, two advertise daily, two Sunday. Editorial co-operation. Prepared advertising for theatres. Mats used with copy of story."

ATLANTA, GEORGIA—Population 179,292

ATLANTA JOURNAL—Aft. & Sun.—60,787—Robert Haverty—10 cts. per line
"Sunday circulation 71,653. Twenty-two theatres, 15 downtown houses; ten theatres advertise daily. 11 Sunday. Editorial co-operation."

GEORGIAN—Morn.—AMERICAN—Sun.—65,000—C. A. Carroll—$1.40 inch
"Sunday circulation 100,000. Eight theatres advertise daily, nine Sunday. No special co-operation."

Other Atlanta daily: CONSTITUTION—Morn. & Sun.

ATLANTIC CITY, NEW JERSEY—Population 51,667

PRESS & UNION—Morn. & Aft.—14,871—F. E. Croasdale, Mg. Ed.—12 cts. line 3,500 lines
"Sixteen theatres, all downtown, all but one advertise daily. Reading notices with advertising. No special editorial co-operation."

Other Atlantic City daily: GAZETTE-REVIEW.

ATTLEBORO, MASSACHUSETTS—Population 18,480

DAILY SUN—Aft.—5,000—C. C. Cain, Jr., Photo Ed.—Rates not mentioned
"Two theatres, all downtown, one advertises daily. Special editorial co-operation. Cuts and mats used. Prints column of news each week."

AUBURN, NEW YORK—Population 32,468

ADVERTISER JOURNAL—4,921—Victor J. Callanan, Mg. Ed.—60 cts. inch
"Four theatres, four downtown, three advertise daily. Special editorial co-operation. Co-operates with theatres in preparing advertising if requested."

CITIZEN—Aft.—7,474—Wm. O. Dapping, Mg. Ed.—60 cts. inch
"Four theatres, four downtown houses, all advertise daily. No special editorial co-operation. Assist theatres with advertising copy if requested."

AUGUSTA, MAINE—Population 13,860

AUGUSTA DAILY-KENNEBEC JOURNAL—Morn.—10,633—G. R. Chadbourne, Mg. Ed.—40 cts. inch
"Two theatres, one downtown, one advertises daily, one occasionally. No special editorial co-operation."

AUGUSTA, GEORGIA—Population 49,451

CHRONICLE—Morn. & Sun.—12,110—Bradley Chester, Photo Ed.—70 cts. inch
"Ten theatres, seven downtown houses, seven advertise regularly, three occasionally. No special editorial co-operation. Paper too small to use many cuts or mats."

AURORA, ILLINOIS—Population 33,022

BEACON NEWS—Aft. & Sun.—16,000—Ed's name not given—Rates not given
"Sunday circulation 16,000. Five theatres, all downtown, all advertise. No special editorial co-operation, but news of pictures and players is occasionally printed."

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AUSTIN, TEXAS—Population 23,218

AMERICAN—Morn. & Sun.—7,000—Bytelle, Mg. Ed.—Rates not given
"Sunday circulation 9,000. Six theatres, all downtown, five advertise daily, five Sunday. No special editorial co-operation, but news of features and players is printed occasionally."

STATESMAN—Aft. & Sun.—F. Ray Carpenter, Photo Ed.—98 cts. inch
"Circulation not given. Five theatres, all downtown, four advertise daily, none Sundays. No special editorial co-operation. Cuts and mats used."

BAKERSFIELD, CALIFORNIA—Population 15,538

BAKERSFIELD CALIFORNIAN—Aft.—6,230—R. C. Miller, Mg. Ed.—Rates not given
"Five theatres, three downtown, four advertise daily. No special editorial co-operation. Does not use cuts or mats."

ECHO—Morn. & Sun.—Cir. not given—A. W. Mason, Mg. Ed.—Rates not given
"No reading notices given. No editorial co-operation unless paid for. Advertising prepared if requested. Nine theatres, one downtown, three advertise daily, five Sunday."

BALTIMORE, MARYLAND—Population 579,590

AMERICAN—Morn. & Sun.—No cir. given—W. B. Clarke, Mg. Ed.—37½ cts. inch
"Sunday circulation 92,406. 110 theatres, 15 downtown, 42 advertise Sunday. Editorial co-operation given. Reviews printed of pictures and players as space permits."

STAR—Aft.—Cir. not given
Twenty-eight theatres advertise daily. Same management as AMERICAN.

NEWS—Aft. & Sun.—105,416—Henry Ehrman—15-30 cts. inch
"Nine theatres advertise daily, 44 Sunday. Special editorial co-operation. Special attention is given to advertising copy."

STAR—Aft.—40,000—J. R. Evans—25 cts. inch
"Thirty-two theatres advertise Monday. Special editorial co-operation. All advertising copy prepared and designs gotten up."

SUN—Morn, Aft. & Sun.—73,159 (Eve.); 95,443 (Morn.)—J. M. Shellman—$1.00 per line
"Sunday circulation 123,701. Thirteen theatres advertise daily and Sunday. Special editorial co-operation. All advertising prepared for theatres, layouts, cuts, copy, etc."

BANGOR, MAINE—Population 26,061

DAILY NEWS—Morn.—18,341—Lawrence T. Smyth—50 cts. inch
"Four theatres, all downtown houses, all advertise daily. No special editorial co-operation. Reviews given."

BARRE, VERMONT—Population 11,706

TIMES—Aft.—6,765—F. E. Langby, Adv. Mg.—20 cts. inch
"Four theatres, two downtown houses, two advertise daily. No editorial co-operation. Try to make advertising attractive."

BATAVIA, NEW YORK—Population 13,278

NEWS—Aft.—8,458—Ralph Young, Photo Ed.—35 cts. inch
"No special editorial co-operation. Reading notices given as attraction or advertising warrants Two theatres, both downtown. Both advertise."

BATTLE CREEK, MICHIGAN—Population 28,122

ENQUIRER AND NEWS—Morn., Aft. & Sun.—11,500 Fred Evans, Photo Ed.—37½ and 45 cts. inch
"Eight theatres, eight downtown houses, six advertise daily, seven Sunday. Editorial co-operation given."

BAY CITY, MICHIGAN—Population 47,047

BAY CITY TIMES—Aft.—16,765—W. H. Gustin, Mg. Ed.—Rates not given
"Ten theatres, five downtown houses, six advertise daily. No special editorial co-operation. Layouts sometimes printed."

BAYONNE, NEW JERSEY—Population 64,461

BAYONNE TIMES—Aft.—9,600—H. L. Martin, Mg. Ed.—45 cts. inch
"Nine picture theatres, three downtown houses. Seven advertise daily. Special editorial co-operation. Can use cuts."

BAYONNE REVIEW—Aft.—5,000—L. Vultre, Mg. Ed.—35 cts. inch
"Six theatres advertise daily. No special editorial co-operation. Appreciate ad-mats."

BEACON, NEW YORK—Population 10,165

JOURNAL—Aft.—1,350—J. F. Cronin, Mg. Ed.—10 cts. inch
"Three theatres, all downtown, all advertise daily. Special editorial co-operation given. Cuts used, not mats."

BEAUMONT, TEXAS—Population 33,000

BEAUMONT ENTERPRISE—Morn. & Sun.—19,547—Alfred Jones—No rates given
"Five theatres, all downtown, four advertise daily. Sunday circulation 23,786. No special editorial co-operation. Prepare advertising copy."

JOURNAL—Aft. & Sun.—6,424—C. E. Marsh, Mg. Ed.—56 cts. inch
"Sunday circulation 5,293. No special editorial co-operation. Reviews given. Cuts and mats used if of current interest."

BELLAIRE, OHIO—Population 13,896

LEADER—Aft.—3,480—M. Aldredge, Mg. Ed.—No rates given
"Five theatres, four downtown; three advertise daily. No special editorial co-operation."

BELLEVILLE, ILLINOIS—Population 21,139

NEWS-DEMOCRAT—Aft.—5,000—A. E. Kern—Rates not given
"Nine theatres, two downtown; two advertise daily. Special editorial co-operation given."

BELOIT, WISCONSIN—Population 17,122

DAILY NEWS—Aft.—Circ. not given—Mrs. M. M. Wallace—35 cts. inch
"Two theatres, both downtown; both advertise daily. No special editorial co-operation. Good advertising copy service given daily."

BEVERLEY, MASSACHUSETTS—Population 22,959

EVENING TIMES—Aft.—4,500—Photo Ed. not given—50 cts. inch
"Two theatres, both neighbor houses; both advertise. No special editorial co-operation. Cuts used at times."

BIDDEFORD, MAINE—Population 17,475

RECORD—Aft.—2,378—A. H. Milliken—30 cts. inch
"Two theatres, one downtown; one advertises daily. No special editorial co-operation. No co-operation in preparing advertising."

BILLINGS, MONTANA—13,020

GAZETTE—Morn., Aft. & Sun.—14,000—Joe L. Markham—No rates given
"Three theatres, all downtown; all advertise in the daily. No special editorial co-operation given."

BINGHAMTON, NEW YORK—Population 55,901

PRESS AND LEADER—Aft.—Circ. not given—Pierce Weller—$2.50 inch
"Twenty-two theatres, six downtown houses; eight advertise daily. Advertising rates, $2.50 per inch, first insertion, $1.25 subsequent. No special editorial co-operation."

REPUBLICAN HERALD—Morn.—11,000—John Schanz—$1.00 and $1.50 inch
"Twenty theatres, six downtown, six advertise daily. No special editorial co-operation. Assists exhibitors in preparation of advertising."

BIRMINGHAM, ALABAMA—Population 132,685

AGE HERALD—Morn. & Sun.—23,974—W. M. Hulsey—$1.75 per inch
"Sunday circulation, 30,340; rates, $2.10 inch. Special editorial co-operation. Twelve theatres, eight downtown houses (three colored); four advertise daily, five Sundays."

LEDGER—Aft.—38,022—Hyman Leader—$1.00 per inch
"Thirteen theatres, eleven downtown houses; eight advertise daily. Special editorial co-operation. Could use mats. Copy department at exhibitors' disposal."

NEWS—Aft. & Sun.—50,000—Herbert Porter—Rates not given
"Fifteen theatres, ten downtown houses; six advertise daily, six Sunday. Special editorial co-operation. Reviews given and news of features and players printed."

BLOOMINGTON, ILLINOIS—Population 26,850

PANTAGRAPH—Morn.—17,254—H. O. Davis, Mg. Ed.—40 cts. inch
"No special editorial co-operation. Four theatres, four downtown houses; two advertise daily. Could use ad mats if sent several days ahead of showing of picture."

DAILY BULLETIN—Aft. & Sun.—7,547—Editor's name not mentioned—Rates not given
"Five theatres, four downtown houses; three advertise daily, four Sunday. No special editorial co-operation."

BOISE, IDAHO—Population 29,637

STATESMAN—Morn. & Sun.—Circ. not given—H. E. Abend, Mg. Ed.—Rates not given
"Four theatres, all downtown; all advertise daily and Sunday. Special editorial co-operation given."

CAPITAL NEWS—Aft. & Sun.—12,682—H. A. Lawson, Photo Ed.—40 cts. inch
"Four theatres, three downtown; two advertise daily, two Sunday. Special editorial co-operation. Sunday circulation, 11,894."

BOSTON, MASSACHUSETTS—Population 767,589

ADVERTISER-AMERICAN—Sun.—365,000—E. F. Harkins—40 cts. line
"Forty theatres, sixteen downtown houses; thirty advertise. Editorial co-operation given. Reviews given."

AMERICAN—Aft.—300,000—F. J. McIsaac—40 cts. city, 20 cts. suburban
"One hundred and fifty theatres, twenty-five downtown houses; fifty advertise daily, twenty Sundays. Editorial co-operation in editorial and advertising matter."

RECORD—Aft. & Sun.—41,855—F. H. Cushman—25 cts. line
"Eighty-three theatres, twelve downtown houses; twenty-six advertise daily and twenty-three Sunday. Special editorial co-operation and assistance given in preparing advertising copy."

BOSTON GLOBE—Morn., Aft. & Sun.—289,447—Chas. S. Howard—30 cts. per line
"Metropolitan Boston, eighty-four theatres; thirty downtown houses; twenty-five advertise daily. Of eighty-four Metropolitan Boston theatres, many use the suburban papers once a week."

POST—Morn. & Sun.—459,603—Harold Crosby—40 cts. daily and Sun.
"Eighty-five theatres in greater Boston, eighteen downtown houses; thirty advertise daily and thirty Sundays. Editorial co-operation given."
Other papers: Herald; Journal; Transcript.

BRADDOCK, PENNSYLVANIA—Population 20,935

DAILY NEWS HERALD—Aft.—2,100—Clark W. Kelly, Mg. Ed.—15 cts. inch
"Eight theatres, all downtown; four advertise daily. No special editorial co-operation. Daily program published."

BRADFORD, PENNSYLVANIA—14,544

BRADFORD ERA—Morn.—3,623—D. W. Dean, Mg. Ed.—30 cts. per inch
"Three picture theatres, all downtown; all advertise daily. No special editorial co-operation."

BRANDON, MANITOBA, CANADA—Population 17,177

SUN—Aft.—4,664—W. S. Harris, Mg. Ed.—28 cts. inch
"Transient rate for advertising, 50 cents per inch. Three theatres, all downtown; all three advertise. No special editorial co-operation."

BRANTFORD, ONTARIO—Population 23,132

EXPOSITOR—Aft.—10,200—A. T. Whitaker—50 cts. inch
"Three theatres, three downtown; three advertise daily. Editorial co-operation. Readers usually prepared by editorial staff.

BRIDGEPORT, CONNECTICUT—Population 115,289

TIMES—Morn. & Aft.—12,214—D. J. Lustig—35 cts. inch
"Reading notices given according to size of advertising. No special editorial co-operation. Assists exhibitors with advertising copy. Thirty-five theatres, ten downtown houses; ten advertise daily."

POST—Aft. & Sun.—45,000 combined cir.—Elida Bedell—98 cts. inch
"Sunday circulation, 18,000. Special editorial co-operation. Reading notices weekly. Fifteen theatres, seven downtown; nine advertise daily, nine Sundays."

STANDARD TELEGRAM—Morn.—(Under same management as above)—45,000 combined circulation

BRIDGETON, NEW JERSEY—Population 14,335

EVENING NEWS—Aft.—6,027—Wm. B. Kirby—Rates not given
"Three theatres, three downtown; advertise about three times a week. No special editorial co-operation."

BROCKTON, MASSACHUSETTS—Population 62,288

ENTERPRISE—Aft.—16,868—L. E. Rich—75 cts. inch
"No special editorial co-operation. Eight theatres, four downtown; all advertise daily."

TIMES—Aft.—10,625—Pauline Brady—80 cts. inch
"Nine theatres, five downtown houses; all advertise daily. No special editorial co-operation."

BROOKLYN, NEW YORK—Population 1,634,351

CITIZEN—Aft. & Sun.—36,000—C. H. Albrecht—Rates not given
"Sunday circulation, 38,000. Over one hundred theatres, 30 downtown; 40 advertise daily, 60 Sunday. Editorial co-operation given."

EAGLE—Aft. & Sun.—46,000—Arthur Pollock—Rates not given
"Sunday circulation, 68,000. Editorial co-operation given. Thirty-one theatres advertise daily, 37 Sundays."

TIMES—Aft. & Sun.—Combined circ. 41,289—W. M. Oestreiche, Mg. Ed.—25 cts. agate line
"Special editorial co-operation. Reading notices and reviews given."
Additional paper: Standard-Union.

BROWNSVILLE, TEXAS—Population 12,310

HERALD—Aft. & Sun.—2,013—J. M. Stein, Mg. Ed.—Rates not mentioned
"Three theatres, all downtown; all advertise. Daily reading notices given but no special editorial co-operation."

BUFFALO, NEW YORK—Population 480,000

COURIER—Morn. & Sun.—48,000—William Martin, Photo Ed.—Rates not given
"Sunday circulation, 117,000. Special editorial co-operation. One hundred and fifty theatres, eleven downtown; ten advertise daily and Sunday."

ENQUIRER—Aft.—37,000—William Martin—Rates not given
"Special editorial co-operation. One hundred and fifty theatres, eleven downtown; ten advertise daily, ten Sunday."

EVE. NEWS—Aft.—Circ. not given—J. D. Wells, Mg. Ed.—20 cts. line
"Special editorial co-operation. Reviews and news of pictures given. Ninety-five theatres, eight downtown houses; seventeen advertise daily."

TIMES—Aft. & Sun.—56,861—J. S. Brown—$3.50 inch Sun.—$2.25 daily
"Sunday circulation, 71,435. Special editorial co-operation. About fifteen theatres advertise daily and Sunday. Reading notices given Sundays and Thursdays."

EXPRESS—Morn. & Sun.—37,507—Marion De Forest—$2.10 & $3.80 inch
"Fifty-eight theatres, ten downtown houses; seven advertise daily, seven Sunday. Special editorial co-operation. Reviews given."
Other Buffalo papers: Commercial.

BURLINGTON, IOWA—Population 24,324

GAZETTE—Aft.—10,382—Geo. A. Stivers, Mg. Ed.—Rates not given
"Four picture houses, four downtown; all advertise daily. Reading notices at regular line rate. No special editorial co-operation."

HAWK EYE MORNING EXPRESS—Morn. & Sun.—10,908—W. E. Morgan—Rates not given
"Sunday circulation, 12,264. No special editorial co-operation given. Three theatres, all downtown; all advertise daily and Sunday."

BURLINGTON, VERMONT—21,247

FREE PRESS—Morn.—Circ. not given—Mg. Ed's name omitted—35 cts. inch
"No editorial co-operation. Four theatres, three downtown; all advertise daily."

BUTLER, PENNSYLVANIA—Population 25,545

CITIZEN—Morn.—Circ. not given—N. A. Geyer, Mg. Ed.—16 cts. per inch
"No special editorial co-operation. Six theatres, five downtown; four advertise daily."

TIMES—Aft.—2,300—C. B. Henninan, Mg. Ed.—10 cts. inch
"No special editorial co-operation. Five theatres, four downtown; three advertise daily."

BUTTE, MONTANA—41,781

DAILY POST—Aft.—14,188—J. Cummings—48 cts. inch
"No special editorial co-operation. Twelve theatres, eight downtown; seven advertise daily."

CAIRO, ILLINOIS—Population 15,392

EVENING CITIZEN—Aft.—2,689—J. C. Fisher, Mg. Ed.—Rates not given
"No special editorial co-operation. Five theatres, three downtown; two advertise daily."

BULLETIN—Morn. & Sun.—1,910—E. U. Myrick—Rates not given
"No special editorial co-operation. Five theatres, three downtown; four advertise daily."

CALGARY, CANADA—Population 81,000

CALGARY HERALD—Aft.—Circ. not given—H. Kelly—84 cts. inch
"Six theatres, six downtown; all advertise daily. Reading notices daily, with spread on Saturday. No special editorial co-operation."

CAMDEN, NEW JERSEY—Population 102,465

COURIER—Aft.—11,691—A. L. Ingram—36 cts. inch
"Movie reader column, Mondays and Thursdays. No special editorial co-operation. Twenty-six theatres, six downtown houses; twelve advertise daily.

POST-TELEGRAM—Aft.—12,170—T. N. Patterson, Ad. Mg.—3 cts. line
"About twenty-five or thirty theatres, ten downtown houses; fifteen advertise daily. No editorial co-operation."

CANTON, ILLINOIS—Population 12,438

DAILY LEDGER—Aft.—6,555—H. L. Owen—20 cts. inch
"Editorial co-operation. Four theatres, three downtown; three advertise daily. Reviews given, news of players and features printed.

CANTON, OHIO—Population 50,426

DAILY NEWS—Aft. & Sun.—13,810—J. V. McCann—40 cts. to $1.00 inch
"Sunday circulation, 11,007. Editorial co-operation given. Ten theatres, seven downtown; seven advertise daily, other three occasionally.

REPOSITORY—Aft. & Sun.—24,000—Clifford Grass—50 cts. inch
"Sunday circulation, 18,000. Special editorial co-operation. Seven theatres, six downtown; five advertise daily, seven Sunday.

CARBONDALE, PENNSYLVANIA—Population 18,532

CARBONDALE LEADER—Aft.—5,400—G. W. Smithing, Mg. Ed.—35 cts. inch
"Four theatres, four downtown houses; three advertise daily. No special editorial co-operation. Reading notices depend on size of ads."

CEDAR RAPIDS, IOWA—Population 35,858

MORNING TIMES—Morn.—3,216—Walter Bechtel, Adv. Mgr.—Rates not given
"Ten theatres, six downtown; four advertise daily. No special editorial co-operation. Assist in preparing advertising when necessary."

REPUBLICAN—Sun.—(Under same management)—11,809—Rates not given
"Runs one to two pages for all theatres on Sunday, using cuts."

CHAMBERSBURG, PENNSYLVANIA—Population 12,192

REPOSITORY—Aft.—4,561—Shirley J. Zarges—10 cts. inch
"No special editorial co-operation. Two theatres, two downtown; both advertise daily. Give notices on each show."

CHAMPAIGN, ILLINOIS—Population 13,835

DAILY GAZETTE—Aft.—4,605—O. L. Davis, Mg. Ed.—25 cts. inch
"No editorial co-operation. Four theatres, four downtown; all advertise daily."

NEWS—Aft. & Sun.—7,610—Shirley Kre San—35 to 50 cts. inch
"Editorial co-operation. Reviews and news printed. Assist in preparing advertising when necessary. Five theatres, five downtown houses; all advertise daily. Sunday circulation 7,641."

CHARLESTON, SOUTH CAROLINA—Population 60,121

AMERICAN—Morn. & Sun.—Circ. not given—Mary Hughes—Rates not given
"Special editorial co-operation. Seven theatres, all downtown; five advertise daily and Sunday."

EVE. POST—12,903—F. O. Emerson—$1.50 per inch
"No special editorial co-operation. Six theatres, four downtown; four advertise daily."

CHARLESTON, WEST VIRGINIA—Population 35,000

MAIL—Aft.—9,336—Thos. D. Mags—Rates not given
"No special editorial co-operation. Fourteen theatres, seven downtown; four advertise daily."

GAZETTE—Morn. & Sun.—11,400—H. H. Pfahler—Rates not given
"Sunday circulation 12,000. Ten theatres, eight downtown; five advertise daily. Do not advertise on Sunday."

CHARLOTTE, NORTH CAROLINA—Population 37,951

NEWS—Aft. & Sun.—11,598—W. M. Bell—Rates not given
"No special editorial co-operation. Sunday circulation not given. Seven theatres, all downtown; six advertise in daily and Sunday. Gives each theatre notice of day's program and week's program on Sundays."

OBSERVER—Morn. & Sun.—18,500—T. J. Pierson—Rates not given
"Sunday circulation 20,000. Six theatres, all downtown; five advertise daily, none Sunday. No special editorial co-operation."

CHATTANOOGA, TENNESSEE—Population 57,077

TIMES—Morn. & Sun.—Combined circ. 29,164—Mg. Ed's name not given—$1.00 per inch
"Twelve theatres, five downtown houses; five advertise daily and five Sunday. No editorial co-operation given."

CHESTER, PENNSYLVANIA—Population 40,474

TIMES—Eve.—Combined circ. 14,500—E. M. Orowitz—Rates not given
"No special editorial co-operation. Forty theatres, six downtown; six advertise daily. Would prefer mats."

REPUBLICAN—Morn.—(Under same management)—Photoplay notices Tuesdays and Thursdays

CHICAGO, ILLINOIS—Population 2,521,822

EVENING AMERICAN—Aft.—F. W. McQuigg—55 cts. inch
"Editorial co-operation. Number of theatres not given. Seventy-five to eighty-five advertise daily. Make own news cuts. Reviews given."

EVENING JOURNAL—Aft.—116,000—Virginia Dale—15 cts. line
"Three hundred theatres, twelve downtown; forty-seven advertise daily. Editorial co-operation. Publicity in the way of news notes and leads."
Other papers: Calumet; Examiner; Herald; Post.

CINCINNATI, OHIO—Population 402,175

POST—Aft.—192,964—Chas. O'Neill—Photo Ed.—35 cts. line
"One hundred and twenty-five theatres, twenty-five downtown; fifteen advertise daily. Motion picture page run every Saturday with art layout. Special editorial co-operation."

COMMERCIAL TRIBUNE—Morn. & Sun.—40,915—Wade Mountfortt, Mg. Ed.—10 to 16 cts. line daily; 25 cts. Sun.
"Eighty-three theatres, twenty downtown; seven advertise daily and Sunday. Reading notices given on Mondays, Thursdays and Sunday. Editorial co-operation."

TIMES-STAR—Aft.—16,066—Oscar Doob—30 cts. line
"One hundred and ten theatres, twenty downtown houses; ten advertise daily. Editorial co-operation. About two columns of reading notices given Saturdays."
Additional paper: Enquirer.

CLARKSBURG, WEST VIRGINIA—Population 25,000

TELEGRAM—Aft. & Sun.—7,934—Mg. Ed's name not given—35 to 50 cts. inch
"Sunday circulation 8,531. Six theatres, five downtown houses; five advertise daily and Sunday. No special editorial co-operation."

CLEVELAND, OHIO—Population 750,000

PLAIN DEALER—Morn. & Sun.—168,440—Harlowe Hoyt—Rates not given
"Special editorial co-operation. About 130 theatres, sixteen downtown houses; sixty-seven advertise daily and Sunday."

PRESS—Aft.—180,724—Fred W. Meier—30 cts. line
"One hundred and forty theatres, fifteen downtown houses; eighty advertise daily and eighty Sunday. Editorial co-operation. Reviews and news printed."
Additional paper: News.

CLINTON, IOWA—Population 26,802

CLINTON HERALD—Aft.—7,675—J. J. O'Connor, Adv. Mg.—Rates not given
"No special editorial co-operation. Five theatres, all downtown; five advertise daily. Free reading notices given Saturday."

COATESVILLE, PENNSYLVANIA—Population 13,369

RECORD—5,285—Fred Manship—Rates not given
"Two theatres; both advertise daily. Editorial co-operation. Reviews printed."

COFFEYVILLE, KANSAS—Population 15,982

MORNING NEWS—Morn. & Sun.—2,100—A. J. Valentine—Rates not given
"Sunday circulation, 2,500. Four theatres, four downtown; two advertise except Sunday. No special editorial co-operation."

JOURNAL—Aft.—5,000—Mg. Ed's name not given—Rates not given
"Four theatres, all downtown; four advertise daily. Editorial co-operation. Write most of exhibitors' copy, which consists largely of reading notices."

COHOES, NEW YORK—Population 23,477

REPUBLICAN—Aft.—3,496—F. V. Kennedy, Mg. Ed.—35 cts. inch
"Three theatres, two downtown houses; two advertise daily. No special editorial co-operation."

COLORADO SPRINGS, COLORADO—Population 31,717

GAZETTE—Morn. & Sun.—4,641—M. A. Ege—Rates not given
"Sunday circulation, 7,005. Six theatres, four downtown; five advertise daily, five Sunday. Editorial co-operation. Page of news printed in Sunday issue."

TELEGRAPH—Aft.—5,789—T. W. Ross—50 cts. inch
"No special editorial co-operation. Seven theatres, five downtown; five advertise daily."

COLUMBIA, SOUTH CAROLINA—Population 33,506

RECORD—Aft. & Sun.—13,000—Jack Young—Rates not given
"Sunday circulation, 13,000. Editorial co-operation. Four theatres, all downtown; four advertise daily, four Sunday. Picture section Sundays."

DAILY SPY—2,309—H. B. Ceepher—10 cts. per inch
"Three theatres, none downtown; three advertise daily. No special editorial co-operation."

COLUMBUS, GEORGIA—Population 21,805

ENQUIRER-SUN— Morn. & Sun.—5,080—W. J. Baldwin—25 cts. inch
"Sunday circulation, 5,096. Nine theatres, seven downtown; four advertise daily, one Sunday. Free photoplay page daily, double page Sunday. Editorial co-operation.

LEDGER—Aft. & Sun.—7,425—F. G. Storey—Rates not given
"Sunday circulation, 7,425. Nine theatres, seven downtown; five advertise daily, one Sunday. No special editorial co-operation."

COLUMBUS, OHIO—Population 204,567

DISPATCH—Aft. & Sun.—76,605—H. E. Cherrington—17½ cts. line
"Editorial co-operation. Sunday circulation, 75,542. Forty-six theatres, eight downtown; eight advertise daily, two Sundays. Reviews printed.

OHIO STATE JOURNAL—Morn. & Sun.—53,155—Daisy Krier—17½ cts. per line
"Sunday circulation, 27,147. Fifty-five theatres fifteen downtown; ten advertise daily. Editorial co-operation. Make cuts and assist in preparing copy."

CITIZEN—Aft.—74,174—Dale Frazier—12½ cts. per line
"Editorial co-operation. Forty-five theatres, ten downtown houses; five advertise daily."

CONCORD, NEW HAMPSHIRE—Population 22,291

DAILY PATRIOT—Morn. & Aft.—3,074—Combined circ.—30 cts. inch
"Editorial co-operation. Four theatres, all downtown; four advertise daily. News of pictures and players printed."

CONNELLSVILLE, PENNSYLVANIA—Population 12,845

COURIER—Aft.—6,880—W. S. Stimmel—Rates not given
"Nine theatres, four downtown houses; three advertise daily. No special editorial co-operation."

DAILY NEWS—Aft.—4,654—M. B. Pryce—15 cts. per inch
"No special editorial co-operation. Could use several columns of news every week. Can use all sizes. Three theatres, three downtown; three advertise daily."

CORNING, NEW YORK—Population 13,459

LEADER—Aft.—7,191—Mg. Ed's name not given—Rates not given
"No editorial co-operation given. Five theatres; four advertise daily."

COUNCIL BLUFFS, IOWA—Population 30,778

NONPAREIL—Morn., Aft. & Sun.—16,211—J. L. Boeshans, Ad. Mg.—Rates not given
"Sunday circulation, 15,692. Six theatres; four advertise three times a week. No special editorial co-operation."

COVINGTON, KENTUCKY—Population 55,896

KENTUCKY POST—Aft.—17,263—Elmer Dressman—50 cts. to 22 cts. according to space
"Editorial co-operation. Seven theatres; three advertise, two twice a week."

DALLAS, TEXAS—Population 111,986

DISPATCH—Aft.—P. M. Sarazan—$1.47 per inch
"No special editorial co-operation. Thirteen theatres, ten downtown houses; nine advertise daily."

EVENING JOURNAL—Eve.—40,000—E. M. Dealey—Rates not given
"Fifteen theatres, ten theatres downtown; three advertise daily. No special editorial co-operation."

MORNING NEWS—Morn. & Sun.—68,339—E. M. Dealey—Rates not given
"Fifteen theatres, ten downtown; six advertise daily, none Sunday. No special editorial co-operation. Sunday circulation, 101,654."

TIMES-HERALD—Aft. & Sun.—45,000—Sky Mead—Rates not given
"Sunday circulation, 48,000. Nineteen theatres, fourteen downtown; eight advertise daily, eight Sunday. Editorial co-operation."

DANVILLE, ILLINOIS—Population 30,847

PRESS—Morn. & Sun.—9,000—Mg. Ed's name not given—30 cts. inch
"Sunday circulation, 9,000. No special editorial co-operation. Six theatres, five downtown houses; four advertise daily, four Sunday."

DANVILLE, VIRGINIA—Population 19,697

REGISTER and BEE—Morn., Aft. & Sun.—Combined circ. 10,365—50 cts. inch
"No special editorial co-operation. Four theatres, four downtown; three advertise daily, none Sunday. Reviews printed."

DAVENPORT, IOWA—Population 46,340

DEMOCRAT—Morn., Aft. & Sun.—18,161—J. F. Gordon—70 cts. inch
"Sixteen theatres, eight downtown; five advertise daily, five Sunday. Several pages of picture news printed on Sunday. No special editorial co-operation."

DAILY TIMES—Aft.—27,000—J. Rachman—56 cts. inch
"Twenty-five theatres, eight downtown; twelve advertise daily. Photoplay department has two and sometimes three pages Saturday afternoon. Daily department one column."

DAYTON, OHIO—Population 123,794

JOURNAL—Morn. & Sun.—27,000—W. K. Matthews—75 cts. inch
"Editorial co-operation. Forty theatres, eight downtown; five advertise daily, two Sunday. Sunday circulation, 33,500."

NEWS—Aft. & Sun.—38,395—James Muir—$1.00 per inch
"Twenty-six theatres, nine downtown; six advertise daily, none Sunday. No special editorial co-operation. Reviews printed occasionally."

DECATUR, ILLINOIS—Population 37,565

HERALD—Morn. & Sun.—Circ. not given—Ruth Cade—Rates not given
"No special editorial co-operation. Eight theatres, five downtown; three advertise daily, four Sunday. Only print news on Sunday."

REVIEW—Aft. & Sun.—17,282—R. V. Price—Rates not given
"Sunday circulation, 15,658. Photoplay department in Sunday issue. Editorial co-operation. Eight theatres, five downtown houses; seven advertise daily."

DENVER, COLORADO—Population 245,523

POST—Aft. & Sun.—113,261—F. E. White—20 cts. line
"Sunday circulation, 141,662. Editorial co-operation. About fifty theatres, ten downtown houses; nine advertise daily, none Sunday."

EXPRESS—Aft.—15,400—Mrs. Leonora Fishel—70 to 80 cts. inch
"Editorial co-operation. About fifty theatres, eig t downtown houses; twelve advertise daily. Reviews and news printed."
Other papers: Rocky Mountain News; Times.

DES MOINES, IOWA—Population 96,691

CAPITAL—Aft. & Sun.—60,000—J. Shipley—$1.19 Daily; $1.26 Sunday
"Editorial co-operation. Fifteen theatres, ten downtown houses; six advertise daily, six Sunday. Reviews and news printed."

NEWS—Aft. & Sun.—47,043—J. A. Day, Mg. Ed.—No rates given
"Sunday circulation, 47,043. Eighteen theatres, ten downtown houses; eight advertise daily, two Sunday. Editorial co-operation."

REGISTER & TRIBUNE—Morn., Aft. & Sun.—111,517—Rates not given
"Sunday circulation, 70,745. Editorial co-operation. Eighteen theatres, six downtown; six advertise daily. Reviews and news printed."

DETROIT, MICHIGAN—Population 825,000

JOURNAL—Aft.—Circ. not given—C. G. Reed—Rates not given
"Special editorial co-operation. One hundred and twenty theatres, thirty downtown houses; twenty-five advertise daily and Sunday. Reviews and news printed. Mats of stars can be used often."

DETROIT NEWS—Aft.—218,589—H. Heffernon—$4.20 per inch; $2.80 Sun.
"Sunday circulation, 182,203. About 160 theatres, twenty-five downtown; ten advertise daily, ten Sunday. Reviews given; liberal number of stories used Sunday."

FREE PRESS—Morn.—Circ. not given—Mary Humphrey—$4.90 daily; $5.60 Sun.
"Sunday picture department, which devotes several columns to "Specials" and also a column called "Screen Chat." Special editorial co-operation. One hundred and fifty theatres, twenty-five downtown; twenty-five advertise Sunday, twenty-five daily."

TIMES—Aft.—18,000—R. E. Marcotte—$2.10 inch
"Theatres advertise in Detroit Times-Journal daily and Detroit News and Free Press Saturday night. Liberal amount of reading notices given. Editorial co-operation."

DU BOIS, PENNSYLVANIA—Population 14,007

COURIER—Morn.—Circ. not given—H. B. Lindsay—Rates not given
"Reviews and news printed. Editorial co-operation. Three theatres; one advertises daily. Circulation not given.

DAILY EXPRESS—Aft. 3,300—Howard Hasbrook—Rates not given
"No special editorial co-operation. No reading notices given. News of players and features given. Four theatres, four downtown; two advertise daily.

DUBUQUE, IOWA—Population 39,428

TIMES-JOURNAL—Morn., Aft. & Sun.—5,858—A. C. Bordeaux—42 cts. inch
"Sunday circulation 11,632. Reviews given, but news of players and features printed only occasionally. Editorial co-operation. Eight theatres, five downtown; eight advertise Sunday, eight daily."

DULUTH, MINNESOTA—Population 89,331

DULUTH NEWS-TRIBUNE—Morn. & Sun.—22,000—J. E. Rice—$1.50 inch
"Sunday circulation 30,000. Twelve theatres, seven downtown; six advertise daily, eight Sunday. Editorial co-operation. Picture column daily for past two years."

DURHAM, NORTH CAROLINA—Population 22,863

MORNING HERALD—Morn. & Sun.—5,966—W. N. Keener, Mg. Ed.—22½ cts. inch
"Sunday circulation 5,966. Editorial co-operation. Five theatres, four downtown; three advertise daily. News and reviews printed. Assist in preparing advertising."

EASTON, PENNSYLVANIA—Population 29,882

EXPRESS—Aft.—11,481—Katherine McGrath—37½ cts. inch
"No special editorial co-operation. Eight theatres, four downtown houses; eight advertise daily. Prepares advertising copy if requested."

FREE PRESS—Aft.—15,445—C. N. Anderson—29 cts. inch
"No special editorial co-operation. Eight theatres, four downtown; eight advertise daily. News printed but no reviews."

EAST ST. LOUIS, ILLINOIS—Population 69,502

DAILY JOURNAL—Aft. & Sun.—10,000—J. W. Reid—Rates not given
"Sunday circulation 10,000. Eight theatres, three downtown; three advertise daily. No special editorial co-operation. Two columns of reading notices given daily."

EAST LIVERPOOL, OHIO—Population 21,877

REVIEW—Aft.—6,214—F. A. O'Hanlon—Rates not given
"Editorial co-operation. Five theatres, all downtown; five advertise daily. Runs Monday amusement page."

MORNING TRIBUNE—Morn.—J. R. Meek, Mg. Ed.—15 cts. inch
"Eight theatres, five downtown; four advertise daily. No special editorial co-operation. Would like designs of ads that the exhibitors don't get."

EAU CLAIRE, WISCONSIN—Population 18,647

LEADER & TELEGRAM—Morn. & Aft.—9,200—Editor's name not given—30 cts. inch
"Sunday circulation 9,200. No special editorial co-operation. Four theatres, all downtown; four advertise daily. News and reviews printed occasionally."

BULLETIN—Morn. & Aft.—Circ. not given—Rates not given
"Ten theatres, eight downtown; eight advertise daily. Editorial co-operation. Reviews and news printed. Reading notices printed to considerable extent."

EDMONTON, ALBERTA, CANADA—Population 70,000

JOURNAL—Aft.—21,782—F. H. McPherson—70 cts. inch
"Reading notices printed on same ratio as display space. No special editorial co-operation. News printed on Saturday only. Six theatres, all downtown; five advertise daily."

ELGIN, ILLINOIS—Population 27,485

NEWS—Aft.—7,284—J. E. Thompson—Rates not given
"Sixteen theatres, four downtown; four advertise daily. Editorial co-operation. Prints reading notices freely on Saturday. Reviews and news printed."

ELIZABETH, NEW JERSEY—Population 82,411

ELIZABETH DAILY JOURNAL—Aft.—Circ. not given—57 cts. inch
"No special editorial co-operation. Thirteen theatres, five downtown; four advertise daily. Reviews printed."

PUBLIC OPINION—Morn.—4,740—Ross K. Gilbert, Mg. Ed.—19 cts. inch
"No special editorial co-operation. Two theatres, both downtown; both advertise daily. Mats used, which are deemed best by local exhibitors."

VALLEY SPIRIT—Aft.—1,070—Robt. Sellers, Adv. Mg.—25 cts. inch
"No special editorial co-operation. News of motion picture stars printed regularly. Two theatres, two downtown; both advertise daily."

ELKHART, INDIANA—Population 21,028

REVIEW—Aft.—3,500—Paul Shafer—Rates not given
"No special editorial co-operation. Five theatres, all downtown; four advertise daily. Gives reasonable amount of daily reading notices. News printed once a week."

ELMIRA, NEW YORK—Population 41,809

STAR-GAZETTE—Aft.—25,889—M. D. Richardson—75 cts. inch
"No special editorial co-operation. Four theatres, all downtown; four advertise daily. News printed on special or unusual features."

ELMIRA HERALD—10,316—Mary Connelly—30 cts. inch
"Reviews and news printed. Cuts of recognized stars used with sketches of same. Editorial co-operation. Five theatres, four downtown; five advertise daily."

EL PASO, TEXAS—Population 49,505

HERALD—Aft. & Sun.—25,000—G. A. Martin—Rates not given
"Sunday circulation 30,000. Eighteen theatres, ten downtown; six advertise daily. Feature articles with cuts printed regularly. Programs for following week run every Saturday."

ELYRIA, OHIO—Population 17,396

CHRONICLE-TELEGRAM—Aft.—7,500—J. F. Burke, Mg. Ed.—Rates not given
"Four theatres, all downtown; four advertise daily. No special editorial co-operation. Reading notices printed occasionally."

ENID, OKLAHOMA—Population 18,209

DAILY EAGLE—Aft. & Sun.—4,798—W. M. Taylor—Rates not given
"Sunday circulation 5,009. No special editorial co-operation. Four theatres, all downtown; four advertise daily."

ERIE, PENNSYLVANIA—Population 72,401

HERALD—Aft. & Sun.—8,955—Frank Dillon—42 cts. inch
"Sunday circulation 9,500. Fifteen theatres, five downtown; five advertise daily, five Sunday. Editorial co-operation. Reading notices daily."

EUGENE, OREGON—Population—12,083

REGISTER—Morn. & Sun.—4,548—Otto Gilstrap, Photo. Ed.—25 cts. inch.
"Sunday circulation 4,733. Four theatres, three downtown; three advertise daily; one Sunday. No special editorial co-operation."

EUREKA, CALIFORNIA—Population—13,768

STANDARD—Aft.—5,073—E. S. Ballard, Photo. Ed.—28 cts. inch.
"Editorial co-operation. Four theatres, all downtown; four advertise daily. Gives generous allowance of space each day for reading notices."

EVANSTON, ILLINOIS—Population—27,724

THE EVANSTON NEWS-INDEX—Aft.—4,600—A. H. Bowman, Mg. Ed.—50 cts. to $1.00 contract.
"No special editorial co-operation. Three theatres, two downtown; three advertise daily. Reading notices printed occasionally when requested."

EVANSVILLE, INDIANA—Population—71,284

COURIER—Morn. & Sun.—24,194—Miss Sursa, Photo. Ed.—Rate omitted.
"Sunday circulation 21,177. No special editorial co-operation. News printed. Reviews of pictures and players given."

PRESS—Aft. Circ. omitted—May Cameron, Photo. Ed.—98 cts. inch.
"Ten theatres, three downtown houses; four advertise daily. Editorial co-operation. News and reviews printed."

EVERETT, WASHINGTON—Population—32,848

HERALD—Aft.—12,452—Chas. Coleman, Mg. Ed.—75 cts. inch.
"No special editorial co-operation. Layouts printed. Seven theatres, all downtown; seven advertise daily."

TRIBUNE—Morn. & Sun.—3,174—A. R. Fenwick, Mg. Ed.—20 cts inch.
"Editorial co-operation. Reasonable amount of reading notices printed gratis. Four theatres, all downtown; three advertise daily. News of features printed."

FARGO, NORTH DAKOTA—Population—16,351

CURIER-NEWS—Morn.—13,629—R. M. McClintock, Photo. Ed.—50 cts. inch.
"Eight theatres, all downtown; three advertise daily. Editorial co-operation. Reviews and news printed."

FARGO FORUM—Aft.—11,559—H. P. Paulson, Mg. Ed.—Rate omitted
"No special editorial co-operation. Seven threatres, all downtown; seven advertise daily. Limited amount of news printed; reviews occasionally."

FITCHBURG, MASSACHUSETTS—Population—40,507

SENTINEL—Aft.—6,912—Henry O'Keefe, Photo. Ed.—35 cts. inch.
"Amusement notices used Wednesday and Saturday. Liberal reading notices on Saturday. No special editorial co-operation. Five theatres, four downtown; four advertise daily."

FLINT, MICHIGAN—Population—49,546

JOURNAL—Aft.—24,829—C. H. McKinley, Photo. Ed.—Rate omitted.
"Twenty theatres, nine downtown; seven advertise daily. Editorial co-operation. Reviews for theatres having both amusement and commercial rates."

FOND DU LAC, WISCONSIN—Population 20,367

COMMONWEALTH—Aft.—5,755—E. M. Jenison, Photo. Ed.—Rate omitted.
"Four theatres, all downtown; four advertise daily. Reviews given. No special editorial co-operation."

THE DAILY REPORTER—Aft.—Circ. omitted—Rate omitted.
"If news is news it is printed, if advertising it is not. Use cuts and mats with advertising contract. No special editorial co-operation."

FORT WAYNE, INDIANA—Population—72,322

JOURNAL GAZETTE—Morn. & Sun.—28,629—E. R. Lewis, Photo. Ed.—60 cts. in.
"Sunday circulation 24,500. Fifteen theatres, ten downtown; ten advertise daily, five Sunday. One double column cut of fair size with story. No special editorial co-operation."

NEWS & SENTINEL—Aft.—32,566—C. L. Schroeder, Photo. Ed.—Rate omitted.
"No readers except calendar on Saturday showing all attractions for coming week. News printed according to value. No special editorial co-operation. Ten theatres, five downtown houses, seven advertise daily."

FORT WORTH, TEXAS—Population—94,494

RECORD—Morn. & Sun.—Combined circ. 25,000—Miss Kimble, Photo. Ed.—$2.50 in.
"Layout Sunday with readers; editorial co-operation. Eight downtown houses; six advertise daily and Sunday. Reading notices and news printed liberally."

FORT WORTH STAR-TELEGRAM—Aft. & Sun.—62,123—Mary B. Leffler, Photo. Ed.—$2.50 inch.
"Sunday circulation 65,000. No special editorial co-operation. Twelve theatres, ten downtown houses; five advertise daily, five Sunday."

FRESNO, CALIFORNIA—Population—29,809

HERALD—Aft.—8,972—Roy Garman, Photo. Ed.—Rate omitted.
"Six theatres, all downtown; all advertise daily. No special editorial co-operation. Assist in preparation of advertising."

GADSDEN, ALABAMA—Population—13,326

JOURNAL—Aft.—4,722—C. A. Ver Beck, Mg. Ed.—Rate omitted.
"No special editorial co-operation. Gives notices on special attractions. Advertising prepared for two theatres. Three theatres; two advertise daily."

GALVESTON, TEXAS—Population—40,289

THE NEWS—Morn. & Sun.—combined circ., 11,722—L. C. Elbert, Mg. Ed.—Rate omitted.
"Eight theatres, seven downtown; two advertise regularly, others periodically. No special editorial co-operation."

TRIBUNE—Aft.—9,275—Circ. omitted—Ed. omitted—Rate omitted.
"Eight theatres, seven downtown; two advertise daily. No special editorial co-operation."

GARDNER, MASSACHUSETTS—Population—16,353

THE NEWS—3,327—S. W. Rogers, Mg. Ed.—25 cts. inch.
"One theatre; advertises daily. Use readers furnished by theatre. News printed at request of theatre managers."

GARY, INDIANA—Population—16,802

POST—Aft.—5,010—A. M. Harris, Photo. Ed.—35 cts. inch.
"Eleven theatres, ten downtown; eight advertise daily. No special editorial co-operation. Cuts and mats used when possible."

TRIBUNE—Aft.—4,792—A. G. Perry, Photo. Ed.—35 cts. inch.
"No special editorial co-operation. Fourteen theatres, seven downtown; seven advertise daily."

GLENS FALLS, NEW YORK—Population 16,313

POST-STAR—Morn.—8,045—R. E. Fairman, Mg. Ed.—30 cts. inch.
Three theatres; all advertise daily. No special editorial co-operation. News and readers printed occasionally."

TIMES—Aft.—6,250—C. V. Furness, Mg. Ed.—35 cts. inch
"Five theatres, five downtown theatres; all advertise daily. No special editorial co-operation. News printed occasionally."

GRAND FORKS, NORTH DAKOTA—Population 14,827

HERALD—Morn., Aft. & Sun.—16,000—G. Benson, Mg. Ed.—40 cts. inch.
"Six theatres; all advertise daily. Sunday circulation 11,832. Runs reading notices daily in proportion to advertising. Has Sunday picture section."

GRAND RAPIDS, MICHIGAN—Population 123,227

HERALD—Morn. & Sun.—32,417—C. Saunders, Photo. Ed.—$1.75 inch.
"Sunday circulation 26,000. Thirty-nine houses; two advertise daily and six on Sunday. Runs reading notices daily and on Sunday publishes a picture page. Prefer photographs."

NEWS—Aft.—16,582—L. Parcell, Photo. Ed.—$1.40 inch.
"Saturday issue has amusement section covering all theatrical news. Runs daily reading notices. Conducts its own reviews."
Additional paper: Press.

GREAT FALLS, MONTANA—Population 13,948

LEADER—Aft.—4,043—O. DeSchou, Photo. Ed.—Rate omitted.
"Five theatres; three advertise daily. Would be willing to run Saturday photoplay section if managers supplied the material. Would use mats."

DAILY TRIBUNE—Morn. & Sun.—12,551—L. Diehl, Ad. Mgr.—Rate omitted.
"Weekly reviews are given free; daily readers are run at 5 cts. per line. Would use pictures of well-known artists."

GREENSBORO, NORTH CAROLINA—Population 18,391

DAILY RECORD—Aft.—3,481—J. Watkins, Mg. Ed.—25 cts. inch.
"Runs theatre page Saturday. Gives daily reading notices. Three theatres; all advertise daily."

GREENSBURG, PENNSYLVANIA—Population 14,687

RECORD—Aft.—4,200—E. Laughlin, Mg. Ed.—15 cts. inch.
"Three theatres; two advertise daily. Runs daily reading notices pertaining to current shows. Prefers mats."

TRIBUNE—Aft.—Circ. Omitted—S. Morgan, Jr., Mg. Ed.—8-12 cts. inch.
"Runs daily reading notices. Would run mats when possible."

GREENVILLE, SOUTH CAROLINA—Population 17,395

DAILY PIEDMONT—Aft.—Circ. Omitted—F. Challen, Photo. Ed.—30 cts. inch.
"Runs readers every day. Six theatres, four of which advertise daily. Would use mats."

DAILY NEWS—Morn. & Sun.—10,376—B. Peace, Mg. Ed.—42 cts. inch.
"Sunday circulation 8,895. Runs an amusement page on Sunday. Runs daily reading notices on about 50% basis."

GUELPH, ONTARIO—Population 15,175

HERALD—Aft.—3,240—A. Smith, Mg. Ed.—56 cts. inch.
"Three theatres, two of which advertise daily. Runs daily reading notices. Conducts its own reviews."

GUTHRIE, OKLAHOMA—Population 11,911

LEADER—Aft.—12,800—Ed. Omitted—Rate omitted.
"Three theatres, two of which advertise daily. Has Saturday picture page and runs daily reading notices."

HACKENSACK, NEW JERSEY—Population 16,011

RECORD—Aft.—5,000—J. Smith, Photo. Ed.—25 cts. inch.
"Six theatres; four advertise daily. Readers are run daily. Items submitted in plates or mat form are sometimes run as fillers. Prefer 60-line cuts."

HALIFAX, NOVA SCOTIA—Population 46,619

DAILY ECHO—Aft.—10,002—J. Gowen, Mg. Ed.—50 cts. inch
"Ten theatres; eight advertise daily. Each theatre has a free reading notice every day. Runs full page of picture items daily and two pages on Saturday."

ECHO—Aft.—11,000—H. Jones, Ed.—50 cts. inch.
"Runs photoplay department on Saturday. Runs daily reading notices. Conducts its own reviews."

HAMILTON, ONTARIO—Population 81,969

SPECTATOR—Aft.—31,000—G. McKenty, Photo. Ed.—10 cts. line
"Thirteen theatres. All advertise; some daily and some three times a week. Runs reading notices occasionally, in proportion to the advertising. Runs cuts for the local houses when the ad space bought warrants this practice."

HAMILTON, OHIO—Population 81,969

JOURNAL—Aft.—7,435—H. Gard, Photo. Ed.—45 cts. inch
"Six theatres, four of which advertise daily. Runs reading notices every day."
DAILY REPUBLICAN-NEWS—Aft.—5,299—C. Greenawalt, Photo. Ed.—40 cts. inch.
"Runs daily reading notices with the advertising. Reviews more important pictures by member of the staff."

HAMMOND, INDIANA—Population 24,481

TIMES—Aft.—10,000—P. Parry, Photo. Ed.—40 cts. inch.
"Four theatres; all advertise daily. Has a photoplay section in the Saturday issue occasionally. Runs daily reading notices."

HARTFORD, CONNECTICUT—Population 107,038

POST—Aft.—10,658—C. Hemenway, Mg. Ed.—$1.40 inch.
"Eight theatres advertise daily of the eleven in the location. Reading notices in the daily picture section which is given special attention in the Saturday issue. Would use mats."

TIMES—Aft.—36,055—R. Andrews, Mg. Ed.—$1.54 inch
"Gives daily reading notices to those carrying ads at $1.54 an inch. Would use cuts if not too large."
Additional paper: Courant.

HATTIESBURG, MISSISSIPPI—Population 14,952

AMERICAN—Aft.—4,020—G. Butler, Photo. Ed.—50 cts. inch
"Three theatres; two advertise daily. Runs reading notices daily. Would use cuts."

HAVERHILL, MASSACHUSETTS—Population 47,071

GAZETTE—Aft.—13,716—R. Wright, Mg. Ed.—50 cts. inch
"Four theatres, all of which advertise daily. Runs daily reading notices."

HAZELTON, PENNSYLVANIA—Population 27,511

PLAIN SPEAKER—Aft.—7,684—W. Dershuck, Ed.—25 cts. inch
"Ten theatres; seven advertise daily. Runs a special page on Saturday in which is included a weekly review."
STANDARD-SENTINEL—Morn.—7,900—Henry Walser, Mg. Ed.—25 cts. inch
"Runs a theatre page on Saturday, including from one-half to one column of reading notices."

HELENA, MONTANA—Population 13,258

INDEPENDENT—Morn. & Sun.—4,855—B. Haralson, Photo. Ed.—35 cts. inch
"Sunday circulation 5,600. Four theatres, all of which advertise daily. On Sunday has a photoplay department. Conducts its own reviews. Prints daily reading notices."
RECORD-HERALD—Aft.—Circ. omitted—G. Roberts, Mg. Ed.—35 cts. inch.
"Publishes a daily 'Movie Column,' including the reading notices of the current attractions. On Saturday runs one to two pages of theatrical and picture news, including cuts and calendar of attractions."

HOLYOKE, MASSACHUSETTS—Population 62,852

TELEGRAM—Aft.—8,600—W. Rathbun, Photo. Ed.—25 cts. inch
"Six theatres; three advertise daily. Runs readers every day from three to ten inches per house. Would use mats or cuts of clean, interesting, newsy matter."
TRANSCRIPT—Aft.—12,500—A. Anders, Photo. Ed.—40 cts. inch
"Runs a phtotoplay section two or three times a week. Liberal space given two or three times a week with free illustrations, depending on the size of the advertisement."

HOUSTON, TEXAS (Cont.)—Population 93,122

PRESS—Aft.—Circ. omitted—J. Elfenbeim, Photo Ed.—Rate omitted
"Runs daily reading notices which are considered to be of news value. Has photoplay department in the Saturday issue. Conducts reviews on Monday."

HUTCHINSON, KANSAS—Population 19,339

GAZETTE—Morn. & Sun.—8,433—M. Rose, Photo. Ed.—40-65 cts. inch
"Sunday circulation 8,675. Six theatres, five of which advertise daily. Runs daily reading notices in proportion to the advertising bought."
NEWS—Aft.—11,471—G. Gwinn, Photo. Ed.—35 cts. inch
"In the Saturday issue reviews of the coming week's attractions are printed from the reading notices submitted. Occasionally an amusement page and special features are run."

INDEPENDENCE, KANSAS—Population—13,296

REPORTER—Aft.—2,613—C. Knox, Mg. Ed.—Rate omitted.
"Runs daily reading notices. Prints reviews conducted by members of the staff."

INDIANAPOLIS, INDIANA—Population—259,413

NEWS—Aft.—118,639—R. Smith, Mg. Ed.—17 cts. line.
"Runs photoplay section on Wednesday and Saturday. In these issues, includes the reading notices. Prints reviews conducted by member of staff."
STAR—Morn. & Sun.—93,170—C. Kelly, Photo. Ed.—16 cts. line.
"Fifty-two theatres; twenty advertise daily. Runs Sunday photoplay department and a column of reading notices each day during the week. Conducts its own reviews. Sunday circulation 106,647."
DAILY TIMES—Aft.—47,856—M. Mercer, Photo. Ed.—12 cts. line.
"Publishes reading notices to liberal extent every day and conducts photoplay department on Sunday. Prefers photographs."

ITHACA, NEW YORK—Population—16,759

DAILY NEWS—Aft.—Circ. omitted—C. Platt, Mg. Ed.—25 cts. inch.
"Five theatres; all advertise daily. Runs reading notices every day. Would use mats."
JOURNAL—Aft.—6,668—G. Stover, Photo. Ed.—50 cts. inch.
"Runs daily reading notices. Occasionally prints reviews of pictures conducted by member of staff. Would use mats."

JACKSON, MISSISSIPPI—Population—26,790

DAILY NEWS—Aft. & Sun.—5,695—H. Bricknell, Mg. Ed.—35 cts. inch.
"Sunday circulation 5,695. Three houses; two advertise daily. Runs photoplay department on Sunday and gives liberal space to readers and cuts during the week."

JACKSON, TENNESSEE—Population—16,318

SUN—Aft. & Sun.—4,161—C. Brown, Mg. Ed.—Rate omitted.
"In Sunday issue runs reading notices. Would use mats and proofs."

JACKSONVILLE, FLORIDA—Population—70,173

TIMES-UNION—Morn. & Sun.—30,000—Ed. omitted—Rate omitted.
"Sunday circulation 35,000. Eight theatres; five advertise daily. Runs four pages or more in picture section on Sunday. Also gives brief reading notices each day during the week."

JAMESTOWN, NEW YORK—Population—37,839

JOURNAL—Aft.—7,570—J. Clary, Mg. Ed.—Rate omitted.
"Seven theatres; four of these advertise daily. No special publicity service rendered."

JANESVILLE, WISCONSIN—Population—14,195

GAZETTE—Aft.—8,200—A. HELMS, Mg. Ed.—Rate omitted.
"Four theatres all advertise daily. Publishes a daily photoplay feature. Conducts its own reviews."

JERSEY CITY, NEW JERSEY—Population—293,921

JERSEY JOURNAL—Aft.—37,151—J. MacKenzie, Photo. Ed.—15 cts line.
"About forty theatres; eighteen advertise daily. On Saturday runs reading notices according to the amount of advertising space bought."

JOHNSTOWN, PENNSYLVANIA—Population—64,642

DEMOCRAT—Morn.—10,700—J. Blough, Photo. Ed.—Rate omitted.
"Eight theatres; four advertise daily. Reading notices are carried occasionally. Conducts its own reviews."
LEADER—Aft.—8,500—F. Church, Mg. Ed.—25 cts. inch.
"Would use mats of two or three-column size, if of general interest. Runs reading notices daily."
TRIBUNE—Aft.—24,434—H. Hesselbein, Mg. Ed.—Rate omitted.
(No information of publicity activities submitted in questionnaire.)

JOPLIN, MISSOURI—Population—32,848

NEWS-HERALD—Aft. & Sun.—16,594—M. McGilveney, Photo. Ed.—Rate omitted.
"Four theatres; three advertise daily. Sunday issue has photoplay department. No special publicity service rendered during the week."

KALAMAZOO, MICHIGAN—Population—45,842

GAZETTE—Aft. & Sun.—23,197—J. Walsh, Mg. Ed.—Rate omitted.
"Sunday circulation 22,470. Eight theatres; six advertise daily. Runs daily reading notices. On Sunday publishes amusement department."

KANKAKEE, ILLINOIS—Population 14,150

GAZETTE—Aft.—2,200—H. F. Schmidt, Mg. Ed.—Rate 15 cts. inch
"Six theatres. One neighborhood. Gives no reading notices but would. Exhibitors not aroused to need of publicity. Exhibitors advertise on big attractions only."
EVENING DEMOCRAT—3,612—J. O. Smith, Mg. Ed.—Rate omitted
"Amusement and commercial rate the same. Gives reading notices frequently. Would use cuts of prominent actors. Reviews productions showing in the city."

KANSAS CITY, MISSOURI—Population 281,911

STAR—Morn., Aft. & Sun.—225,000—R. E. Stout, Mg. Ed.—Amus. rate 50-60 cts.
"About 80 theatres. Downtown, 8. Prints photoplay section. Gives short advance notice and reviews features. Regards picture news of interest. Prefers own matter to producers' material."
Other papers: Journal; Post; Times.

KINGSTON, ONTARIO, CANADA—Population 18,874

BRITISH WHIG—Aft.—D. 6,424—W. 4,152—L. A. Guild, Mg. Ed.—Rate 70 cts. inch
"Give free readers to advertisers inch for inch. Reviews features. Prefers mats. Exhibitors prepare copy. Displays usually small."

KINGSTON, NEW YORK—Population 26,549

EXPRESS AND ACCORDIAN—D. and W.—Cir. and rate omitted—J. G. Sullivan, Mg. Ed.
"Two theatres. Neither use the paper's columns. All of other questions not answered."

KITCHENER, ONTARIO, CANADA—Population 15,196

NEWS RECORD—Aft.—3,950—W. V. Uttley, Mg. Ed.—Rate 50 cts. inch
"Three theatres, all central. Gives reading notices Saturday. Theatres prepare copy. All theatrsg advertise daily."

KOKOMO, INDIANA—Population 19,694

DISPATCH—Morn.—5,180—Sunday—5,500—G. Armstrong—Rate 25 cts. inch
"All theatres advertise daily. Gives free reading notices. Does not print layouts. Devotes page to pictures in Sunday edition. Would use good producers' material."
DAILY TRIBUNE—Eve.—8,491—C. E. Walk—30 cts. inch.
"Gives free reading notices on big productions only. Prints layouts—which are charged. Would use producers' material if good, especially mats and cuts."

LACKAWANNA, NEW YORK—Population 16,346

JOURNAL—Aft.—900—Harriet Ellis—Rate 30 cts. inch
"Use some picture matter. Gives reading notices in exchange for house courtesies. Would use producers' material. Five theatres. None advertise extensively."

LA CROSSE, WISCONSIN—Population 31,367

TRIBUNE AND LEADER PRESS—13,502—Aft. & Sun.—N. D. Tvis—Rate 50 cts. inch
"Eight theatres. Five downtown. Gives every picture free reading notice. Regards motion picture matter of limited public interest. Theatres use ready written copy."

LAFAYETTE, INDIANA—Population 20,896

JOURNAL—Morn.—10,415—W. H. Robertson—Rate omitted
"Gives Monday reading notices. Six theatres, one neighborhood. Would use good producers' material. All theatres buy small space daily."

LANCASTER, OHIO—Population 14,840

GAZETTE—Morn. & Aft.—3,650—C. J. Beach, Adv. Ed.—Rate omitted
"Four theatres, all downtown. Gives small free reading notices with displays. Would use some producers' material. Exhibitors object to commercial rate."

LANCASTER, PENNSYLVANIA—Population 49,685

DAILY NEW ERA—Aft.—10,962—C. B. Hollinger—Rate 35 cts. inch
"Four theatres. One neighborhood. Gives free reading notices. Prints layouts complimentary occasionally. Exhibitors prepare own copy. Exhibitors allowed to furnish reviews."

LANSING, MICHIGAN—Population 37,512

STATE JOURNAL—26,315—Aft.—F. A. Van Fleet, Mg. Ed.—Rate omitted
"Gives some free reading notices. Seven theatres in city. Four advertise daily. Reviews better productions. Would use some producers' material. Exhibitors prepare all copy."

LAFAYETTE, INDIANA—Population 20,896

COURIER—Aft.—8,994—Milton Pottitzer—Rate 40 cts. inch
"Six theatres. Does not give free reading notices. Prints no reviews. Would use mats and cuts under conditions. Assists exhibitors in preparing copy. Exhibitors liberal advertisers."

LA PORTE, INDIANA—Population 12,533

ARGUS—Aft.—2,250—J. A. Chanley, Mg. Ed.—Rate omitted
"Three theatres. Reviews bigger productions. Regards motion picture news as of public interest. Would use cuts and mats from producers showing locally."
HERALD—Aft.—3,376—V. G. Root—Rate omitted
"Three theatres. All advertise daily. Gives reading notices—and layouts occasionally—both complimentary. Theatres furnish all copy. Would use mats and cuts if gratis."

LAWRENCE, MASSACHUSETTS—Population 95,834

EAGLE-TRIBUNE—Morn. & Aft.—14,058—Grace Murphy—Rate 60 cts. inch
"Nine theatres, two neighborhood. Six advertise daily. Gives free readers daily. Runs motion picture page weekly gratis. Uses cuts and mats."

LAWRENCE, KANSAS—Population 13,018

JOURNAL WORLD—Aft.—4,509—E. D. Keilmann, Mg. Ed.—Rate omitted
"Three theatres. Two advertise daily. Gives weekly free reading notice. Regards picture news as advertising. Theatres furnish all copy."
GAZETTE—Aft.—2,390—R. Delvattville, Adv. Mgr.—Rate omitted
"Three theatres. Two advertise daily. Gives weekly free readers. Regards picture news of public interest. Might use mats and cuts. Co-operates with advertisers."

LEAVENWORTH, KANSAS—Population 19,363

POST—Aft. & Sun.—D. 6,017—S. 64,417—W. Wallace—Rate 35 cts. inch
"Ten theatres. Seven are neighborhood houses. Prints photoplay section in Sunday issue. Gives daily reading notices. Reviews features. Regards picture news of public interest. Uses mats and cuts. Writes most of picture theatre copy."

LEBANON, PENNSYLVANIA—Population 19,926

NEWS—Aft.—8,349—J. H. Manbeck—Rate 50 cts. inch
"Three theatres. Gives daily reading notices. Aids exhibitors with copy. All theatres advertise daily. Seldom uses producers' material as news."

LEOMINSTER, MASSACHUSETTS—Population 19,789

ENTERPRISE—Aft.—3,991—W. N. Howe, Mg. Ed.—Rate 25 cts. inch
"Two theatres. Gives no free reading notices, or free movie news. Would use good producers' material, including cuts. Advertisers use daily display."

LETHBRIDGE, ALBERTA, CANADA—Population 14,500

DAILY HERALD—Morn. & Aft.—D. 5,678—H. G. Long, Mg. Ed.—Rate 35 cts. inch
"Three theatres. Free reading notices at discretion of the editor. Prints no layouts. Motion picture news of some public interest. Advertisers are liberal."

LEXINGTON, KENTUCKY—Population 38,819

HERALD—Morn. D. & Sun.—11,579—E. Gehan—Rate 40 cts. inch
"Four theatres. All use display columns daily. Has no photoplay section. Gives no free reading notices. Reviews big productions. Regards photoplay news of public interest."

LEADER—Aft. & Sun.—13,400—J. M. Ross—Rate 35 cts. inch
"Four theatres. Give small readers daily. Reviews productions occasionally. Might use some producers' material, especially mats and cuts. Theatres prepare all copy."

LEWISTON, MAINE—Population 27,305

SUN—Morn.—9,259—L. B. Mills—Rate 50 cts. inch
"Four theatres. Gives some free readers. Has no photoplay section. Would use producers' material to some extent. All theatres advertise and prepare own copy."

LIMA, OHIO—Population 33,904

NEWS—Aft. & Sun.—12,500—Marshall Harrison—Rate 50 cts. inch
"Eight theatres. One neighborhood. Prints photoplay section in Sunday issue. Gives free readers Sunday only. Regards pictures of news interest. Would use cuts and mats."

TIMES-DEMOCRAT—Aft.—7,125—W. J. Galvin—Rate 30 cts. inch
"Eight theatres. Five advertise daily. Gives free readers daily. Reviews pictures. Regards pictures of news interest. Would use cuts and mats. Advertisers buy liberal space."

LINCOLN, NEBRASKA—Population 45,643

DAILY STAR—Aft. & Sun.—D. 31,267—Mrs. R. Hilton—Rate omitted
"Seven theatres. Two neighborhood. Five advertise daily. Run readers but are charged at regular rates. Has photoplay section. Would use mats and cuts."

LITTLE FALLS, NEW YORK—Population 13,045

TIMES—Aft.—3,100—John Crowley, Mg. Ed.—Rate 25 cts. inch
"Three theatres. All advertise daily. Gives short free readers to advertisers. Co-operates with theatres. Does not regard M. P. news of public interest."

LITTLE ROCK, ARKANSAS—Population 53,811

DEMOCRAT—Aft.—23,342—J. W. Enochs—Rate 70 cts. inch
"Six theatres; five advertise daily. Reading notices given on Saturday. Prints movie news occasionally. Would use good mats and cuts. Co-operates with advertisers."

DAILY NEWS—Aft.—11,200—R. P. Ronnins, Mg. Ed.—Rate 40 cts. inch
"Seven theatres; all advertise. Publishes page devoted to theatres in Saturday edition. No free daily reading notices. All exhibitors buy small space."

LOGANSPORT, INDIANA—Population 20,262

TRIBUNE—Morn & Sun.—5,450—L. P. Demier—Rate omitted
"Five theatres; all advertise daily. Gives free daily reading notices and prints layouts frequently. Prints movie news, and uses mats and cuts."

PHARAS REPORTER—Aft.—6,621—A. J. West—Rate 35 cts. inch
"Five theatres; four advertise. Gives daily reading notices. Regards picture news of interest to public. Can use mats and cuts."

LONDON, ONTARIO, CANADA—Population 46,300

ADVERTISER—Noon—43,000—A. E. Wigle—Rate omitted
"Seven theatres; five advertise daily. Gives daily reading notices. Regards movie news as interesting to public. Assists exhibitors with copy."

FREE PRESS—Morn. & Aft.—41,610—Grace Blackburn—Rate $2.30 inch
"Six theatres; four advertise daily. Gives free readers line for line with display purchased. Gives complete reviews. Regards picture news of value to public."

LONG BEACH, CALIFORNIA—Population 24,437

PRESS—Aft.—7,000—C. Cutshaw, Mg. Ed.—Rate 75 cts. inch
"Eight theatres; four advertise daily. Optional commercial rate of 28c. offered without reading notices. Contemplates using layouts. Considers movie news good copy."

DAILY TELEGRAM—Aft.—6,576—W. H. Case, Mg. Ed.—Rate 75 cts.
"Seven theatres. Three advertise daily. No photoplay section. No free reading notices. Prints no movie news free. Regards movie news interesting to public."

LORAIN, OHIO—Population 34,360

TIMES-HERALD—Aft.—8,500—Ed. not stated—Rate omitted
"Nine theatres; six advertise daily. Reading notices given every day. Prints no movie news."

LOS ANGELES, CALIFORNIA—Population 600,000

EXAMINER—Morn & Sun.—Cir. omitted—Florence Lawrence—Rate omitted
"About 80 theatres. Twenty located downtown. Fifteen advertise in daily and Sunday issue. Gives reading notices in turn. Prints reviews. Regards movie news of interest to public. Producers furnish newspapers with copy."

EXPRESS—Aft.—55,957—M. Lathrop—Rate $2.38 inch
"About 80 theatres. Nineteen located downtown. Twenty advertise in daily and Sunday issues. Prints photoplay section. Does not give free reading notices. Layouts used are complimentary. Movie news of great interest. Producers' press staff furnish copy."

EVENING HERALD—Aft.—139,000—Guy Price—Rate $3.08 inch
"About 80 theatres. Twenty located downtown. Twenty advertise daily. In addition to weekly photoplay page, reading notices are given. Paper specializes in the field. Exhibitors buy big space."

RECORD—Aft.—42,000—W. P. Campbell, P. Ed.—Rate $1.25 inch
Other papers: Herald; Times; Tribune.

LOUISVILLE, KENTUCKY—Population—235,114

EVENING POST—Aft.—42,425—P. Marshall, Photo. Ed.—16 cts. line.
"Thirty-one theatres; nine advertise daily. Runs a photoplay section daily, including reading notices. Would use mats and electros."

TIMES—Aft.—63,043—M. Aronhime, Photo. Ed.—17 cts. line.
"Runs photoplay section in the Saturday issue. Prints daily reading notices. Would use photos of leading artists."

COURIER-JOURNAL—Sun.—Circ. omitted—(Same management as the Times).
"Runs full page of picture news, including reviews conducted by member of the staff."
Additional paper: Herald.

LOWELL, MASSACHUSETTS—Population—111,004

COURIER-CITIZEN—Morn. & Aft.—16,780—S. Fleet, Photo. Ed.—49 cts. inch.
"Ten theatres; eight advertise daily. Gives reading notices every day, allowing four lines of reader material to one inch of display."

LYNN, MASSACHUSETTS—Population—98,207

ITEM—Aft.—15,121—H. Valpey, Photo. Ed.—80 cts. inch.
"Eleven theatres; six advertise daily. In the Saturday issue publishes a photoplay department, including the reading notices."

TELEGRAM-NEWS—Aft. & Sun.—15,311—A. Erwin, Photo. Ed.
"Runs daily reading notices in proportion to the advertising. Would use cuts or mats if they concern the artists themselves."

McKEESPORT, PENNSYLVANIA—Population—45,965

DAILY NEWS—Aft.—11,310—J. Long, Mg. Ed.—Rate omitted.
"Seven theatres; all advertise daily. Reading notices are given in proportion to the paid advertising and depending on the quality of the picture."

MACON, GEORGIA—Population—41,992

NEWS—Aft. & Sun.—19,547—T. Simmons, Mg. Ed.—$1.00 inch.
"Five theatres; four advertise daily. Photoplay department occupies about ten or twelve inches on week-days and a full page on Sunday. The photoplay department is carried on in close co-operation with the show management. Sunday circulation 17,429."

TELEGRAPH—Morn. & Sun.—21,589—G. Long, Mg. Ed.—$1.00 inch.
"Sunday circulation 19,986. No special publicity service rendered."

MADISON, WISCONSIN—Population—29,469

CAPITAL TIMES—Aft.—10,800—W. Evjue, Mg. Ed.—25 cts. inch.
"Six theatres; five advertise daily. Runs daily reading notices. Would use 65-line half-tone cuts. Conducts its own reviews."

DEMOCRAT—Morn. & Sun.—5,861—H. Noll, Mg. Ed.—22 cts. inch.
"Runs daily reading notices. Publishes Sunday stage page. Sunday circulation 5,975."

MAHANOY CITY, PENNSYLVANIA—Population—16,951

AMERICAN-TRIBUNE—Aft.—2,590—J. Kirchner, Ad. Mgr.—Rate omitted.
"Two theatres; both advertise daily. Runs daily reading notices."

MANCHESTER, CONNECTICUT—Population—13,641

HERALD—Aft.—3,177—W. Asimus, Photo. Ed.—50 cts. inch.
"Two theatres; both advertise daily. Runs daily reading notices, allowing one-quarter column for each theatre."

MANCHESTER, NEW HAMPSHIRE—Population—76,635

UNION—Morn.—25,554—F. Frisselle, Photo. Ed.—$1.00 inch.
"Ten theatres; four advertise daily. Publishes a reader for each house on the day that the program changes. On Saturday runs two or three columns covering all theatres and includes program for the coming week."

LEADER—Aft.—(Same management as the Union).

MIRROR—Aft.—5,172—R. Blood, Mg. Ed.—5 cts. line.
"On Saturday usually carries a page of picture news and on other days a column or two. Conducts its own reviews. Would use cuts or mats."

MANISTEE, MICHIGAN—Population—12,381

NEWS-ADVOCATE—Aft.—2,912—R. Anderson, Photo. Ed.—25 cts. inch.
"Runs reading notices daily, the extent depending on the quality of the pictures shown. Reviews its own pictures."

MANSFIELD, OHIO—Population—22,100

SHIELD—Morn. & Sun.—3,557—W. Angle, Photo. Ed.—12 cts. inch.
"Six theatres; all advertise daily. Runs reading notices daily from one to two columns. Reviews its own pictures."

MARIETTA, OHIO—Population—12,923

JOURNAL—Aft.—4,123—L. Harness, Mg. Ed.—15 cts. inch.
"Three theatres; all advertise daily. Runs cuts and readers daily. Can use unmounted cuts or mats."

DAILY TIMES—Aft.—4,924—F. McKinney, Mg. Ed.—15 cts. inch.
"Runs daily from twenty to twenty-five lines of readers, depending on the amount of advertising carried. Would use mats or cuts but not over the two-column size."

REGISTER-LEADER—Aft.—3,137—T. O'Donnell, Photo. Ed.—15 cts. inch.
"Runs reading notices daily. Would use 65-line screen mats."

MARINETTE, WISCONSIN—Population—14,610

EAGLE-STAR—Aft. Circ. omitted—F. Noyes, Mgr.—Rate omitted.
"Four theatres; three advertise daily. Runs reading notices occasionally. Sometimes reviews pictures by member of staff."

MARION, INDIANA—Population—19,656

CHRONICLE—Aft.—6,830—E. Moss, Ad. Mgr.—Rate omitted.
"Five theatres; all advertise daily. Carries Saturday photoplay department. Runs readers to extent of 50% of paid advertising."

MARION, OHIO—Population—22,032

TRIBUNE—Aft.—5,500—L. Lamborn, Mg. Ed.—35 cts. inch.
"Five houses; four of which advertise daily. Runs reading notices about three times a week."

STAR—Aft.—10,086—G. Van Fleet, Mg. Ed.—Rate omitted.
"On Saturday runs a 300-line review of the coming week's program."

MARQUETTE, MICHIGAN—Population—12,117

MINING JOURNAL—Morn.—5,240—F. Russell, Mg. Ed.—20 cts. inch.
"Six theatres; all advertise daily. Reading notices are run daily. Synopsis of pictures advertised for the day are printed on the same date."

MARLBORO, MASSACHUSETTS—Population—14,991

ENTERPRISE—Aft.—2,900—E. Merriman, Mg. Ed.—Rate omitted.
"Three theatres, two of which advertise daily. No special publicity service rendered."

MARSHALL, TEXAS—Population—12,984

MESSENGER—Aft.—1,250—H. Henderson, Mg. Ed.—20 cts. inch.
"Two theatres, both of which advertise daily. Runs daily reading notices."

SENTINEL—Morn. & Sun.—2,300—H. Price, Mg. Ed.—15 cts. inch.
"Runs reading notices of brief length every day."

MARSHALLTOWN, IOWA—Population—16,026

TIMES-REPUBLICAN—Aft.—15,000—J. Whitacre, Photo. Ed.—40 cts. inch.
"Gives review only of the pictures played. Will use cuts or mats at regular advertising rates."

MARTINSBURG, WEST VIRGINIA—Population—12,032

JOURNAL—Aft.—3,319—M. von Schlegell, Mg. Ed.—Rate omitted.
"Three theatres; all advertise daily. Reading notices are run daily. Would use mats or cuts."

WORLD—Aft.—2,879—G. McKown, Mg. Ed.—Rate omitted.
"Give reading notices nearly every day, printing reviews of best pictures."

MASON CITY, IOWA—Population—13,495

GLOBE GAZETTE—Aft.—9,602—W. Muse, Mg. Ed.—35 cts. inch.
"Four theatres; all advertise daily. Runs photoplay department on Saturday. Conducts its own reviews."

MATTOON, ILLINOIS—Population—12,218

JOURNAL-GAZETTE—Aft.—3,214—Ed. omitted—Rate omitted.
"Three houses, all of which advertise daily. No special publicity service rendered."

MEMPHIS, TENNESSEE—Population—143,231

PRESS—Aft.—27,352—R. Roddy, Photo. Ed.—$1.00 inch.
"Fifteen houses, five of which advertise daily; all advertise on Saturday. Runs photoplay department on Saturday, extending liberal space to the reading notices."
Other papers: Commercial Appeal; News; Scimitar.

MERIDIAN, MISSISSIPPI—Population—21,806

DISPATCH—Morn. & Sun.—4,000—P. Smith, Mg. Ed.—28 cts. inch.
"Sunday circulation 4,000. Photoplay department is printed every day. Reading notices are published at 5 cts. per line."

MERIDEN, CONNECTICUT—Population—28,528

JOURNAL—Aft.—5,166—W. Allen, Photo. Ed.—Rate omitted.
"Two houses, both of which advertise daily. Give daily reading notices."
MORNING RECORD—Morn.—Circ. omitted—Ed. omitted—90 cts. inch.
"No special publicity service rendered."

MIAMI, FLORIDA—Population—16,027

HERALD—Morn. & Sun.—6,455—E. Taylor, Gen. Mgr.—50 cts. inch.
"Sunday circulation 7,524. Five theatres, all of which advertise. Gives reading notices nearly every day. Would use mats or cuts."
DAILY METROPOLIS—Aft.—6,711—Ed. omitted—50 cts. inch.
"Five theatres, four of which advertise daily. Gives daily reading notices."

MEADVILLE, PENNSYLVANIA—Population—13,472

MESSENGER—Morn.—Circ. omitted—Ed. and Rate omitted.
"Three theatres; two advertise daily. Gives daily reading notices. Would use mats or cuts."

MICHIGAN CITY, INDIANA—Population—20,710

NEWS—Aft.—3,418—Ed. omitted. Rate omitted.
"Five theatres; three advertise daily. Prints reading notices but not regularly every day."

MIDDLETOWN, OHIO—Population—14,827

NEWS-SIGNAL—Aft.—4,800—H. Spears, Mg. Ed.—20 cts. inch.
"Six theatres; one advertises every other day. Gives reading notices when ads are run."

MILLVILLE, NEW JERSEY—Population—13,246

REPUBLICAN—Aft.—1,800—M. Haukins, Ad. Mgr.—30 cts. inch.
"Two theatres; none advertises daily. Give one reading notice of an important picture."

MILWAUKEE, WISCONSIN—Population—417,054

JOURNAL—Aft. & Sun.—113,683—W. Rowland, Photo. Ed.—Rate omitted.
"Sixty theatres; nine advertise daily. Every day reviews are run together with any other matter of interest. Sunday issue has regular photoplay department."
SENTINEL—Morn.—81,752—G. Joy, Photo. Ed.—15 cts. line.
"Every Thursday a picture layout is printed. Every day reading notices and a directory are published. Photographs are preferred."
EVENING SENTINEL—Aft.—(Same management as the Sentinel).
SUNDAY SENTINEL—Sun.—67,162—(Same management as foregoing).
"On Sunday a full page is devoted to all amusements."
Other papers: Free Press; Leader; News; Wisconsin.

MINNEAPOLIS, MINNESOTA—Population—353,460

JOURNAL—Aft. & Sun.—99,010—C. Miles, Photo. Ed.—$3.50 inch.
"Sunday circulation 90,777. Theatres number sixty-two; four advertise daily; seven on Sunday. Motion picture reviews are run every day. An announcement of the attractions at all theatres runs in box-form on Wednesday. Sunday issue carries an amusement section of from three to four pages."
DAILY NEWS—Aft.—72,127—A. Altrawitz, Photo. Ed.—$3.50 inch.
"Reading notices are run daily. Sunday issue carries photoplay section. Conducts its own reviews. Would use mats."
TRIBUNE—Morn., Aft. & Sun.—124,074—H. Wise, Photo. Ed.—$3.50 inch.
"Sunday issue carries a photoplay department. Reviews appear on Monday. Daily reading notices are given in connection with display advertising. Sunday circulation 132,842."

MISSOULA, MONTANA—Population—16,492

MISSOULIAN—Morn. & Sun.—4,450—D. Batchelor, Photo. Ed.—35 cts. inch.
"Four theatres; all advertise daily. Gives daily readers. Sunday issue extends space to picture news as liberally as circumstances will permit. Sunday circulation 5,600."

MOLINE, ILLINOIS—Population—26,403

DISPATCH—Aft.—10,800—C. Lucas, Photo. Ed.—42 cts. inch.
"Saturday issue carries two pages of picture news. Gives daily reading notices. Conducts its own reviews."

MONESSEN, PENNSYLVANIA—Population—18,752

INDEPENDENT—Aft.—2,700—F. Lane, Photo. Ed.—15 cts. inch.
"Two theatres; both advertise daily. Reading notices are given gratis in proportion to the amount of advertising."

MONTGOMERY, ALABAMA—Population—41,777

JOURNAL—Aft. & Sun.—22,000—J. DeMoth, Ad. Mgr.—45 cts. inch.
"Five theatres; three advertise daily. Sunday issue carries photoplay department. Print reviews of features. Sunday circulation 22,000."

MONROE, LOUISIANA—Population—12,246

NEWS-STAR—Aft.—2,400—J. Smith, Mg. Ed.—20 cts. inch.
"Two theatres; both advertise daily. In Saturday issue gives about four inches of reading notices."

MONTREAL, PROVINCE OF QUEBEC, CANADA—Population—473,712

GAZETTE—Morn.—40,000—T. Frazier, Photo. Ed.—7 cts. line.
"About sixty-five theatres; twelve theatres advertise daily. Reading notices are printed Tuesday, Thursday and Saturdays. Prefer photographs."
DAILY STAR—Aft. Circ. omitted.—S. Powell, Photo. Ed.—20 cts. line.
"Carries photoplay department daily. Reading notices are run entirely dependent upon their news value. Conducts its own reviews."
Other papers: Herald; Mail; News.

MOOSE JAW, SASKATCHEWAN—Population—23,000

EVENING TIMES—Aft. Circ. omitted—Ed. omitted—Rate omitted.
"Two theatres; both advertise daily. Readers are printed at rate of 10 cents per line."

MORGANTOWN, WEST VIRGINIA—Population—12,239

NEW DOMINION—Morn.—2,507—R. Reid, Mg. Ed.—20 cts. inch.
"Four theatres; all advertise daily. Runs daily reading notices."
POST—Aft.—3,500—C. Tucker, Photo. Ed.—10 cts. inch.
"Gives daily reading notices and conducts its own reviews. Would use cuts or mats of stars."

MORRISTOWN, NEW JERSEY—Population—13,033

DAILY RECORD—Aft.—3,709—W. Tomlinson, Mg. Ed.—30 cts. inch.
"Two theatres; both advertise daily. Gives the theatres one reader a week."

MOUNT CARMEL, PENNSYLVANIA—Population—19,386

ITEM—Aft.—3,500—E. Kemble, Ad. Mgr.—25 cts. inch.
"Six theatres; two advertise daily. No special publicity service rendered."

MOUNT VERNON, NEW YORK—Population—37,623

DAILY ARGUS—Aft.—7,193—M. Porter, Mg. Ed.—35 cts. inch.
"Four theatres; all advertise daily. Runs daily reading notices. Can use mats or cuts if backed up by advertising."

MUNCIE, INDIANA—Population—24,969

PRESS—Aft.—9,998—W. Sutton, Mg. Ed.—25 cts. inch.
"Nine theatres; five advertise daily. Makes a feature of the theatre page on Saturday. Devotes space daily to reading notices. Conducts its own reviews."
STAR—Morn. & Sun.—26,858—F. Harrold, Mg. Ed.—70 cts. inch.
"Sunday circulation 16,818. Runs daily reading notices and has a regular Sunday photoplay department. Conducts reviews by member of staff."

MUSKEGON, MICHIGAN—Population—25,443

CHRONICLE—Aft.—12,900—A. McCrea, Mg. Ed.—60 cts. inch.
"Six theatres; five advertise daily. A page is devoted on Saturday to theatrical write-ups of those houses advertising. Reading notices are given daily; ad rate with free notices is 75 cts. an inch."

MUSKOGEE, OKLAHOMA—Population—38,309

TIMES-DEMOCRAT—Aft.—12,400—B. Budgewater, Mg. Ed.—Rate omitted.
"Five theatres; four advertise daily. No special publicity service given. Would use mats of stars."
PHOENIX—Morn. & Sun.—12,053—G. McGee, Photo. Ed.—40-42 cts. inch.
"Sunday circulation 12,959. Sunday ad rate is from 45 to 47 cts. an inch. Sunday issue carries photoplay department. Prints reviews conducted by member of staff. Would use photographs and attractive layouts."

NASHUA, N. H.—Population 26,901

TELEGRAPH—Aft.—4300—G. Parkhurst, Mg. Ed.—Rate not given.
"Four downtown theatres. Two first-run houses. Four advertise daily except Sunday. Has special editorial co-operation in connection with ads, reviews and reading notes. Would use cuts."

NATCHEZ, MISSISSIPPI—Population 17,500

DEMOCRAT—Morn. & Sun.—3,200—R. Smith—25-30 cts. inch
"Three theatres, all downtown. Three advertise daily. Prefer single and double column cuts. Sunday circulation 3,500."

NEWARK, OHIO—Population 28,271

ADVOCATE—Aft.—6,043—F. Woolson, Mg. Ed.—30 cts. inch.
"Five theatres, all downtown. Furnishes liberal reading notices with ads. Prints reading notices daily."
AMER. TRIBUNE—Aft.—6,217—F. Neighbor, Gen. Mgr.—30 cts. inch
"Five theatres, all downtown. Liberal ad reading notices daily. Have reviews occasionally. Would use mats."

NEWARK, NEW JERSEY—Population 366,721

EVE. NEWS—Aft.—96,119—W. Flanigan—30 cts. inch
"Sixty-three theatres; fifteen downtown, 25 neighborhood. Sixteen advertise daily. Run Amusement Section on Saturday. Special editorial co-operation in connection with news matter, theatrical notices and reviews. Would use mats."
Other papers: Star-Eagle; Sunday Call.

NEW BEDFORD, MASSACHUSETTS—Population 109,568

TIMES—Aft. & Sun.—4,447—E. Myers—50 cts. inch
"Furnishes ad notices and has reading matter in connection with houses that advertise. Twelve theatres, two downtown. Would use mats but not of scenes from pictures."
Other papers: Mercury; Standard.

NEW BRITAIN, CONNECTICUT—Population 50,612

HERALD—Aft.—6,024—H. Jones—60 cts. inch
"Five theatres, four downtown, three advertise daily. Render news service in way of notices and ad reading material. Occasional reviews contained."
RECORD—Aft.—Circulation omitted—J. Cone—Rate omitted
"Three theatres advertise regularly. Limited news service extended when to the interest of the exhibitors and the paper."

NEW BRUNSWICK, NEW JERSEY—Population 30,019

DAILY NEWS—Aft.—8,400—E. Boyd, Mg. Ed.—40-45 cts. inch
"Four theatres, all downtown. Limited news service extended in way of reviews and reading notices."
SUNDAY TIMES—Sun.—Same management as Daily News.
"Full page department on Sunday for pictures and legitimate stage news and notices."

NEWBURGH, NEW YORK—Population 27,876

NEWBURGH NEWS—Aft. 11,150—Ed. not given—Rate omitted
"Three theatres, all downtown. Three advertise daily. Limited reading notices. Editorial co-operation given on request for the same."

NEWBURYPORT, MASSACHUSETTS—Population 15,311

DAILY NEWS—Aft.—5,946—J. Mannix, Mg. Ed.—35 cts. inch
"Two theatres downtown. One advertises daily. No special news service rendered. Would use cuts."

NEW CASTLE, PENNSYLVANIA—Population 39,569

HERALD—Aft.—8,200—W. DuPre—30 cts. inch
"Four theatres; three of the neighborhood type, and one downtown. All advertise daily. Liberal news service and editorial co-operation given. Would use cuts and mats."

NEW HAVEN, CONNECTICUT—Population 144,505

TIMES-LEADER—Aft.—15,661—C. Hendrick, Ad. Mgr.—$1.50 inch
"Twenty-five theatres. Extends liberal service in the way of notices, news items and reviews. Would use cuts and mats in limited way."
UNION—Aft & Sun.—12,927—E. Sullivan—$1.50 inch
"Five downtown theatres; one neighborhood house. Five advertise daily. Prints layouts and notices. Sunday circulation 7,796."
REGISTER—Aft. & Sun.—26,957—H. Kennedy—$1.50 inch
"Eight downtown theatres. Three theatres advertise every day. Prints notices when advertising space is made use of. Necessary editorial co-operation rendered."
Other papers: Journal-Courier; Yale Daily News.

NEW LONDON, CONNECTICUT—Population 20,557

TELEGRAPH—Morn.—4,860—J. Connell, Mg. Ed.—40 cts. inch
"Four theatres. Give advertising reading notices daily."
THE DAY—Aft.—10,636—W. Slocum, Mg. Ed.—75-$1.00 inch
"Ad reading notices inserted in proportion to advertising. Would print items of real news value."

NEW ORLEANS, LOUISIANA—Population 361,221

THE ITEM—Aft. & Sun.—75,000—L. Newmeyer, Gen. Mgr.—Rate omitted
"Sixty theatres. Runs magazine section weekly and a feature page on Sunday. Reviews on request."
TIMES-PICAYUNE—Morn. & Sun.—75,692—N. Thatcher—20 cts. line
"Fifty-eight theatres; fourteen downtown, forty-four neighborhood. Six advertise daily. Sunday section made a magazine feature. Extensive service rendered."
Other papers: Spokesman; States.

NEWPORT NEWS, VIRGINIA—Population 20,446

DAILY PRESS—Morn. & Sun.—7,359—L. Jester—$1.00 inch.
"Thirteen theatres. Seven advertise daily. Prints press matter and gives reading notices to the theatres with advertising. Sunday circulation 9,409."
TIMES-HERALD—Aft.—12,579—Same management as Daily Press

NEW YORK, NEW YORK—Population 5,047,221

GLOBE—Aft.—183,010—F. Taintor—60 cts. line
"Extensive service given in connection with publishing of notices, reviews and news matter. Runs daily 'On the Screen' column."
HERALD—Morn. & Sun.—125,000—J. Logan—60 cts. line
"Runs daily notices to theatres and extend full editorial co-operation. Sunday circulation 212,209."
EVE. MAIL—Aft.—102,204—T. Oliphant—60 cts. line
"Runs daily department devoted to the news of the picture field with special reviews on Broadway films on Monday and Tuesday."
TIMES—Morn. & Sun.—393,178—J. Spearing—Rate omitted
"Prints reviews of important productions by one of the newspaper's staff. No special service given on reading notices for theatres."
TRIBUNE—Morn. & Sun.—110,000—H. Underhill—Rate omitted
"Reading notices and publicity run daily in 'On the Screen' department. On Sunday full page is devoted to motion picture section. Reviews conducted and printed."
Other New York papers: American; Evening Journal; Mail; World, Telegram; Post.

NIAGARA FALLS, NEW YORK—Population 42,257

GAZETTE—Aft.—12,759—G. Blight—40-65 cts. inch
"Ten theatres; four downtown, six neighborhood houses. Runs reading notices in proportion to advertising."
IN THE MIST—Aft.—1,890—W. Tuttle, Mg. Ed.—Rate omitted
"No special service rendered except reading notices to Buffalo theatres."

NORFOLK, VIRGINIA—Population 86,540

LEDGER DISPATCH—Aft.—46,143—H. Perkins, Mg. Ed.—$1.50-$2.50 inch
"Fourteen theatres; two neighborhood, and twelve downtown. Press matter is given in proportion to display advertising, and press material in excess of this advertising is included with charges."

NORTH ADAMS, MASSACHUSETTS—Population 22,019

HERALD—Aft.—Circulation omitted—T. Haggerty, Mg. Ed.—20-30 cts. inch
"Reading notices are run every day. News items, if good stuff, are printed. Would use cuts and mats."
TRANSCRIPT—Aft.—7,866—J. Hardman, Mg. Ed.—50 cts. inch
"On Saturday prints notices of attractions for advance week. Would use mats and cuts furnished by theatres advertising."

NORTHAMPTON, MASSACHUSETTS—Population 19,776

DAILY HAMPSHIRE GAZETTE—Aft.—5,848—J. Best—25 cts. inch
"Includes write-up of picture events every Saturday."
HERALD—Aft.—3,600—G. Knoll, Jr., Mg. Ed.—25 cts. inch
"Two theatres, both of which advertise. Makes use of considerable number of 'readers.' Would prefer cuts."

NORTH TONAWANDA, NEW YORK—Population 13,508

NEWS—Aft.—3,212—E. Hewitt—20 cts. inch
"Three downtown theatres, all of which advertise. Prints reading notices and news items."

NORWALK, CONNECTICUT—Population 26,000

HOUR—Aft.—3,306—Mg. Ed. omitted—40 cts. inch
"Print five-inch 'readers' for local theatres. Would use mats."

NORWICH, CONNECTICUT—Population 20,982

BULLETIN—Morn.—9,998—H. Briggs, Mg. Ed.—Rate omitted
"Prints five lines of ad reading notices for every line of paid space."

OAKLAND, CALIFORNIA—Population 183,002

ENQUIRER—Aft.—27,030—M. Smith—$1.50 inch
"Five theatres advertise daily. Allow 25% of paid space in free reading notices. Runs feature page on Saturday."
POST—Aft.—24,000—W. McPherson—Rate omitted
"Includes photoplay departments on Monday and Thursday. Runs reading notices tri-weekly."

OGDEN, UTAH—Population 29,528

EXAMINER—Morn. & Sun.—Circ. omitted—J. Eldredge, Adv. Mgr.—35 cts. inch
"Six theatres, all of which advertise. Runs ad reading notices. Would use mats of artists' heads."

OGDENSBURG, NEW YORK—Population 16,375

REPUBLICAN JOURNAL—Morn.—4,112—H. Belgard—20 cts. inch
"Three theatres; all advertise daily. Would use mats."

OIL CITY, PENNSYLVANIA—Population 18,645

THE BLIZZARD—Aft.—3,107—S. Rosenthal, Mg. Ed.—15-25 cts. inch
"Runs daily photoplay section and gives reading matter accompanying advertisements. Cuts are preferred."
OIL CITY DERRICK—Morn.—6,201—J. Orr—Mg. Ed.—25 cts. inch
"The three theatres in the city advertise daily. Runs a column of publicity daily. Full co-operation in preparation of ads and copy material."

OKLAHOMA CITY, OKLAHOMA—Population 83,559

OKLAHOMAN—Morn. & Sun.—51,456—E. Dyer—Rate omitted
"Nine theatres, all of which advertise. Devotes almost a page to picture stories on Sunday. Sunday circulation 62,169."
NEWS—Aft.—26,616—R. Bailey—75 cts. inch
"Runs picture section on Saturday. Has reviews occasionally. Would use mats with preference for human interest material."
TIMES—Aft.—38,639—F. Sutton—Rate omitted
"Runs a picture section and prints reviews conducted by member of staff. Would use cuts and mats, attractive and of suitable size."

OLEAN, NEW YORK—Population 17,981

HERALD—Aft.—4,035—W. Ostrom, Mg. Ed.—Rate omitted
"Three theatres, all of which advertise daily except Sunday. Reading notice space allotted to the theatres but not every day."
EVE. TIMES—Aft.—5,031—H. McCaul, Ad. Mgr.—Rate omitted
"Gives daily reading notices to the theatres, of which there are three."

OMAHA, NEBRASKA—Population 133,274

BEE—Morn., Aft. & Sun.—69,000—S. Gould, Mg. Ed.—$1.40 inch
"Thirty-two theatres; eleven advertise daily, three on Sunday. Runs a column each day covering news shows. Have two-page section in Sunday issue. Sunday circulation 64,000."
DAILY NEWS—Aft. & Sun.—86,817—Wilson—$2.50 inch
"Gives daily reading notices to theatres and runs full-page section on Sunday. Prints reviews conducted by member of staff."
WORLD-HERALD—Aft. & Sun.—80,120—W. Watson, Mg. Ed.—$1.54-$1.82 inch
"Runs Sunday features and gives daily reading notices to theatres. Would use cuts of general interest."

OSHKOSH, WISCONSIN—Population 35,097

DAILY NORTHWESTERN—Aft.—14,216—E. Kennedy, Mg. Ed.—Rate omitted
"Publishes daily write-ups on features in local houses. Runs a Sunday 'Amusement' page."

OSWEGO, NEW YORK—Population 25,364

TIMES—Aft.—3,250—J. Slattery—30-50 cts. inch
"Five theatres, all of which advertise daily except on Sunday. Can use cuts only."

OTTAWA, ONTARIO—Population 87,062

CITIZEN—Morn. & Aft.—28,129—E. Green—5 cts. line
"Runs two-page picture feature Saturday afternoon and Monday morning, in proportion to ad space purchased."
JOURNAL—Morn. & Aft.—30,000—W. McLaughlin—5 cts. line
"Publishes a photoplay department on each Saturday and gives advance write-ups on coming attractions without mentioning name of theatre."
COURIER—Aft.—13,606—E. Canney—Rate omitted
"Six theatres; all advertise. Runs photoplay department on Saturday. Uses cuts and mats as supplied by local theatres."

OWENSBORO, KENTUCKY—Population 17,212

MESSENGER—Morn. & Sun.—5,943—M. Brown, Mg. Ed.—25 cts. inch
"Runs page of reading notices on Sunday. Conducts reviews on good pictures. Picture and player news items printed from time to time as fillers."
INQUIRER—Aft. & Sun.—4,500—V. Duncan—25 cts. inch
"On Sunday makes up theatre page containing several columns of ad reading notices. Prints readers daily."

PADUCAH, KENTUCKY—Population 24,170

NEWS-DEMOCRAT—Morn. & Sun.—6,986—N. Berry, Mg. Ed.—40 cts. inch
"Sunday circulation 7,154. Three theatres; two advertise. Run daily reading notices for theatres, and utilize mats in proportion to advertising contracted for."
SUN—Aft.—Circ., Ed., and Rate Omitted
"Two theatres, both of which advertise. No special publicity service rendered."

PARIS, TEXAS—Population 12,081

NEWS—Morn. & Sun.—4,260—A. Neville, Mg. Ed.—25 cts. inch
"Sunday circulation 4,310. Three theatres which advertise occasionally. No special service given."

PARSONS, KANSAS—Population 14,500

REPUBLICAN—Morn. & Sun.—4,500—L. Meadows, Mg. Ed.—24 cts. inch
"Three theatres, two of which advertise. Give daily reading notices. Sunday photoplay section. Conducts reviews."
THE SUN—Aft.—3,250—A. Murlin, Mg. Ed.—20 cts. inch
"Gives daily reading notices and conducts reviews." Would use mats."

PASSAIC, NEW JERSEY—Population 66,276

DAILY NEWS—Aft.—8,595—W. Clearwater—50 cts. inch
"Seven theatres, six of which advertise daily. Give reading notices to theatres every day."
HERALD—Aft.—8,535—W. McBride, Mg. Ed.—7 cts. line
"Give daily reading notices to theatres. Would use single and double-column cuts."

PATERSON, NEW JERSEY—Population 134,305

EVE. NEWS—Aft.—11,221—J. Levine—90 cts. inch
"Ten theatres, five of which advertise daily. Gives reading notices to theatres three times a week. Prints lay-outs if paid for."
Additional paper: Call; Press-Guardian.

PAWTUCKET, RHODE ISLAND—Population 55,335

TIMES—Aft.—23,752—A. Adam, Mg. Ed.—4-8 cts. inch
"Seven houses, four of which advertise daily. Uses cuts of current local attractions. Prints combination dramatic department."

PEEKSKILL, NEW YORK—Population 15,491

DAILY UNION—Aft.—2,000—C. Gardner, Jr.—Rate omitted
"Prints a reader every day. No special publicity service rendered except this."
EVE. NEWS—Aft.—2,178—E. Lowe—25 cts. inch
"Small photoplay section daily. Gives daily reading notices. Could use cuts preferably; mats also acceptable."

PENSACOLA, FLORIDA—Population 25,212

JOURNAL—Morn. & Sun.—6,000—H. Watkins, Mg. Ed.—50 cts. inch
"Sunday circulation 8,500 Give theatres daily reading notices as much as possible. Would use cuts and mats of stars."

PEORIA, ILLINOIS—Population 70,006

STAR—Aft. & Sun.—23,501—C. Smith—75 cts. inch
"Gives reading notices with advertising. Prints picture and player items that are of news value. Sunday circulation 15,255."

PERTH AMBOY, NEW JERSEY—Population 38,265

EVE. NEWS—Aft.—8,425—J. Clevenger, Mg. Ed.—Rate omitted
"Gives reading notice every day. Treats cuts as advertising and are sold at space."

PETERSBURG, VIRGINIA—Population 25,112

EVE. PROGRESS—Aft.—7,130—B. Oliver, Photo. Ed.—25 cts. inch
"Runs daily notices of reading material. Reviews occasionally. Picture and player items if they are of local interest."

PHILADELPHIA, PENNSYLVANIA—Population 1,750,000

INQUIRER—Morn. & Sun.—Circ. omitted—H. Knapp—Rate omitted
"Approximately 200 theatres; 22 advertising during week-days, and 30 on Sundays. Give reading notices on Sunday and Tuesday only. Include picture and player items if they have news value."
THE PRESS—Morn. & Sun.—39,816—J. Duffy—30-35 cts. line
"Sunday circulation 104,118. Photoplay news is incorporated in the dramatic department on Sunday. Reviews are covered by regular assignments."
EVE. BULLETIN—Aft.—Circ. omitted—W. Simpson, Ad. Mg.—45 cts. line
"Picture news included in 'Review of Theatres' section. No complimentary publicity service rendered."
PUBLIC LEDGER—Morn. & Sun.—197,428—C. Bonte—22½ cts. line
"Runs daily reading notices. Prints reviews conducted by members of staff. Sunday circulation 134,710."
EVE. PUBLIC LEDGER—Aft.—A. Plough—(Same management as foregoing)
Other papers: Record; Star; Telegraph.

PITTSBURGH, KANSAS—Population 16,845

DAILY HEADLIGHT—Circ. omitted—F. Brinkerhoff, Mg. Ed.—Rate omitted
"Four theatres, all of which advertise. No special publicity service given in way of publishing notices."
MORNING SUN—Morn. & Sun.—4,320—A. Bascom—20 cts. inch
"Runs readers at display rates. No special complimentary publicity service rendered. Reviews conducted and printed at space rates. Sunday circulation 4,433."

PITTSBURGH, PENNSYLVANIA—Population 590,000

DISPATCH—Morn. & Sun.—58,131—J. McDonnell—$3.50 inch
"Runs photoplay department on Sunday. Gives reading notices to advertisers. Conducts reviews at theatres furnishing advertising. Sunday circulation 56,932; advertising rate, $4.00 an inch."
CHRONICLE TELEGRAPH—Aft.—93,043—W. Lewis, Ed.—Rate omitted
"Runs a photoplay section on Sunday. Gives reading notices on Tuesday after first performance. Conducts its own reviews. Sunday circulation 142,042."
POST—Morn. & Sun.—76,068—A. Mittelhauser—$3.50 inch
"Sunday circulation 108,164; ad rate for Sunday $4.00 an inch. Conducts its own reviews. Gives reading notices to theatres. Has Sunday photoplay department. Would use cuts of artists."
PRESS—Aft. & Sun.—123,559—P. Mansfield—$2.00 inch
"Runs Sunday picture section and on week-days includes reviews and gossip items. Sunday circulation 121,919; ad rate on Sunday for pictures $2.67 per inch."
SUN—Aft.—74,501—A. Mittelhauser—$1.40 inch
"Runs daily reading notices, according to amount of advertising. Would use cuts of picture artists. Conducts reviews."
Other papers: Leader; Gazette-Times.

PITTSFIELD, MASSACHUSETTS—Population 36,531

BERKSHIRE EVE. EAGLE—Aft.—14,482—F. Couch—40 cts. inch
"Five theatres, all of which advertise daily. In Saturday issue publish page of news and cuts of coming attractions in 'Behind the Screen News.' Conducts reviews of special interest."
THE RECORD—Morn. & Sun.—124,283—H. Goldberg, Photo. Ed.—30 cts. inch
"Runs a photoplay section on Sunday. Gives reading notices on Tuesday after first performance. Conducts its own reviews. Sunday circulation 142,042."

PHOENIX, ARIZONA—Population 16,870

GAZETTE—Aft.—8,244—J. Ingram, Photo. Ed.—50 cts. inch
"Special two-page theatrical spread on Saturday. Gives daily reading notices. Conducts reviews."

PINE BLUFF, ARK.—Population 16,743

COMMERCIAL—Aft.—4,930—J. Wiley, Ed.—25 cts. inch
"Give some reading matter each day with somewhat greater space on Saturday. Have occasional reviews. Three houses, all of which advertise daily."
GRAPHIC—Morn. & Sun.—3,421—A. Whidden, Mg. Ed.—Rate omitted
"Run daily reading notices as space permits. Would use mats and cuts of pictures in local houses. Sunday circulation 3,421."

POMONA, CALIFORNIA—Population 12,202

BULLETIN—Morn. & Sun.—2,421—R. Driscoll, Mg. Ed.—Rate omitted
"Three theatres, all of which advertise. Give reading notices in proportion to advertising."

PORT CHESTER, NEW YORK—Population 15,129

DAILY ITEM—Aft.—3,928—T. Blain, Mg. Ed.—21 cts. inch
"Three houses, all of which advertise regularly. Allows 5 inches for readers in daily issue. Also allows space to theatres for one cut daily on complimentary basis."

PORT HURON, MICHIGAN—Population 18,863

TIMES-HERALD—Aft.—11,556—E. Ottaway, Mg. Ed.—40 cts. inch
"Five theatres, all of which advertise daily. Print readers if 55 cents rate is paid on advertisting instead of 40 cents. Runs general picture news a few times a week."

PORTLAND, OREGON—Population 260,601

OREGONIAN—75,000—Morn. & Sun.—L. Allen—$1.33-$1.75 cts. inch
"Sunday circulation 100,000. About fifty theatres, eight of which advertise daily. Runs a picture page on Sunday. Prints about 400 advance reading notices for main advertisers and have column for picture news of local interest."
OREGON JOURNAL—Morn., Aft. & Sun.—Circ. omitted—S. Raddon, Jr.—Rate omitted
"Twenty-four theatres, sixteen of which advertise daily. Regular department with layout and notices on Sunday. Give daily reading notices."
Other papers: News; Telegram.

PORTLAND, MAINE—Population 62,161

PRESS—Morn. & Sun.—16,000—F. Owen, 75 cts. inch
"Six theatres, all of which advertise. Devotes full pages to pictures on Sunday and week-days. Give reading notices inch for inch."
EVE. EXPRESS—Aft.—25,260—G. Norton, Mg. Ed.—Rate omitted
"Regular amusement page printed every day. Runs reading notices inch for inch of advertising. Eight theatres, six of which advertise."
TELEGRAM—Sun.—21,546—T. Flaherty, Mg. Ed.—Rate omitted
"Amusement page published in Sunday issue. Reading notices run, inch for inch of advertising."

PORTSMOUTH, OHIO—Population 27,511

DAILY TIMES—Aft. & Sun—12,000—E. Schusky—22-35 cts. inch
"Sunday circulation 8,000. Give daily reading notices. On Sunday devote full page to notices and cuts for local theatres."

PORTSMOUTH, VIRGINIA—Population 37,569

STAR—Aft. & Sun.—3,800—Ed. omitted—Rate omitted
"Five theatres; three advertise. Gives daily reading notices."

POTTSVILLE, PENNSYLVANIA—Population 21,684

CHRONICLE—Aft.—2,500—C. Sterner—18 cts. inch
"Four theatres; three advertise daily. Run daily reading notices. Would use mats."
DAILY REPUBLICAN—Aft.—Circ. omitted—H. Zerbey, Mg. Ed.—50 cts. inch
"No special publicity service rendered. Prints picture and player news at times when the same is of general interest."

POUGHKEEPSIE, NEW YORK—Population 32,281

STAR ENTERPRISE—Aft.—9,920—R. Brown, Ad. Ed.—Rate omitted
"Six theatres; five advertise daily. No special publicity service rendered."
EAGLE NEWS—Morn.—6,000—E. Moore—Rate omitted
"Gives daily reading notices and runs a picture department in the publication. Prints reviews conducted by member of staff."

PROVIDENCE, RHODE ISLAND—Population 247,600

NEWS—Aft.—25,000—J. Lucas, Photo Ed.—6 cts. line
"Twelve theatres; seven advertise daily and nine on Saturday afternoon. Runs reading notices on Wednesday and Saturday. Prints review on Tuesday."
DAILY JOURNAL—Morn. & Sun.—29,875—E. Kirby, Mg. Ed.—7½ cts. line
"Sunday circulation 45,322. Prints reviews furnished by theatres after re-editing. Allows one photograph for every $100 worth of business during the current week and on Sunday an ad of 200 lines."
EVE. BULLETIN—Aft.—55,300 (Same management as foregoing)
JOURNAL & BULLETIN—Morn., Aft. & Sun.—W. Ball, Mg. Ed.—Rate omitted
"Photoplay department printed on Sunday and advance notices and reviews during the week."
TRIBUNE—Aft. & Sun.—26,725—J. Minkins—Rate omitted
"Runs reading notices on Sunday and three times a week. Conducts its own reviews."

PUEBLO, COLORADO—Population 51,218

CHIEFTAIN—Morn. & Sun.—8,352—W. Parker—50 cts. inch
"Sunday circulation 9,721. Liberal in publishing reading notices for local theatres. Eight theatres; seven advertise."

QUEBEC CANADA—Population 78,190

CHRONICLE—Morn.—14,600—A. Penny—75 cts. inch
"Seven theatres; four advertise daily. Carries a special page on Saturday and from two two three columns daily of items appertaining to pictures."
TELEGRAPH—Aft.—11,427—Trumble—$1.00 inch
"Nine theatres; all advertise daily except Sunday. Runs reading notices at charge of 2 cents per line. Conducts and prints reviews."

QUINCY, ILLINOIS—Population 36,730

JOURNAL—Aft.—8,314—E. Meyer—30 cts. inch
"Nine theatres, five of which advertise daily. Gives daily reading notices and conducts reviews."
WHIG—Morn. & Sun.—8,170—R. McNeal—Rate omitted
"Gives daily reading notices and endeavors to make up interesting theatrical page without referring to the picture advertised. Would use good mats of general interest."

RACINE, WISCONSIN—Population 44,528

JOURNAL NEWS—Aft.—7,666—T. Starluck, Adv. Mgr.—35 cts. inch
"Seven theatres; five advertise. No special publicity service rendered."
TIMES-CALL—Aft.—6,232—H. Haight—50-75 cts. inch
"Conducts reviews and allows no free ad reading notices."

RALEIGH, N. C.—Population 19,833

NEWS-OBSERVER—Morn. & Sun.—21,209—D. Haywood, Mgr. Ed.—Rate omitted
"Three theatres; all advertise. Runs ad reading notices in proportion to the display service purchased. Sunday circulation 21,209."
TIMES—Aft.—5,296—J. Park, Mgr. Ed.—25 cts. inch
"Runs photoplay department on Monday, usually announcing program and special features."

READING, PENNSYLVANIA—Population 103,361

EAGLE—Aft. & Sun.—31,531—R. Gellers—10 cts. line
"Runs ad reading notices on Sunday and Wednesday. Conducts its own reviews. About fifteen theatres, nearly all of which advertise."
NEWS-TIMES—Morn.—12,410—P. Glass—56 cts. inch
"Runs daily Theatrical Guide stating the principal features and star at each theatre. Gives reading notices in proportion to the advertising."
TELEGRAM—Aft.—(Same management as the News-Times)

REDLANDS, CALIFORNIA—Population 12,856

DAILY FACTS—Aft.—2,180—C. Arthur—Rate omitted
"Gives five inches every day for reading notices and two cuts each week, both gratis."

RENO, NEVADA—Population 13,579

EVE. GAZETTE—Aft.—4,632—Ed. omitted—30 cts. inch
"On Saturday runs a picture page giving programs of all local houses and synopsis of pictures shown following week. Prints daily reading notices if 50 cents rate is paid on advertisements instead of the 30 cents."

RICHMOND, INDIANA—Population 23,932

PALLADIUM—Aft.—11,096—J. Hansell, 37 cts. inch
"Five theatres; four advertise. Print daily picture news but enlarge on the same on Saturday."

ITEM—Morn. & Sun.—8,225—C. Clay, Mg. Ed.—35 cts. inch
"Give daily reading notices and print picture layouts. Conduct reviews. Sunday circulation 8,600."

RICHMOND, VIRGINIA—Population 134,917

NEWS-LEADER—Aft.—Circ. omitted—R. Hess—70 cts. inch
"Runs ad reading notices at space rates. Eleven theatres; eight advertise."
TIMES-DISPATCH—Morn. & Sun.—30,082—Ed. omitted—$1.00-$1.25 inch
"Picture news each Sunday with illustrations. News during the week for the changes only. Conducts its own reviews."
VIRGINIAN—Morn. & Sun.—11,395—T. Eaton—50 cts. inch
"Sunday circulation 11,395. Thirteen theatres; nine advertise. In Sunday issue publishes publicity for the current week."
EVE. JOURNAL—Aft.—21,600—Z. Woodall—50 cts. inch
"Gives reading notice on any day that film merits notice. Runs a special photoplay page on Monday. Prefers single-column mats of stars."
Other Richmond papers.

RIVERSIDE, CALIFORNIA—Population 18,297

PRESS—Morn.—4,875—W. Leamon—25 cts. inch
"Prints picture items that are of real news value. Gives reading notices to a limited extent. Conducts its own reviews."

ROANOKE, VIRGINIA—Population 40,574

TIMES—Morn. & Sun.—Circ. omitted—P. Chapmen—50 cts. inch
"Runs reading notices when space is paid for. Five theatres, all of which advertise."
WORLD-NEWS—Aft.—(Same management as the Times)

ROCHESTER, NEW YORK—Population 254,035

DEMOCRAT & CHRONICLE—Morn. & Sun.—64,000—M. Adams, City Ed.—12½ cts. line
"Sixteen theatres; ten advertise regularly. Ad reading notices are given to theatres in proportion to advertising done."
HERALD—Morn. & Sun.—35,000—H. Southgate—10 cts. line
"Sunday circulation 24,000. Gives daily reading notices. Have dramatic department in Sunday issue combining theatrical and picture news."
TIMES-UNION—Aft.—67,121—A. Warner—12½ cts. line
"Gives daily reading notices. Motion picture houses are covered in separate section under heading 'Motion Pictures.'"
Other papers: Post Express; Record; Union and Advertiser.

ROCKFORD, ILLINOIS—Population 52,337

REGISTER GAZETTE—Aft.—13,477—P. Edmeson—50 cts. inch
"Runs photoplay department in Saturday issue. Gives limited ad reading notices to theatres. Prefer mats."
MORNING STAR—Morn. & Sun.—11,500—J. Riley, Mg. Ed,—50 cts. inch
"Sunday circulation 13,000. Eight theatres; four advertise daily and two on Sunday only. Runs daily reading notices depending on the size of ad copy."

ROCK ISLAND, ILLINOIS—Population 26,945

DAILY UNION—Sun.—5,000—J. Watts, Mg. Ed.—Rate omitted
"Seven houses, all of which advertise. Runs ad reading notices daily and on Sunday devotes five columns to the same sort of material. Would use mats. Sunday circulation 7,500."

ROME, GEORGIA—Population 14,146

TRIBUNE-HERALD—Morn. & Sun.—3,135—J. McCartney, Mg. Ed.—15 cts. inch
"Three theatres, all of which advertise. No special publicity service. Might use cuts mounted. Conducts its own reviews. Sunday circulation 3,135."

ROME, NEW YORK—Population 23,868

SENTINEL—Aft.—5,353—Ed. omitted—75 cts. inch
"Every evening runs free readers for the houses advertising in the paper."

RUTLAND, VERMONT—Population 14,417

HERALD—Morn.—Circ. omitted—Ed. omitted—25 cts. inch
"Three houses, all of which advertise daily. Conducts reviews by member of paper staff."

ST. CATHERINES, ONTARIO—Population 12,487

STANDARD—Aft.—8,066—W. Moore, Mg. Ed.—35¼ cts. inch
"Runs a special theatre page on Saturday. Gives daily reading notices to theatres. Conducts reviews by member of staff."

ST. JOHN, NEW BRUNSWICK—Population 42,511

GLOBE—Aft.—6,000—F. Ellis, Mg. Ed.—2 cts. line
"On Wednesday page is devoted to news of the stage and picture activities. Prints one free reader each week for each amusement house. Amusements are charged 2 cents a line for a contract using 5,000 lines or more."

ST. JOHNS, NEWFOUNDLAND—Population 25,700

DAILY NEWS—Morn.—7,500—J. Currie, Lit. Ed.—10-15 cts. inch
"Five houses, all of which advertise daily. Runs daily reading notices."
DAILY STAR—Aft.—7,628—R. Dowden—8 cts. inch
"Average one-sixth column daily for reading notices, sometimes using cuts also (column). Would use mats or cuts suitable for Roe rotary press."

ST. JOSEPH, MO.—Population 82,712

GAZETTE—Morn. & Sun.—17,648—W. Ladd, Mg. Ed.—8 cts. line
"Runs daily reading notices and on Sunday prints a column or more of picture news. Would use mats preferably of beauty interest. Sunday circulation 14,216."
NEWS-PRESS—Aft.—39,636—C. Calvert—10-15 cts. line
"Runs criticisms and advance notices and prints a list of pictures shown during the week."

ST. LOUIS, MISSOURI—Population 734,667

STAR—Aft.—100,600—A. Kaye—16-25 cts. line
"Gives readers on Friday and Monday and on other days at special request. Would use close-up photographs and individuals; would also use mats of pictures sent before their release."
GLOBE-DEMOCRAT—Morn. & Sun.—170,000—J. McAuliffe, Mg. Ed.—22-30 cts. line
"Sunday circulation 170,000. Theatres number 126. Sixteen to twenty-two advertise daily. Runs a photoplay department on Sunday and print reading notices only on Monday and in the Sunday department."
POST-DISPATCH—Aft. & Sun.—170,000—H. James—25-30 cts. line
"On Saturday gives advance news and notes; on Monday prints reviews of first runs."
Additional paper: Times.

ST. PAUL, MINNESOTA—Population 236,766

DAILY NEWS—Aft. & Sun.—70,184—F. Boardman—$3.50 inch
"Sunday circulation 45,000. Theatres number thirty-five; of these nine advertise daily. Regular photoplay department run on Sunday. Conducts reviews and gives daily reading notices to the larger theatres."
Additional paper: Dispatch.

ST. THOMAS, ONTARIO—Population 14,054

TIMES-JOURNAL—Aft.—Circ. omitted—L. Dingman, Mg. Ed.—42 cts. inch
"Runs theatrical section on Saturday. No special publicity service outside of this section. Three houses; all advertise."

SAGINAW, MICHIGAN—Population 53,988

NEWS-COURIER—Aft. & Sun.—22,854—M. Gorman, Mg. Ed.—84 cts. inch
"Four theatres; all advertise. Runs picture department on Saturday and Sunday, including the programs for the week. Sunday circulation 21,839."

SALEM, OREGON—Population 18,286

OREGON STATESMAN—Morn. & Sun.—4,100—R. Hendricks, Mg. Ed.—20-30 cts. inch
"Has Sunday picture department. Gives daily reading notices. Conducts reviews. Would use mats or cuts."

SALT LAKE, UTAH—Population 109,530

DESERET NEWS—Aft.—20,066—Bennett—$1.00 inch
"Ten theatres, five of which advertise. Runs Saturday picture department and a midweek review. Also prints a daily Amusement Box."
HERALD—Morn. & Sun.—Circ. omitted—A. Winton—$1.25 inch
"Conducts and prints reviews. Runs Sunday picture page. Prints advance notices. Co-operates with regards to suggesting features and layouts."
Other papers: Telegram; Tribune.

SAN ANTONIO, TEXAS—Population 115,063

EXPRESS—Morn. & Sun.—35,884—G. Witting—98 cts. inch
"Sunday circulation 47,350. Nine theatres, all of which advertise. Runs photoplay department in Sunday issue."
EVENING NEWS—Aft.—18,533—(Same management as Express)
"Runs picture section in Saturday issue."

SAN BERNARDINO, CALIFORNIA—Population 15,603

INDEX—Aft. & Sun.—2,600—A. Wood—30 cts. inch
"Gives daily reading notices and runs photoplay section in Sunday issue. Seven theatres, three of which advertise daily. Sunday circulation 2625."
THE SUN—Morn. & Sun.—4,649—G. Haven—Rate omitted
"Sunday circulation 4,740. Have photoplay department on Sunday, including layouts. Runs short readers every day."

SAN DIEGO, CALIFORNIA—Population 48,900

SUN—Aft.—16,591—F. Fiske, Mg. Ed.—65 cts. inch
"Runs photoplay department in Saturday issue, including layouts of attractions. Gives daily reading notices. Eighteen theatres, six of which advertise daily."
UNION-TRIBUNE—Morn., Aft. & Sun.—30,939—E. Parmelu—75 cts.-$1.00 inch
"Gives daily reading notices to advertisers or at charge of 48 cents per inch."

SANDUSKY, OHIO—Population 20,127

REGISTER—Morn. & Sun.—5,324—E. Walrath—Rate omitted
"Sunday circulation 5,843. Four theatres, three of which advertise daily. No special publicity service rendered except that occasionally layout of attractions are printed gratis."
STAR JOURNAL—Aft.—6,466—C. Abbey— 20 cts. inch
"No special publicity service given. Layout on attractions are printed gratis. Picture items are printed as fillers on off days."

SAN FRANCISCO, CALIFORNIA—Population 530,000

BULLETIN—Aft.—96,000—W. Bodin—$2.80 inch
"Eighty theatres; eleven advertise daily. Three page section on Saturday with layouts. Has a midweek page every Wednesday. Gives daily reading notices to houses. Special ad rate for 40 inches per week is 2.80 cents an inch; season rate, 4.20 cents per inch."
CALL-POST—Aft.—95,595—C. Swint—$4.20 inch
"Eleven theatres advertise. Saturday picture section in combination with stage news. Review on Monday; midweek on Wednesday, Thursday or Friday with picture. Occasional special feature run."
DAILY NEWS—Aft.—51,000—G. Warren—$2.75 inch
"Notices are given Monday, Wednesday and Saturday with an occasional special story. Might use mats."
CHRONICLE—Morn. & Sun.—99,917—T. Bailey—Rate omitted
"Sunday circulation 141,036. Photoplay department run on Sunday and Monday, which includes reading notices. Also print complimentary layouts."
EXAMINER—Morn. & Sun.—124,500—T. Nunan, Photo. Ed.—Rate omitted.
"Sunday circulation 265,321. Two pages are given to amusements on Sunday and a regular picture page is run on Monday. Publishes daily reading notices. Presents player and picture articles as news of interest to the public when it is felt that articles have real news value."

SAN JOSE, CALIFORNIA—Population 37,086

MERCURY-HERALD—Morn. & Sun.—14,500—F. Baker—$1.25 inch
"Give daily reading notices to the theatres when they use enough advertising. Three houses, all of which advertise daily. Sunday circulation, 15,000.

SANTA BARBARA, CALIFORNIA—Population 13,818

MORNING PRESS—Morn.—3,294—A. Pettersen, Mg. Ed.—Rate omitted
"Five houses, all of which advertise daily. Runs theatre page daily. Reading notices are governed by the amount of advertising."

SARATOGA SPRINGS, NEW YORK—Population 13,763

SARATOGA SUN—Aft.—2,150—R. Durant, Mg. Ed.—Rate omitted
"Gives daily reading notices as requested. Three theatres, two of which advertise daily."

SASKATOON, SASKATCHEWAN—Population 28,000

THE PHOENIX—Morn.—9,000—F. Coucher—6 cts. inch
"Three houses; two advertise daily. Give reading notices to houses advertising daily. Runs special page in Saturday edition."
DAILY STAR—Aft.—25,500—R. Patton—6 cts. inch
"Prints one full-page of theatre news on Saturday. Gives daily reading notices and conducts its own reviews occasionally."

SAULT STE. MARIE, MICHIGAN—Population 14,499

EVENING NEWS—Aft.—4,187—J. Chandler, Cy. Ed.—Rate omitted.
"Endeavoring to get co-operation of local theatres to an extent that will justify special department."

SAVANNAH, GEORGIA—Population 67,917

MORNING NEWS—Morn. & Sun.—20,100—J. Miller, Mg. Ed.— Rate omitted.
"Five theatres, four of which advertise daily. Give reading notices on Sunday in proportion to the ad space bought. Sunday circulation 24,000."
PRESS—Aft.—16,465—W. Sutlive, Mg. Ed.—Rate omitted.
"Every Saturday gives a photoplay department and prints daily reading notices. Would use mats."

SCHENECTADY, NEW YORK—Population 80,386

GAZETTE—Morn.—21,957—R. Hall, Photo. Ed.—$1.50 inch.
"Twelve theatres; ten advertise daily. Gives daily reading notices and from time to time prints a column of "Movie Gossip." Conducts reviews occasionally."
UNION-STAR—Aft.—17,660—W. Marlette, Photo. Ed.—$1.50 inch.
"Gives daily reading notices in connection with ads. On Saturday allows 10 lines of reading notices with each inch of Amusement column."

SCRANTON, PENNSYLVANIA—Population 141,351

REPUBLICAN—Morn.—27,130—J. Mitchell, Mg. Ed.—$1.50 inch.
"Reviews plays and gives advance notices once a week for those that advertise. Prints reading notices on Saturday in proportion to the ad space bought."

TIMES—Aft.—36,861—J. Keator, Mg. Ed.—$1.68-$1.96 inch
"About fifty theatres, five of which advertise daily. Prints a combination amusement department daily consisting of reading notices, cuts, etc. Readers printed in proportion to the ad space used."

SEATTLE, WASHINGTON—Population 313,029

STAR—Aft.—65,246—D. Henry—Rate omitted
"There are forty-eight theatres, nine of which are regular advertisers. Prints Saturday photoplay department and gives daily reading notices."
TIMES—Aft. & Sun.—72,541—G. Bellman—Rate omitted
"Prints one picture page daily and on Sunday runs a department from six to ten pages long. Reviews pictures occasionally. Sunday circulation 94,665."
Other papers: Bulletin; Post-Intelligencer.

SEDALIA, MISSOURI—Population 18,925

CAPITAL—Aft. & Sun.—3,500—R. Burrowes—15 cts. inch
"Gives daily reading notices to theatre in location. On Sunday runs at least a column. Stories of players or pictures are run whenever they seem to have sufficient news value. Sunday circulation 3,500."

SELMA, ALABAMA—Population 14,988

JOURNAL—Aft. & Sun.—1,600—D. Kincey, Mg. Ed.—25 cts. inch
"Sunday circulation 1,600. Runs Sunday picture page and prints daily readers. Would use cuts."

SHAMOKIN, PENNSYLVANIA—Population 20,841

HERALD—Aft.—1,840—W. Steel—12 cts. inch
"No special publicity service rendered except that readers are printed occasionally."

SHARON, PENNSYLVANIA—Population 17,538

HERALD—Aft.—4,505—W. Ramsay, Mg. Ed.—Rate omitted
"Renders no special publicity service now but is ready to co-operate with theatres in publication of picture news."
TELEGRAPH—Aft.—6,500—J. Evans, Mg. Ed.—23 cts. inch
"Runs daily calendar allowing about 80 words for each theatre. Conducts reviews of more important productions. Would use mats."

SHAWNEE, OKLAHOMA—Population 16,312

NEWS-HERALD—Morn. & Sun.—4,000—H. Spaulding, Mg. Ed.—Rate omitted
"Four theatres; all advertise. Has Sunday photoplay section. Gives reading notices but not every day. Would use cuts that would increase advertising of the paper."

SHEBOYGAN, WISCONSIN—Population 27,863

PRESS—Morn.—6,742—C. Broughton, Mg. Ed.—Rate omitted
"Eight theatres five of which advertise daily. Gives daily reading notices to those houses which are not allowed cuts of pictures."

SHENANDOAH, PENNSYLVANIA—Population 28,097

HERALD—Aft.—4,034—T. Davies, Mg. Ed.—Rate omitted
"Would use mats of leading actors. No special publicity serviec rendered. Four of the six houses in the location advertise daily."

SHREVEPORT, LOUISIANA—Population 32,906

JOURNAL—Aft.—10,000—J. Howe—40 cts. inch
"Gives daily reading notices and publishes photoplay section in Saturday issue. Conducts reviews and would use mats. Six of eight theatres in location advertise daily."
NEWS-AMERICAN—Aft. & Sun.—6,408—W. Ingram, Mg. Ed.—50 cts. inch.
"Eight theatres; one advertises in News-American. Runs daily reading notices for the Grand Opera House. Would use mats of general interest."
TIMES—Morn. & Sun.—17,100—A. Israel, Mg. Ed.—75 cts inch.
"Gives daily reading notices and publishes Sunday photoplay section. Runs picture and player stories occasionally. Conducts reviews."

SIOUX CITY, IOWA—Population 54,098

JOURNAL—Morn., Aft. & Sun.—56,302—L. Prince, Photo. Ed.—$1.50 inch.
"Sunday circulation 28,200. Ten theatres; four advertise daily. Runs Sunday photoplay section. Gives reading notices on Thursday and Sunday. Would use 65 line cuts. Conducts its own reviews at times."
TRIBUNE—Aft.—50,659—J. Kelly, Mg. Ed.—$1.50 inch.
"Runs special page in Saturday issue. No special daily publicity service rendered."

SOUTH BEND, INDIANA—Population 65,114

TRIBUNE—Aft.—17,432—R. Horst, Mg. Ed.—42 cts. inch.
"Five theatres, four of which advertise daily. Runs an amusement page in Saturday issue and gives daily reading notices. Conducts its own reviews."
NEWS-TIMES—Morn., Aft. & Sun.—16,431—I. Dolk, Photo. Ed.—Rate omitted.
"Devotes one page on Sunday and gives daily reading notices. Would use 2 or 3 column mats on theatrical page as fillers. Sunday circulation 17,474."

SPOKANE, WASHINGTON—Population 135,657

CHRONICLE—Aft.—41,651—W. Holden—$1.03-$1.20 inch.
"Runs special theatrical page on Friday, Reading notices are run frequently during the week. Ten theatres; seven advertise daily. Use cuts and mats of films and stars appearing in the local houses."
PRESS—Aft.—11,840—W. Gardner—30-75 cts. inch.
"Advertising rate is more specifically as follows: 75c. for two inches daily, 5 days a week; 30c. for all additional matter. Runs daily reading notices and in Saturday issue prints full-page of photoplay news."
SPOKESMAN-REVIEW—Morn. & Sun.—45,991—M. Glendenning, Cy. Ed.—$1.40-$2.75 inch.
"Sunday circulation 45,991. Maintains dramatic department on Sunday. Gives daily account in brief form of what the managers say. Publishes player and picture news."

SPRINGFIELD, ILLINOIS—Population 57,972

ILLINOIS STATE JOURNAL—Morn. & Sun.—25,000—W. Dagon—90 cts. inch.
"Sunday circulation 16,000. Gives daily reading notices in proportion to advertising. Devotes large space in Sunday issue to motion pictures. Would use cuts of stars and directors of a good coarse screen type."
STATE REGISTER—Aft. & Sun.—29,000—W. Sine—90 cts. inch.
"Sunday circulation 29,000. Eleven theatres, four of which advertise daily. Gives daily reading notices. Would use mats of stars."

SPRINGFIELD, MISSOURI—Population 38,685

LEADER—Aft. & Sun.—14,767—J. Acuff, Photo Ed.—42-75 cts. inch
"Five theatres; four advertise daily. On Sunday publishes a picture column about one and a half columns long. This embodies the reading notices. Cuts used only as paid matter. Sunday circulation 13,848."
REPUBLICAN—Morn. & Sun.—11,650—C. Robertson, Bus. Mgr.—Rate omitted.
"No special publicity service rendered."

SPRINGFIELD, MASSACHUSETTS—Population—100,375

REPUBLICAN—Morn. & Sun.—44,854—J. Carroll—Rate omitted.
"Sunday circulation 19,624. Fifty theatres; six advertise daily. Has Sunday photoplay department and gives daily reading notices. Runs picture and player news on Sunday."
DAILY NEWS—Aft.—G. Doyle, Photo. Ed. (Same management as Republican.)
"Runs picture and player news as matter of public interest in Saturday issue."
UNION—Morn., Aft. & Sun.—42,883—A. Wood—$1.80 inch.
"Sunday circulation 28,976. Rate for Sunday $1.26 per inch. Prints photoplay department on Sunday including the complete bill for the week. Gives daily reading notices except Wednesday and Saturday."

SPRINGFIELD, OHIO—Population—50,058

SUN—Morn. & Sun.—12,500—L. Johnson—30 cts. inch.
"Sunday circulation 11,600. Runs special photoplay department on Sunday. Notices are run for exceptional plays at especial request. Conducts reviews by member of the paper staff."

NEWS—Aft. & Sun.—15,337—A. Tennant—35 cts. inch.
"Sunday circulation 11,741. Eight theatres; six advertise daily. Motion picture section on Sunday with layout of stars or scenes from play. Gives reading notices on Sunday, gratis; one for each ad. Prefer cuts."

STAMFORD, CONNECTICUT—Population—29,032

DAILY ADVOCATE—Aft.—7,438—R. Whittiker, Mg. Ed.—Rate omitted.
"Five theatres; all advertise. Gives daily reading notices."

STEUBENVILLE, OHIO—Population—22,391

HERALD-STAR—Aft.—6,676—C. Simeral, Mg. Ed.—Rate omitted.
"Three theatres; two advertise daily. No special publicity service rendered."

STOCKTON, CALIFORNIA—Population—25,702

DAILY INDEPENDENT—Morn. & Sun.—4,785—J. O'Keefe—Rate omitted.
"Sunday circulation 4,910. Five theatres; four advertise daily. Makes up a page of picture news on Wednesday and Sunday. Gives reading notices every day."
RECORD—Aft.—13,485—G. Keitle—56 cts. inch.
"On Wednesday and Saturday publicity and cuts are published. On other days the reading notices alone are printed."

STRATFORD, ONTARIO—Population—12,946

DAILY BEACON—Aft.—3,450—K. Beirne, Mg. Ed.—20 cts. inch.
"During fall and winter months a Saturday theatre page is printed. Prints news features about well-known artists. Reviews pictures by member of the staff."

STREATOR, ILLINOIS—Population—14,287

FREE PRESS—Aft.—3,464—J. Fornof, Mg. Ed.—Rate omitted.
"Two theatres, both of which advertise daily. No special publicity service rendered."
INDEPENDENT-TIMES—Aft.—2,925—V. LeRoy, Mg. Ed.—18 cts. inch.
"Ad rates is more specifically: 10 cts. a line in 7 pt. type for readers; 18 cts. an inch for display and 13 cts. if repeated. No free publicity service rendered except in case of extraordinary feature."

SUPERIOR, WISCONSIN—Population—44,344

TELEGRAM—Aft.—15,380—A. Dod, Mg. Ed.—$1.00 inch.
"Five theatres; three advertise daily and one other three times a week. Have a daily department with greater spread on Saturday."

SYDNEY, NOVA SCOTIA, CANADA—Population—24,000

POST—Morn. & Aft.—7,236—J. Fergusson—21 cts. inch
"Eleven theatres; four advertise daily. Gives readers on Tuesday, gratis. Publishes reading notices on other days if paid for. Prints Saturday photoplay department."

SYRACUSE, NEW YORK—Population 146,587

JOURNAL—Aft.—45,030—F. Chase—Rate omitted
"Thirty-five theatres; eight advertise daily. Gives daily reading notices to houses. On Saturday prints from one to two pages of stage and picture news."
POST-STANDARD—Morn. & Sun.—52,324—B. York—Rate omitted
"Sunday circulation 50,000. Runs photoplay section on Sunday. Gives daily reading notices to the theatres. In the matter of co-operation, gives suggestions as to layouts and special ads."
Additional paper: Herald.

TACOMA, WASHINTON—Population 103,418

NEWS-TRIBUNE—Aft.—35,433—H. Green—75c.-$1.25 inch
"Twenty-five theatres; nine advertise daily. From two to three pages of amusement news in the Saturday issue. Gives daily reading notices and in addition one cut each week besides the Saturday layout, if 20 inch ad is used in the same issue."
LEDGER—Morn. & Sun.—14,778—C. Roediger—Rate omitted
"Gives daily reading notices and on Sunday prints a photoplay department. Conducts its own reviews. Extends considerable help in the preparation or advertising."
TIMES—Aft.—15,267—E. Wheeler—$1.50 inch
"Runs Saturday photoplay department. Gives ad reading notices four times a week. Would use mats. Picture and player news used on special occasions."

TAMPA, FLORIDA—Population 49,156

TRIBUNE—Morn. & Sun.—17,420—J. Whorter—$1.00 inch
"Sunday circulation 24,500. Gives daily reading notices in proportion to advertising. Conducts its own reviews. Theatres number 16; of these five advertise daily."

TAUNTON, MASSACHUSETTS—Population 35,631

GAZETTE—Morn.—7,625—G. Guthrie, Mg. Ed.—Rate omitted
"Five theatres, all of which advertise. Prints complimentary layouts. Gives daily reading notices."

TEMPLE, TEXAS—Population 12,704

TELEGRAM—Morn. & Sun.—7,388—E. Williams, Mg. Ed.—Rate omitted
"Two theatres, both of which advertise. When the two houses use 30 inches advertising each a Sunday page of picture news is printed. Gives daily reading notices. Could use mats as fillers often."

TERRE HAUTE, INDIANA—Population 63,529

POST—Aft.—9,121—W. Hickman—Below
"Ad rates: 30c. per in. for 50 in week; 35c. per in. for 25 in week; 40c. per in. for 10 or more. Theatres number 13; six advertise daily. Give daily reading notices. Special feature on Saturday giving the programs of the week and also including cuts."
STAR—Morn. & Sun.—26,945—T. Jewett—Rate omitted
"Reading notices which are published daily depend on the amount of the advertising. Player and picture items are published as matters of public interest if they are of real news value. Sunday circulation 19,244."
TRIBUNE—Aft. & Sun.—25,089—M. O'Brien—Rate omitted
"Sunday circulation 19,394. Gives daily reading notices and reviews of pictures. Runs photoplay section on Sunday. Reviews pictures by member of staff."

TEXARKANA, ARKANSAS-TEXAS—Population 11,722

TEXARKANIAN—Aft.—2,576—J. Wadley, Jr., Mg. Ed.—30 cts. inch
"Four theatres; all advertise daily. In exchange for courtesies gives liberal daily run of reading notices. On Saturday runs only regular amusement stories and sometimes feature stories."

TIFFIN, OHIO—Population 12,278

ADVERTISER—Aft.—3,086—U. Ablott, Mg. Ed.—Rate omitted
"Four theatres, three of which advertise. No special publicity service given."
TRIBUNE—Aft.—2,610—J. Locke—Rate omitted
"Planning to revive photoplay section on Saturday. No regular publicity service established, but sometimes readers are run in exchange for courtesies."

TOLEDO, OHIO—Population 184,126

NEWS-BEE—Aft.—76,206—W. Barkdull—Rate omitted
"Forty-three theatres; six advertise daily. Runs a Saturday photoplay department and gives daily reading notices on liberal basis. Conducts its own reviews. One-column mats preferred."
BLADE—Aft.—88,153—K. Kessler—15-20 cts. line
"On Saturday runs layout and advance notice of coming attractions, including general film news. Gives reading notices on Tuesday, Thursday and Saturday."
TIMES—Morn. & Sun.—19,593—C. Tefft—45 cts. inch
"Sunday circulation 28,500. Sunday ad rate $1.00 per in. In Sunday issue runs complete photoplay section and also prints daily reading notices. Publishes as matter of public interest special stories, short scribs and photo questions and answers."
Additional paper: Post.

TOPEKA, KANSAS—Population 47,102

STATE JOURNAL—Aft.—28,000—N. Anderson—70 cts. inch
"Nine theatres, six of which advertise daily. Gives daily reading notices on Tuesday, Friday and Saturday. Contemplates establishing Saturday picture department. Would use mats."

DAILY CAPITAL—Morn. & Sun.—34,506—C. Sessions, Mg. Ed.—70 cts. inch
"Sunday circulation 33,522. Sunday rate is 84c. In Sunday issue runs advance notices and small cuts on coming issues."

TORONTO, ONTARIO—Population 376,538

TIMES—Aft.—43,917—A. Rubbra, Photo. Ed.—Rate omitted.
"Ninety-eight theatres; fifty-eight advertise daily. Gives daily reading notices with extra space on Saturdays. Conducts its own reviews."
MAIL-EMPIRE—Morn.—73,760—F. Jacob, Photo Ed.—Below
"Ad rate 25c. per line; if over 150 lines per week are used, the charge is 20c. per agate line with reader privileges. On Saturday half line advance notice is given for every paid line. Four days of week reading notices are printed at standard theatrical rate."
STAR—Aft. & Sun.—87,270—H. Cranston, Photo Ed.—25 cts. line
"Ad rate is reduced to 20c. if 150 lines a week are used. Daily reading notices are given on the half-line for a line of advertising basis. Sunday theatrical section includes picture news. Sunday circulation 76,017."
WORLD—Morn. & Sun.—30,647—Parker, Photo. Ed.—15 cts. line
"Sunday circulation 82,931. Sunday rates: 200 lines, 15c.; 400 lines, 13¾c.; 600 lines, 12½c. Sunday photoplay department printed. Gives daily reading notices to the extent of 40% of ad space used. Conducts its own reviews."
Other papers: Globe; Telegram.

TRAVERSE CITY, MICHIGAN—Population 13,268

RECORD EAGLE—Aft.—4,521—L. Holliday, Photo. Ed.—18 cts. inch
"Two theatres; both advertise daily. Gives reading notices and cuts daily. Has reviews by member of the staff."

TRENTON, NEW JERSEY—Population 106,831

STATE GAZETTE—Morn.—11,000—D. Stevenson, Photo. Ed.—75 cts. inch
"Twelve theatres; six advertise daily. Gives reading notices daily and on Saturday runs photoplay department."
TIMES—Aft.—43,917—A. Rubbra, Photo. Ed.—Rate omitted
"Gives daily reading notices. Prints any picture article that has general interest. Prints reviews conducted by member of the staff. Sunday circulation 19,931."

TRINIDAD, COLORADO—Population 12,274

PICKETWIRE—Aft.—1,575—F. Rose, Mg. Ed.—Rate omitted
"Five theatres, all of which advertise daily. Runs daily reading notices. Would use one and two-column cuts. Conducts it own reviews."

TROY, NEW YORK—Population 73,302

RECORD—Morn. & Aft.—25,537—D. Marvin, Mg. Ed.—$1.80 inch
"Twenty theatres; six advertise daily. No special publicity service rendered."
TIMES—Aft.—16,118—E. Paul—$2.10 inch
"Gives reading notices only with amusement ads. Two-column cuts of stars are run with reference to attractions in which they appear, as material of interest to the public."

TUCSON, ARIZONA—Population 15,604

CITIZEN—Aft.—4,187—J. Hall—30 cts. inch
"Three houses, all of which advertise daily. On each Saturday there are published the programs and publicity articles appertaining to the bills for the coming week. Conducts its own reviews."
ARIZONA DAILY STAR—Morn. & Sun.—3,318—W. Upshaw—Rate omitted
"Sunday circulation 3,862. Prints Sunday photoplay section and gives daily reading notices. Aids houses in the preparation of advertising copy."

TULSA, OKLAHOMA—Population 28,240

DEMOCRAT—Aft. & Sun.—22,262—V. Smith, Mg. Ed.—Rate omitted
"Twelve theatres, ten of which advertise daily. Sunday circulation 22,262. Prints cuts and stories desired by managers at regular rates."
TIMES—Morn.—17,116—V. Smith, Mg. Ed.—Rate omitted
"Prints cuts and stories desired by managers at regular rates. Would use portraits of players and scenes from plays."
WORLD—Morn., Aft. & Sun.—21,509—F. Steenrod, Mg. Ed.—Rate omitted
"No special publicity service rendered. Sunday circulation 21,509."

UNION HILL, NEW JERSEY—Population 23,000

HUDSON DISPATCH—Aft.—12,224—F. Galland—4 cts. line
"Theatres number 15; all advertise daily. Picture section every day on full page. Conducts its own reviews. Would use single-column cuts."

UNIONTOWN PENNSYLVANIA—Population 19,140

HERALD—Morn.—9,767—J. Shean, Mg. Ed.—Rate omitted
"Three theatres; all advertise daily except Sunday. Daily publication averages two columns of local readers and film gossip. Conducts its own reviews."
GENIUS—Morn.—6,495—(Same management as the HERALD)

UTICA, NEW YORK—Population 82,434

OBSERVER—Aft.—17,797—M. Sammons—$1.50 inch
"Sixteen theatres, seven of which advertise daily. Each inch of amusement advertising space carries a definite amount of reading notices regardless of the day of the week."
DAILY PRESS—Morn.—22,052—H. Hughes, Mg. Ed.—$1.50 inch
"Prints daily reading notices for those theatres carrying advertising." On Saturday carries all commercial notices and local theatrical notices on the one page."
HERALD-DISPATCH—Aft.—20,428—A. Foote—$1.50 inch
"Prints reading notices to theatres daily. Conducts its own reviews."
SUNDAY TRIBUNE—Sun.—12,500—(Same management as HERALD-DISPATCH)
"Runs theatrical pages with special illustrations and notices."

VANCOUVER, WASHINGTON—Population—11,930

COLUMBIAN—Aft.—1,700—S. Hopkins, Photo. Ed.—20 cts. inch.
"Three theatres; all advertise daily. Have a daily theatrical column. Prints reading notices every day in proportion to the ad space used. Prefer cuts."

VANCOUVER, BRITISH COLUMBIA—Population—114,220

DAILY PROVINCE—Aft.—58,674—R. Brown, Mg. Ed.—98 cts. inch
"Legitimate theatres pay an ad rate of $2.10 per inch. Twenty-four theatres, ten of which advertise daily. No special publicity service rendered. Publishes dispatches, organization changes and notices of new theatres, under construction or renovation, as news of public interest."
DAILY SUN—Morn. & Sun.—Circ. omitted—R. Jamieson, Photo. Ed.—Rate omitted.
"Sixteen picture theatres, nine of which advertise daily. Each Sunday devotes from four to eight pages exclusively to pictures. Conducts mid-week reviews. Would prefer two and three-colum mats of stars."
WORLD—Aft.—20,000—C. Abraham, Photo. Ed.—70 cts. inch.
"Runs photoplay section on Saturday embodying reading notices, which are allowed to a reasonable extent. Would use one or two-column 65-screeen cuts. Conducts its own reviews."

VICKSBURG, MISSISSIPPI—Population—22,090

EVENING POST—Aft.—3,240—L. Cashman, Ad. Mgr.—25 cts. inch.
"Two theatres; both advertise daily. Prints reading notices daily and conducts reviews by members of the staff. Would use cuts of prominent screen artists."

VICTORIA, BRITISH COLUMBIA—Population—60,000

DAILY TIMES—Aft.—10,422—W. Wilson, Photo. Ed.—3 cts. line.
"Five theatres, all of which advertise daily. Prints reading notices daily in proportion to the advertising space used. Publishes reviews conducted by member of staff."

VINCENNES, INDIANA—Population—16,759

SUN—Aft.—3,066—G. Purcell, Mg. Ed.—9 cts. inch.
"Six theatres, all of which advertise daily. Runs reading notices only when space is paid for."
COMMERCIAL—Morn. & Sun.—3,983—C. Adams, Ad. Mgr.—Rate omitted.
"No publicity or ad service rendered."

VIRGINIA, MINNESOTA—Population—13,671

ENTERPRISE—Aft.—2,473—E. Smith, Mg. Ed.—22 cts. inch.
"Five theatres, four of which advertise daily. Devotes about one column daily to free readers and picture events of interest."
VIRGINIAN—Aft.—3,400—Ed. omitted—20 cts. inch.
"Publishes daily reading notices for the theatres."

WASHINGTON, PENNSYLVANIA—Population—20,702

DAILY NEWS—Aft. & Sun.—4,500—J. Hammer, Mg. Ed.—Rate omitted.
"Six theatres; all advertise daily. Allows each theatre a reasonable length of free readers every week-day and Sunday. Special attention is given to the Sunday picture page."

WACO, TEXAS—Population—28,707

TIMES-HERALD—Aft. & Sun.—C. Glover, Jr., Photo. Ed.—Rate omitted.
"Eight theatres, four of which advertise daily. Gives reading notices to the theatres daily and on Sunday runs an amusement section of three or four pages."

WAKEFIELD, MASSACHUSETTS—Population—12,305

DAILY ITEM—Aft.—2,545—G. Campbell, Mg. Ed.—Rate omitted.
"Runs reading notices of brief length but not regularly. Two theatres, both of which advertise daily when open."

WALLA WALLA, WASHINGTON—Population—23,275

UNION—Morn. & Sun.—3,600—R. Fisher, Photo. Ed.—Rate omitted.
"Four theatres, all of which advertise daily. Reading notices are printed every day when paid for. Considerable space is devoted to the pictures in the Sunday issue. Sunday circulation 3,875.
BULLETIN—Aft. & Sun.—5,013—C. Garfield, Photo. Ed.—35 cts. inch.
"No special publicity service is rendered. Occasionally on Sunday some space is devoted to picture and player articles as mattter of interest to the public. Sunday circulation 5,013."

WALTHAM, MASSACHUSETTS—Population—29,688

EVENING NEWS—Aft.—2,725—C. Burgess, Mg. Ed.—20 cts. inch.
"Four theatres, all of which advertise daily. Brief reading notices are given daily to the theatres. Would use cuts if they brought advertising."

WARREN, OHIO—Population—12,074

CHRONICLE—Aft.—5,022—G. Marvin, Photo. Ed.—22 cts. inch.
"Four theatres; three advertise daily. Runs a daily theatrical department covering the local houses. Gives daily reading notices. Conducts its own reviews."
TRIBUNE—Aft.—6,050—T. Deming, Mg. Ed.—25 cts. inch.
"Publishes a 'Movie Page' every day, including reading notices for the theatres. Would use cuts and mats of artists preferably, suitable for 12½ em column."

WARREN, PENNSYLVANIA—Population—14,045

MIRROR—Morn.—3,583—C. Berger, Photo. Ed.—25 cts. inch.
"Three theatres, all of which advertise daily. Runs a photoplay department in the Saturday issue. Gives one three-inch reader daily. Prints player and picture items often as matter of public interest because of the demand for such news. Would use mats of human interest."
TIMES—Aft.—4,174—E. Lowey, Photo. Ed.—20 cts. inch.
"Reading notices are run gratis every day. Would use mats. Conducts its own reviews."
CHRONICLE—Morn. & Sun.—3,400—C. Johnston, Mg. Ed.—18 cts. inch.
"Sunday circulation 5,000. Runs daily reading notices to any reasonable extent. Conducts regular Sunday department of one to two pages. Would appreciate regular supply of mats."

WASHINGTON, DISTRICT OF COLUMBIA—Population—353,378

POST—Morn. & Sun.—61,848—F. Morse, Photo. Ed.—30 cts. per line
"Sunday circulation 80,105. Eighteen downtown theatres; forty neighborhood houses. Reading notices printed on Monday, Tuesday, Thursday and Sunday. Has photoplay section on Sunday. Prefers 6 x 10 glazed photos."
STAR—Aft. & Sun.—101,643—W. Lanvorigt, Photo. Ed.—22 cts. line.
"Sunday circulation 82,119. Monday and Tuesday reviews; Wednesday advance notices. On Sunday one page is devoted to the news of the photoplays. Conducts its own reviews."
HERALD—Morn. & Sun.—41,887—E. Dorsey, Photo. Ed.—15 cts. line.
"Sunday circulation 34,200. Ad rate 10 cts. per line in the Thursday mid-week amusement section. Runs a photoplay department in the Sunday issue. Runs reading notices three times a week. Conducts reviews when requested."
Additional paper: Times.

WATERBURY, CONNECTICUT—Population—82,517

DEMOCRAT—Aft.—7,214—E. Maloney, Mg. Ed.—75 cts. inch.
"About twenty houses, six of which advertise daily. Runs daily reading notices, allowing one-inch reader for every inch of display. Reviews specials."

WATERLOO, IOWA—Population—32,703

EVENING COURIER—Aft.—14,484—A. Peterson, Mg. Ed.—42 cts. inch.
"Six theatres; four advertise daily. Runs Saturday photoplay department. Publishes theatre news every day. Would use 65-screen half-tone cuts or mats."
TIMES-TRIBUNE—Morn. & Sun.—11,148—F. Hanlon, Mg. Ed.—75 cts. inch.
"Gives regular run of readers every day with a feature cut free on Sunday. Sunday circulation 12,376."

WAUKEGAN, ILLINOIS—Population—18,898

DAILY SUN—Aft.—3,750—W. Smith, Mg. Ed.—20 cts. inch.
"Four theatres; all advertise daily. Runs daily reading notices."
GAZETTE—Aft.—3,000—J. Woodman, Mg. Ed.—20 cts. inch.
"Gives daily reading notices to the theatres. Would use two or three-column mats."

WAUSAU, WISCONSIN—Population—18,352

RECORD-HERALD—Aft.—5,353—Ed. omitted—Rate omitted.
"Three theatres; all advertise daily. No special editorial co-operation cited in the questionnaire."

WAY CROSS, GEORGIA—Population—18,134

JOURNAL-HERALD—Aft.—1,800—J. WILLIAMS, Mg. Ed.—20 cts. inch.
"Gives a special rate for reader notices and runs one for each theatre every day during the week. Two houses, both of which advertise daily."

WEST CHESTER, PENNSYLVANIA—Population—12,722

DAILY LOCAL NEWS—Aft.—11,926—W. Thomson, Mg. Ed.—42 cts. inch.
"Three houses, all of which advertise daily. No special publicity service rendered."

WHEELING, WEST VIRGINIA—Population—42,817

NEWS—Aft. & Sun.—15,395—L. Crow, Mg. Ed.—Rate omitted.
"Thirteen theatres, three of which advertise daily. Gives liberal reading notices daily. Sunday photoplay and theatre matter is combined on the theatrical pages."
REGISTER—Morn. & Sun.—15,595—J. Plummer, Photo. Ed.—75 cts. inch.
"Sunday circulation 16,233. Sunday ad rate 90 cts inch. Publishes a Sunday photoplay department and runs daily reading notices. Prints reviews conducted by member of the staff."

WICHITA, KANSAS—Population—54,972

THE BEACON—Aft.—39,322—N. Conner, Photo. Ed.—Rate omitted.
"Nine theatres; five advertise daily. Runs Saturday photoplay department. Reading notices included only when the editor sees fit to comment on new pictures."
EAGLE—Morn. & Sun.—55,018—F. Parsons, Photo. Ed.—$1.20 inch.
"Sunday ad rate is $1.40 per inch. On Sunday prints two pages of feature stories and photo layouts. Runs special feature daily, containing advance reviews and news stories."

WILKES-BARRE, PENNSYLVANIA—Population—73,660

RECORD—Morn.—16,923—R. Goodwin, Photo. Ed.—$1.00 inch.
"Ten theatres; six advertise daily. Runs daily reading notices. Would use cuts."
TIMES-LEADER—Aft.—20,292—J. Forestal, Mg. Ed.—$1.00 inch.
"Runs daily reading notices. Conducts its own reviews."
EVENING NEWS—Aft.—11,537—J. McKewon, Ad. Mgr.—60 cts inch.
"Free reading notices are given every day, varying in size from two to ten inches in size. Would use single-column electros. Conducts its own reviews."

WILLIAMSPORT, PENNSYLVANIA—Population—33,181

GAZETTE AND BULLETIN—Morn.—11,748—Ed. omitted—25-40 cts. inch.
"Five theatres, three of which advertise daily. No special publicity service rendered."
SUN—Aft.—16,110—J. Person, Mg. Ed.—Rate omitted.
"Runs photoplay department on Friday. Publishes reading notices regularly, according as they seem justified by their news value."

WILLIMANTIC, CONNECTICUT—Population—12,206

CHRONICLE—Aft.—3,463—A. Cunningham, Mg. Ed.—Rate omitted.
Three theatres; all advertise daily. Runs daily reading notices and sometimes conducts its own reviews."

WILMINGTON, DELAWARE—Population—92,057

EVERY EVENING—Aft.—13,200—F. Reybred, Mg. Ed.—60 cts. inch.
"About ten theatres; five advertise. Gives daily reading notices of from ten to twenty lines. Would probably use 60-screen single-column cuts."

WILMINGTON, NORTH CAROLINA—Population—27,781

STAR—Morn. & Sun.—6,002—D. Bain, Photo. Ed.—30 cts. inch.
"Four theatres; all advertise. Runs daily reading notices. On Sunday runs theatre columns submitted by press agents of the local houses."

WINDSOR, ONTARIO—Population—17,829

BORDER CITIES STAR—Aft.—12,402—A. Baxter, Photo. Ed.—3½ cts line.
"Eight theatres; five advertise daily. On Saturday runs reading notices to extent of one-half the ad space used."

WINNIPEG, MANITOBA—Population—203,255

EVENING TRIBUNE—Aft.—36,423—M. Allen, Photo. Ed.—6 cts. line.
"Twenty-five theatres; eighteen advertise daily. Runs daily reading notices. Publishes photoplay department in the Saturday issue of two or three columns, including a lot of special photoplay news features."
FREE PRESS—Morn. & Aft.—80,282—J. Conklin, Photo. Ed.—10 cts. line.
"Runs Saturday photoplay section of from four to five pages. Conducts its own reviews. Gives liberal space daily to reading notices to theatres."

WINONA, MINNESOTA—Population—18,583

REPUBLICAN-HERALD—Aft.—Circ. omitted—F. Rucker, Ad. Mgr.—35 cts. inch.
"Six theatres; four advertise daily. No special publicity service rendered."

WINSTON-SALEM, NORTH CAROLINA—Population—29,034

JOURNAL—Morn. & Sun.—6,447—E. James, Photo. Ed.—30 cts. inch.
"Eight theatres; five advertise daily. Has photoplay department in the Sunday issue and gives reading notices daily to the theatres. Prefers mats. Sunday circulation 7,365."
SENTINEL—Aft.—7,800—H. Aitchison, Photo. Ed.—30 cts. inch.
"Photoplay department on Saturday. In the Saturday issue reading notices are printed to an extent equivalent to that of the advertising space paid for. Would use mats of pictures booked for this city."

WOBURN, MASSACHUSETTS—Population—15,308

DAILY TIMES—Aft.—3,400—J. Haggerty, Mg. Ed.—Rate omitted.
"One theatre and a hall fully equipped. The theatre advertises daily. Gives reading notices occasionally. Uses cuts supplied by house advertising with paper only."

WOONSOCKET, RHODE ISLAND—Population—40,075

CALL—Aft.—11,888—T. Walsh, Photo. Ed.—$1.00 inch.
"Five theatres; four advertise daily. Gives reading notices in connection with the advertising."

WORCESTER, MASSACHUSETTS—Population—145,986

GAZETTE—Aft.—Circ. omitted.—N. Skerritt, Photo. Ed.—$1.50 inch.
"Twenty-one theatres; six advertise daily. Runs reading notices daily but in proportion to the paid advertising. Publishes a theatre page on Saturday. Conducts its own reviews."
TELEGRAM—Morn. & Sun.—31,573—Herbert, Photo. Ed.—$1.50 inch.
"Runs reading notices only at the option of the paper. Publishes advance notices of current productions as a matter of local news interest only. Would use mats."
Additional paper: Post.

YAKIMA, WASHINGTON—Population—18,737

HERALD—Aft. & Sun.—4,652—J. Ellis, Jr.—Rate omitted.
"Two theatres; both advertise daily. Runs photoplay department on Sunday containing reading notices. Sunday circulation 5,507."
REPUBLIC—Aft.—4,758—S. Anthon, Photo. Ed.—Rate omitted.
"Has photoplay section in the Tuesday issue if conditions permit; otherwise later on in the week."

YONKERS, NEW YORK—Population—90,886

NEWS—Aft.—3,640—T. Tunnard, Photo. Ed.—25 cts. inch.
"The ad rate of 25 cts. per inch holds if over 300 inches be used. Prints a daily film page, including free reading notices. Nine theatres; four advertise daily. Cuts are preferred."

YORK, PENNSYLVANIA—Population—49,430

THE GAZETTE AND DAILY—Morn.—14,555—S. Elsesser, Mg. Ed.—50 cts. inch.
"Fourteen theatres; three advertise daily. Has photoplay section every day, containing reading notices."

YOUNGSTOWN, OHIO—Population—93,341

TELEGRAM—Aft.—21,000—C. Leedy, Photo. Ed.—75 cts. inch
"Twelve theatres, all of which advertise daily. Prints daily feature and publishes reading notices according to their news value each day. Conducts its own reviews."
VINDICATOR—Aft. & Sun.—W. Rook, Photo. Ed.—75 cts. inch.
"Runs reading notices daily. Each day, including Sunday, a special section is devoted to the motion pictures. Conducts its own reviews."

ZANESVILLE, OHIO—Population—29,949

SIGNAL—Aft.—11,044—J. Downs, Mg. Ed.—75 cts. inch.
"Four theatres, all of which advertise daily except Sunday. Publishes reading notices daily to a reasonable extent. Puts out a photoplay section daily. Would use mats of principal stars and brief stories with the same when possible."
TIMES-READER—Morn.—21,015—W. Litteck, Photo. Ed.—75 cts. inch.
"Gives daily reading notices to the theatres. Prints to some extent player and picture articles as news of interest to the public. Four theatres, all of which advertise daily."

Live Producers News

Two Goldwyn Offerings Draw in New York

New York motion picture patrons had their first opportunity to see two of the finest of Goldwyn Pictures Corporation's new productions this week, when Mabel Normand in "Jinx" was the feature attraction at the Capitol theatre and Tom Moore was presented in "Toby's Bow" at both the New York and the Brooklyn Strand. At all three of the houses the pictures drew large audiences. Box office reports covering the early days of the week indicate that business increased steadily throughout the engagements, which is the surest test of the appeal of a production.

Although "Jinx" has been given pre-release showings at a number of the most important theatres in cities of the south and west, it was withheld in New York at the request of the Capitol management until a date could be arranged for its presentation.

Capital Coast Studio Is Enlarged

Recent developments growing out of the big demand for short productions have made the Capital Film Company's studio one of the most rapidly growing production plants on the West Coast, where Al Jennings, Neal Hart, and Helen Gibson each are heading short feature production units, and where still a fourth company soon will be at work making comedies.

The expansion of the studio has followed the visit there of S. L. Barnhard, president of the company, who has returned to Chicago and expects to announce some new Capital plans soon.

How "Eyes of Youth," Clara Kimball Young—Equity picture, was advertised in Chicago

New Rothacker Plants for 1920

New York and Los Angeles Will be Sites; Great Expansion

THINGS are going to move in the motion picture world during 1920, according to Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company, of Chicago.

"It would be a waste of printer's ink to say that the next year will be the biggest in film history", opined Mr. Rothacker. "Long about Christmas time every year for the last umpsteen years predictions were made that the coming twelve months would be the most prosperous the industry had known. Each one of these cheerful predictions came true, because each year since the dawn of the projector's light has been bigger than the year preceding.

"Of course, the good old-fashioned prediction would hold good now—the prediction that the coming year will be the most prosperous exhibitors, distributors and producers have known. But I prefer to say that things are going to move in moving pictures next year.

"I believe that before the coming calendar has outlived its usefulness the decisive battle between Wall Street and the exhibitors will have been fought. Many of us believe we know how the 1920 war for independence will come out. And besides this I look for great strides in the development of the technical side of the industry. Yes, it looks as though 1920 will mark the beginning of a new epoch in screen history."

The plans of the Rothacker Company for the coming year call for the doubling of the capacity of the Chicago studio-laboratory and service station, the erection of similar plants in Los Angeles and New York, and as early as possible in 1920 the launching of plans for a studio-laboratory and service station in London and a service station in Paris.

This expansion has been made imperative by the Rothacker growth, particularly in laboratory work for large producers and exhibitors and in the Rothacker company's production of industrial and advertising motion pictures.

With laboratories in the other producing centers, the Rothacker company will be able to assume responsibility for guaranteed quality work from the time the negative is exposed right on through to the packing for distribution all over the world. As it is now producers in Los Angeles, New York and London develop their own negatives and the Rothacker quality work begins only when the negatives are received at the Chicago plant for multiplication into prints. Often the best printing and tinting results are made impossible by careless handling of the negative during or shortly after development.

Watterson R. Rothacker

President Rothacker will go to Los Angeles the first of the year to be at the cornerstone laying of the coast plant. When the laboratory is ready for business, a motor collection and delivery service will be installed. Trucks will make the rounds of producing studios in the evening, gathering up the film that has been exposed in the cameras during the day. That night the negatives will be developed in the Rothacker laboratory and next morning the trucks will deliver prints from those negatives to the producers. J. Wesley Smith, for years special Rothacker representative in the coast studios, will remain in that capacity.

With laboratories at strategical points President Rothacker can cut down the distribution costs of clients.

President Rothacker is ready to open sales-service offices of his industrial and advertising pictures departments in New York, Boston, Philadelphia, Buffalo and St. Louis; and as soon as possible in 1920 wil extend the offices to other important cities in the Middle West.

Preparations are being made for two new Rothacker releases in 1920. One will be entitled "Rothacker Industrial-log", which will be a single reel feature made to bring out the romance of American industry. The other release, "The Rothacker Review", will be composed of chapters on education, health, science, beauty, fashions, nature and human interest.

"In order to make things move in our corner of the motion picture world during 1920," said President Rothacker, "we are planning an extensive advertising campaign in motion picture trade papers in the interests of producers who have prints made by us. We will also advertise in a big way in business magazines such as System, Printers' Ink, etc."

Hank Mann Completes "The Knock-Out"

Hank Mann's third two-reel comedy, "The Knock-Out," has just been completed for Arrow at the company's studio in Hollywood; and according to Morris R. Schlank, the comedian's producer, it proves worthy of its title.

Hank is introduced as a paper-hanger's assistant in a girls' gymnasium. Fascinated by the fair ones in their gym suits he cleverly arranges to act as their instructor and puts them through a few gymnastic lessons originated by himself.

The picture is said to be very entertaining, and the laughs have been scattered generously throughout. Herman C. Raymaker directed, and the support includes Vernon Dent, Madge Kirby, Jack Richards and Jess Weldon.

Will Direct Production of His Own Stories

Charles A. Logue has gone in for directing the film productions of his own stories. He will put on his latest work, an untitled drama, based on the theme that clothes make civilization, for A. H. Fischer Features, Inc. In his venture he will have the co-operation of an associate director in the person of Jack Kennedy.

Mr. Logue and Mr. Kennedy, accompanied by P. J. Carey, the Fischer technical director, left this week for Miami, Fla., to arrange for the filming of exteriors there. They will be followed next week by the cast of players.

Players Go South for Race Track Scenes

Alice Joyce, accompanied by her director, George Terwilliger and his assistant; two camera men and their assistants, and a number of her supporting company, left for New Orleans last week to make the race track scenes for "The Sporting Duchess," the Drury Lane melodrama which will be Miss Joyce's next special Vitagraph production. The party numbers twenty-four and among the players who went South are Percy Marmont, G. V. Seyffertitz, Edith Campbell Walker, William Turner, May McAvoy, C. T. Elmer, and little Dan Comfort.

Efe Asher, Mack Sennett's personal representative being given a "love voyage" dinner before leaving for New York

Pathe Lines Up Comics for 1920

A New Series Based on McManus Cartoons Added to List

DURING the coming year, Pathe will present one of the strongest line-up of comedy productions ever assembled by any one motion picture organization, according to a Pathe report just received.

With the signing of a contract between the International Film Service Company, Inc, and Pathe Exchange Inc. whereby the latter will distribute a series of two reel subjects based on George McManus's famous cartoons, "Bringing Up Father," Pathe it is said, will be in a position to release three two-reel comedy subjects monthly. The "Bringing Up Father" fun-makers will be produced for International by the Christie Film Co., Inc., of California, from the McManus comics which for years have appeared in the leading newspapers of the United States.

Harold Lloyd's new series of $100,000 comedies are to be released every four weeks, and Mrs. Sidney Drew's series of "After Thirty" stories starring John Cumberland, are to be issued one a month. The Rolin Film Company will continue producing one reel comedies for release each week. Harry "Snub" Pollard is featured in this series, along with the dusky child-comedian, "Sunshine Sammy."

Production of both the "Bringing Up Father" and the Mrs. Drew series are now under way. The Christie Company is producing the screen version of the McManus cartoons in California while Mrs. Drew is working in New York. John Cumberland seeks new fields to conquer in the Mrs. Drew comedies. He has already appeared in several comedies produced by Mrs. Drew and more than upheld his reputation, which was further enhanced by his delightfully human performance in "The Gay Old Dog."

Harold Lloyd has resumed work on his two-reelers in the Rolin studio in Los Angeles. Pathe reports at some length on the thorough exploitation that Lloyd's new series of $1,000,000 comedies are receiving. Several exhibitors who have hitherto devoted only a small share of their advertising to comedies are now apportioning to the new Lloyds an amount of space equivalent to that assigned to their other features. Among those who have accorded the two-reelers extensive advertising are named Jack Eaton of the Strand, New York, Marcus Loew, and James Q. Clemmer of Seattle.

While tributes in behalf of the first of Lloyd's multiple-reel subjects, "Bumping into Broadway" and "Captain Kidd's Kids," continue to arrive from prominent exhibitors, Harold Lloyd is reported to be actively engaged on the third of his series, entitled "From Hand to Mouth," at the Rolin studio in Los Angeles. Pathe announces that this will be released on December 28.

Mildred Davis, Lloyd's new leading woman, makes her debut in two-reel productions in "From Hand to Mouth" In this new picture, Lloyd is said to go from a touch of pathos to a roaring comedy situation, with the dominant personality of the bespectacled comedian always forcibly appealing. Snub Pollard assists Lloyd in the mirth making, and his task, is reported to be well done as usual.

Goldwyn Buys Widely Read Tales

"Black Pawl" and "Wild Apples" for Pickford are Purchases

TWO more stories that promise to provide good photoplay material have been purchased by Goldwyn Pictures Corporation and will be produced either at the Culver City Studios, or in the East where the production force is now in operation under the direction of Robert B. McIntyre. "Black Pawl," by Ben Ames Williams and "Wild Apples," an anonymous novel by the author of "The Straight Road," are the latest works secured by Goldwyn. "Wild Apples" will be used as a starring vehicle for Jack Pickford. It is also announced that this company is negotiating for the rights to a number of other stories of equal importance.

Ben Ames Williams is becoming a frequent contributor to the Goldwyn program. His "Jubilo," it is claimed, is proving to be a successful starring vehicle for Will Rogers, and "The Great Accident," published in the Saturday Evening Post and in book form, is among the forthcoming Goldwyn productions. "Black Pawl," started as a serial in the November number of the Red Book magazine, is said to be the most dramatic narrative that Mr. Williams has written.

Because of the exceptional nature of the story, introducing "Black Pawl," the captain of a whaling ship in the South Seas, as the central figure, the picture will be produced as a big special, in which all of the possibilities for lavish effects and unusual settings are utilized. Some of the most dramatic scenes in the early sequences concern the fight between Black Pawl and Red Pawl, his son, when the ship stops at an island in the South Seas and is boarded by a missionary and his ward, Ruth, who is insulted by Red Pawl. From this point on, the story swings into a series of startling incidents based on a plot in which the element of mystery is sustained.

"Wild Apples," the vehicle secured for Jack Pickford, who has completed the production of "The Little Shepherd of Kingdom Come," created comment in the literary world when it was published anonymously. The character to be portrayed by Pickford is that of a badly spoiled young millionaire, whose sweetheart, a working girl, is snubbed by the boy's family. Tragic consequences of the romance cause a break between the youth and his father, and the girl refuses to marry her lover for fear of ruining his career.

UNIVERSAL FILMS RETITLED

ANNOUNCEMENT is made of change in titles of a number of Universal subjects:

"The Great Air Robbery" supplants the title of "Cassidy of the Air Lanes" on the air feature story starring Lieut. Locklear.

Elmo Lincoln's "The Beach Combers" has been changed to "Captain Courages." The Art Accord serial formerly called "The Man-Hunters" has been changed to the title "The Moon-Riders."

"The Three Godfathers," a Harry Carey production will be known as "Marked Men." Elmo Lincoln's new serial "Elmo the Fearless" supplants the title of "Fighting Through."

James J. Corbett's new feature, tentatively titled is now definitely given the name "The Dazzling Rogue" while the same player's "Pals" will be known as "Kentucky Jim."

The Dorothy Phillips production directed by Allen Holubar, which was entitled "Ambition" has been changed and given the title, "The Courageous Canary."

The next Stroheim Jewel production which has been known as "The Woman in the Plot" has been given a new title of "The Devil's Pass Key."

The Marie Walcamp serial which is being made in Japan, called "The Petals of Lao Tze," it has been decided to release this chaptered romance as "The Dragon's Net."

Constance Binney Comes Up to Expectations

According to a report from Realart, "Erstwhile Susan," starring Constance Binney, is meeting with wide approval on the part of exhibitors who are showing the picture. William Sievers of St. Louis, who is the proprietor of the New Grand Central theatre, declares in a recent telegram to Realart that "Miss Binney is destined to become one of the leading and most popular stars of the screen." Mr. J. A. Dundas, owner of the Strand theatre at Sioux Falls, also sends a testimonial of praise for the picture and the star.

New Male Lead Engaged for Norma Talmadge

Edmond Lowe, who plays the part of the Chinese Prince, Tom Lee, opposite Lenore Ulric, in David Belasco's production, "The Son-Daughter," at the Belasco theatre, has just been engaged as Norma Talmadge's leading man for "The Woman Gives," her second First National picture, on which work was started last Wednesday. Roy Neil is directing this film.

A group of Robertson-Cole luminaries, declared good enough to put on any exhibitor's Christmas tree. At the top are Sessue Hayakawa, Bessie Barriscale and Martin Johnson. In the center are Mae Marsh and Za Su Pitts. Below are Henry B. Warner, Edith Storey and Lew Cody

At left and in the center are two amusing moments from "The Lord Loves the Irish" in which J. Warren Kerrigan is starred. At right is a love scene between Mr. Kerrigan and Lillian Walker in "The Joyous Liar." Both features are being distributed by W. W. Hodkinson

Neilan's Sales Plans Announced

Single Picture Booking Policy Followed; Exhibitors Anxious

MARSHALL NEILAN'S representative in charge of sales, J. R. Grainger, last week stated that the many inquiries received daily at the New York offices from exhibitors regarding the forthcoming independent Neilan product, offer an indication of a great demand which is evident for these pictures in all parts of the country. He also stated that for over a month contracts have been received daily for thousands of dollars worth of business before any information on the initial production had been issued.

In speaking of the sales plans for the Neilan product, Mr. Grainger said: "Marshall Neilan Productions will be sold via the First National Exhibitors' Circuit separately by themselves. Each picture will be treated as a separate institution both from a sales and an exploitation angle.

"We have suggested to exhibitors that they wait until the initial Neilan picture is finished, before they sign for it. This is the only fair way to sell a photoplay. We shall be most happy to allow the exhibitor to see our product before he books it. When he does book it, he will do so without any strings being attached to him.

"At the same time, contracts are being received daily for bookings on our initial offering. This is a clear indication of the confidence the exhibitor has in the merit of the Neilan product. It is readily evident to the exhibitor that Mr. Neilan's accomplishments in the past, when he worked under the common handicaps of most directors, cannot help but appear insignificant compared to what he will be able to achieve in the future, now that he is able to put on his films as he thinks they should be staged.

"Through the First National Exhibitors' Circuit, the exhibitor can either book the Neilan pictures in advance or wait until he has seen them. He cannot sign for more than one however, under a blanket arrangement. Pictures cannot be sold like other merchandise. We could sell four or eight Marshall Neilan Productions under one contract at a stipulated price. However, that is a system that was found wanting long ago as it is fair neither to the exhibitor nor the producer. We will sell each picture by itself and for what it is worth, for we realize as well as the exhibitor, that it is impossible to commercialize the sale of films at a set price because it is impossible to present in each consecutive film a given standard of merit. One film might be considered fair in a certain community and in another, it might be considered wonderful. When the next picture comes along it might be just the opposite. Hence, each picture by itself and locality, is our plan.

"Our initial offering is now rapidly nearing completion and should be ready for release within the next four weeks. As soon as the time is right, we will start an intensive sales and exploitation campaign, details for which have already been completed. We will rely chiefly upon the trade papers to carry our messages to the exhibitor and with the co-operation of the First National Exhibitors' Circuit, expect to offer the exhibitor an exploitation service on our product that is a distinct departure in this field.

Much Effort Expended on Foundation Offering

A well-balanced cast, selected to portray to the best advantage the various characters of the author, rather than the selection of a story to fit the particular talents of an individual star, was the original intention of the producers of "The Blindness of Youth," according to an announcement today by Mr. Murray W. Garsson, general manager of the Foundation Film Corporation, who is completing arrangements for distribution of the picture through Independent Exchanges.

"Unusual efforts were made," Mr. Garsson says, "to secure the best talent obtainable to portray the unusual and difficult parts of the play and the ultimate success of the production will tell whether the selections were wisely made.

Gertrude Shelbourne, Robert Ainsworth, Roy Langdon, and Edwin Brackett are cast in important roles.

"Old Kentucky" Only on a Percentage Basis

The following telegram has been received from Louis B. Mayer in Los Angeles by his New York organization:

"Positively accept no contracts on 'In Old Kentucky' except on percentage basis. Disregard all offers of rental, even though they be the highest on record. Notify exhibitors my confidence in the production is absolute and I desire to share both in the gamble and in the rewards."

This wire was in response to one sent to Mr. Mayer stating that leading exhibitors the country over had offered record rental prices for the Anita Stewart special.

Country to View Animal Serial

Warner on Tour in Interests of Selig's "The Lost City"

ALBERT WARNER, one of the Warner Brothers, who have the American and Canadian distribution rights of Selig's big wild animal serial, "The Lost City," will start this week on an extensive trip throughout the country, visiting the larger cities where he will arrange trade showings for the State-Right buyers, and also invite the exhibitors of the first-run theatres to see the first three episodes which he will have with him.

The itinerary of the trip calls for stops of three and four days in the following towns,—Pittsburgh, Cleveland, Indianapolis, St. Louis, Chicago, Milwaukee, Minneapolis, St. Paul, Des Moines, Kansas City, Denver, Salt Lake City, San Francisco, Los Angeles and Dallas.

The trip is being made by request of the State-Right buyers throughout the country who are interested in the serial, but cannot make the trip to New York to view the picture. Not only are the State-Right buyers interested, but the first-run theatres throughout the country have been sending wires and letters inquiring about the serial.

Mr. Warner states that those who have been under the impression that serials are low-brow entertainment will change their views when they see "The Lost City."

During the trip, Mr. Warner will make arrangements for a newspaper and billboard campaign that will reach from coast to coast. It will also afford Mr. Warner the opportunity to get the views and ideas of exhibitors to exploit the serial on a big scale. A co-operative plan of exploitation between the Warner Brothers and the exhibitors will be arranged.

The plunging spirit of the Warner Brothers can, it is said, readily be seen in the episodes already completed, and whether such an outlay of money can be proven a wise expenditure remains to be seen. It is known, however, that the outlay on the first three episodes alone has exceeded the usual cost of an entire serial, yet the cost is shown so unmistakably upon the screen that it can hardly help but influence the marketing of the production.

Juanita Hansen, already a big favorite with the screen fans, plays the leading role of Zoolah, the lost Princess.

Miss Hansen is supported by George Chesebro and a company of players who have taken every chance that promised to add to the realism and sensation of the production.

Lions, tigers, leopards, elephants, alligators, water buffaloes, chimpanzees, zebras, giraffes, an enormous gorilla, eagles, peacocks, ostriches and kangaroos, are all used in this story, giving it many thrills.

The title of the Charles Ray picture which has been referred to up-to-date as "Watch out, William," has been changed to "A Village Sleuth."

Metro Casting Director

Horace Williams, who was casting director at the Metro studios in Hollywood for a year and a half prior to the regime of Maxwell Karger, Director General, has returned to the studios in his old capacity. David Thompson, production manager, re-engaged Mr. William to take care of the increasing responsibilities of the casting department. For the past ten months Mr. Williams has been affiliated with the service bureau of the Motion Picture Producers' Association.

Some of the reasons why Pathe occupies the place it does this Christmas. At the top in the center is Paul Brunet, vice-president and general manager, flanked on either side by William Desmond and Harold Lloyd. Below Mr. Brunet are Sylvia Breamer, Marguerite Courtot and June Caprice, guarded on the left by Warner Oland and on the right by Stuart Holmes. "Snub" Pollard, Dolores Cassinelli, Pearl White, Frank Keenan, Marjorie Rambeau, Ruth Roland, Mae Murray and Blanch Sweet complete the stellar congregation

Pathe Prepared for Great Year

ON the threshold of the new year, Pathe is prepared for the tremendous motion picture activities forecast for 1920, with one of the strongest arrays of motion picture stars, directors, and producers in its entire annals. Mr. Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., in a statement issued this week outlines the schedule which will mark the early stages of the feature campaign for the new year.

Represented in the list of feature producers will be Edgar Lewis, who makes his Pathe debut with a picturization of Andrew Soutar's famous novel, "Other Men's Shoes." Other directors and producers whose works will appear among the Pathe releases the first part of the new year are J. Stuart Blackton, Jesse D. Hampton, and Edwin Carewe.

"The competition for motion picture supremacy during 1920 will be waged more intensively than ever in cinema history," reads Mr. Brunet's statement, but Pathe Exchange, Inc., is prepared for any eventualities, with unquestionably the strongest array of producers, directors, stars and feature productions that has ever marked its long career. The merit of Pathe productions should be thoroughly demonstrated by the releases we have arranged for the early part of the year.

Paul Brunet Announces Strong Schedule for Early 1920

"Inaugurating the year, which for us is rich in prospect, will be one of J. Stuart Blackton's greatest screen achievements, 'My Husband's Other Wife,' starring Robert Gordon and Sylvia Breamer, who are admirably supported by Warren Chandler and May McAvoy. There is no doubt about 'My Husband's Other Wife' being Mr. Blackton's best picture in recent months. It is a story dealing with stage life, and, in addition to its great dramatic appeal, has the added advantage of possessing an atmosphere that always finds favor with the public. It will be released January 4th, and marks the third Blackton feature on the Pathe schedule.

"Following 'My Husband's Other Wife,' the next release will be Jesse D. Hampton's second Pathe special, 'Fighting Cressy,' dated for issue on January 11. Blanche Sweet, popular heroine of 'A Woman of Pleasure,' is starred in 'Fighting Cressy,' which was adapted from one of Bret Harte's greatest stories. There is all the romantic charm of every Hart story in 'Fighting Cressy,' which, while a Western plot, of the early sixties, is of a vastly different type from the ordinary gun-play production of the West.

"Edwin Carewe appears as an independent producer with 'The Web of Deceit,' in which Dolores Cassinelli is starred, and which will be released on January 18.

"'Other Men's Shoes,' first of the Edgar Lewis specials to be issued by Pathe, is to be released on February 1st. It is one of Mr. Lewis' best of strong-men plays, vibrating with life, human in every detail, and is a worthy tribute to his art. Pathe will release a series of Mr. Lewis' big productions and feels every assurance that they will all be of the highest type of motion picture. They have only to equal the strength of 'Other Men's Shoes' to be listed as exceptional attractions.

"During the coming year, every feature released under the Pathe banner will rate with the finest photoplays."

A. S. Kirkpatrick, General Manager of Robertson-Cole

KIRKPATRICK SAYS

"YESTERDAY belongs to the ages in the motion picture business and each day becomes history at midnight. Such is the speed of its development.

"This remarkable fact is due to freedom of action and ideas. Combinations, or the efforts of one branch of the industry to hog the entire field, have not played any part in this success.

"Robertson-Cole has consistently fostered the spirit of independence responsible for the mighty artistic and financial achievements of all concerned.

"We have always encouraged the independent producer and such encouragement has done much to prevent commercialized standardization of production and consequent throttling of the eternal struggle for perfection.

"We have constantly supported the viewpoint of the independent exhibitor and support of this character is in a measure responsible for the era of beautiful theatres and truly artistic presentations.

"And it is the intention of Robertson-Cole to continue backing with every particle of good will the independence of action which has been responsible more than any one thing for the remarkable growth of the motion picture business."

"Pay on Leaving" on Metro Film

HAVING billed Nazimova in "Revelation" for November 27 and 28, the manager of the Morris Grand Theatre, in Hot Springs, S. D., announced that all patrons attending the Thanksgiving matinee would be allowed to pay when they went out, if they were satisfied they had their money's worth. Every one paid, and the theatre made a clean-up on this piece of showmanship. This, it is believed, was the first time such an experiment had been tried anywhere, so far as officials of Metro Pictures Corporation could discover.

The exact conditions under which this scheme was worked make it of particular interest to a large number of small exhibitors who are intent upon raising the quality of pictures shown in their houses and obtaining increased admission prices without encountering charges of "profiteering." It was not considered by Metro officials as a mere novelty or as a good permanent policy, but as a very sound expedient to improve present trade conditions in the exhibition field.

Novel Scheme Worked by Small Theatre on a Nazimova Picture

The Morris Grand Theatre in Hot Springs, S. D., which is a small town, decided to book Nazimova in "Revelation" at the highest rental the theatre had paid for a picture, because of a demand from patrons for high-class features and the prestige running the great Russian star would give the house. It was figured that even though some money should be lost through the "pay-as-you-leave" offer, the prestige gained would increase the standing of the theatre and of other rentals.

In announcing the special attraction the management distributed handbills throughout the city, printed as follows: "Thanksgiving, Nazimova—Nazimova in 'Revelation.' The world's greatest screen artist in a wonderful picture. Morris Grand Theatre. Thursday-Friday, Nov. 27-28. Matinee 3 p. m. Evening 7:15-9 p. m. Admission 35c and tax and 20c and tax. Notice to Patrons: At the Thursday Matinee Patrons Will be Allowed to Pay as They Go Out if Satisfied They Have Had Their Money's Worth. If it is Not Worth the Price, it Costs You Nothing."

At the bottom of one of these handbills in the manager's handwriting was a notation: "Some picture! *Every* one paid going out." This was sent to Charles Klein, Metro branch manager in Denver, and forwarded by him to the home office with a note that it was a suggestion that might prove of value to thousands of exhibitors "who have their eyes set on putting over big things."

"It is to be noted," Mr. Klein's letter stated, "that the prices charged for admission—35 and 20 cents—are exceptionally high for a small house. Many exhibitors would balk at charging such prices under the circumstances for fear of angering their patronage and encountering a charge of profiteering, which is applied to almost anything today and is highly desirable to avoid. This case shows the thing can be done, and done to the complete satisfaction of everybody.

"I call this remarkable showmanship and I am glad to pass it along through you to anybody that is faced by similar conditions, and I think many are. This is the dilemma—a demand from patrons for the very best pictures and a reluctance to pay the high prices necessary. The manager of the Morris Grand, with fine discrimination, shifted the burden from himself to his patrons. He said, in effect: 'Here is a better picture, are you willing to pay for it?' It was a fine gambling chance, and he won—big.

"Every one paid. I think he will try it again until he has his clientele educated to the new conditions of things. Furthermore, the thing is bound to build prestige for his theatre."

Frank G. Hall, President of Hallmark Picture Corporation

Four Art Directors Added to Metro Staff

Four new art directors have been added to the technical staff of the Metro studios in Hollywood. A. H. Webster, Sidney Ullman, A. W. Alley and A. E Freudeman are the newcomers. Together with Amos Myers and John Holden, who have worked on several Screen Classics, Inc., productions, these men will be associated with M. P. Staulcup, supervising art director.

"Other Men's Shoes" to Be Released Feb. 1

"Other Men's Shoes," Edgar Lewis's initial production for distribution by Pathe, will be released on February 1st "Other Men's Shoes" is a picturization of Andrew Soutar's famous novel of the same name. Two exceptionally high-class characterizations are portrayed in "Other Men's Shoes" by Crawford Kent, who has the lead, a dual role; and Harold Forshay, who plays the second "heavy."

"Lurking Peril" Serial Given Release

W. E. Shallenberger, president of the Arrow Film Corporation, reports that the newest serial handled by that company, "The Lurking Peril" will be released during the last week in December. This serial features such well known stars as George Larkin and Anne Luther.

Fox Film Corporation is decidedly in the runing this Christmas and here are some of the reasons. They include William Fox, Winfield R. Sheehan, William Russell, Gladys Brockwell, Shirley Mason, Madlaine Traverse, George Walsh, Pearl White, Buck Jones, William Farnum, and Tom Mix

On the left, Hank Mann in a moment from the last of the Mann Comedies, released by Arrow Film. Center—W. E. Shallenberger, President of Arrow Film Corp. On Right, George Larkin in a moment from "The Lurking Peril"

Several Arrow Deals Pending

Shallenberger and Dana in the West; Advertising to Be Heavy in New Year

W. E. SHALLENBERGER, president of the Arrow Film Corporation, accompanied by his sales manager P. B. Dana, are in Chicago with two new serials to offer the independent states rights buyers. They also have several new features that they will show. Dr. Shallenberger intends to spend only a day or two in Chicago before proceeding to the Pacific coast, where he has some important deals pending.

P. B. Dana will spend a week in Chicago before going to French Lick Springs, Ind., with Mrs. Dana for a well earned rest. Before the first of the year an announcement will be made by the Arrow Film Corporation which, it is said, will be of much interest to all independent exchanges. It is stated by Dr. Shallenberger that the Arrow's policy will not be changed for the year 1920, that it will continue to handle only new features and short subjects and the best obtainable. However, there will be a number of new productions and series of productions handled by Arrow that will appeal to all state right buyers.

"I believe this coming year will be the biggest the independent exchanges have ever seen," stated Dr. Shallenberger. "The Arrow will be in line to offer the independent producers bigger and better inducement, which means we will be able to secure for the independent buyers bigger and better productions. Within a short time Arrow will make an announcement that will be especially good news to the Independent and we are laying plans for the biggest year we have ever had."

Mr. Dana stated that the Arrow had made an appropriation for advertising next year that will mean that every productnon handled by Arrow will be exploited in a big way.

Hodkinson Issues Rated High

Screen Opinions' Year Book Gives Twelve Hodkinson Releases Prominent Places

W. W. HODKINSON releases achieved a high rating among the big pictures of the year in the Exhibitors' Red Book, the annual edition of *Screen Opinions,* which is devoted to independent reviews of photoplays and published by the Cahill-Igoe Company of Chicago. No less than twelve productions distributed by the Hodkinson organization are given a prominent place in the list of pictures recommended by *Screen Opinions,* it is reported. Six of the Hodkinson releases are said to be classified among the year's best productions and six others have won a grading among the year's best average plays.

Benjamin E. Hampton's productions of "The Westerners," by Stewart Edward White and Zane Grey's "Desert Gold," have won approbation as Class A attractions. "Sahara," J. Parker Read, Jr.'s first Louise Glaum production, also come in for the same high praise. It is said that "The Lone Wolf's Daughter," Miss Glaum's second picture, made under J. Parker Read, Jr., auspices, though reviewed too late to gain a place in the Red Book's prize production list, is awarded a "'Pick O' The Plays" rating in the current week's issue of *Screen Opinion.*

J. Warren Kerrigan is stated to have received Class A recognition through his "Come Again Smith." "The Heart of Rachael" and "Two Gun Betty," two Bessie Barriscale pictures, released by Hodkinson, also received the highest possible rating.

Among the best average plays listed are the following W. W. Hodkinson releases: "The Best Man," "The End of the Game" and "The Drifters," all starring J. Warren Kerrigan.

Plans of Sunlight Arc Corp.

Capital Stock Increased to Ten Millions; Mechanism Suited to Pictures

WITH a New Year's statement that is revolutionary in its facts, J. Justice Harmer, President of the Sunlight Arc Corp., takes the floor and explains the 1920 activities of his firm.

In the first place the Corporation has publicly anounced that its capital stock will be immediately increased to $10,000,000, this increase being necessary to take care of the business in prospect.

One of the most interesting statements and one that will be far-reaching in its effects is one referring to the elimination of all foot-lights in theatres by substituting the Sun Light Arc. By this newest means the actor will no longer be forced to ply his art under the concentrated and blinding rays of the old-style foot-light. Instead the setting will be bathed in the correct tint and intensity of light by these powerful arcs placed in positions determined upon by the expert illuminating engineers of the Sun Light Corporation.

Through experiments it has been found that the carbon arc used in the Sun Light mechanism is admirably suited for projecting pictures. The source is well centered, steady and easily controlled and its intensity is far above any of the arcs now in use on projectors. It is probable that further developments in this line will be made known shortly.

With the desire to increase the production of coal and other earthy substances, the Sun Light Arc will be brought into play to illuminate working territory so as to make night work as safe and profitable as day work. Benefits of such a scheme do not need to be repeated here.

Announcement is also made by the Sun Light Arc Corporation that Al Kaufman of Famous Players has become financially interested in the proposition and has been made a member of the Board of Directors and of the Executive Committee.

Confusion on Tarzan Subject

"The Return of Tarzan" Must Not Be Confounded with Earlier Offering

THERE seems to be a misconception prevalent regarding the recently announced production of "The Return of Tarzan." In the minds of many this feature is being confused with the earlier Tarzan subjects, and in some cases, taken as a re-issue of these former features.

"The Return of Tarzan" is Numa Pictures Corporation's screening of Edgar Rice Burroughs' latest book by the same title. It has the same central character in Tarzan, the son of English gentlefolk, who, born during the presence of his parents in Africa, is left an orphan by their deaths and reared to young manhood by an ape. Tarzan's chance meeting with a scientist has resulted in his journeying to England and there establishing his right to the title of his family.

This latest tale introduces Tarzan bound for Paris, to return to his jungle home. His experience in civilization has been a wry one, and in a spirit of self sacrifice for the happiness of the girl he has grown to love, he is relinquishing his title to a cousin with whom he fancies his sweetheart enamoured. Following exciting adventure in Paris and later in Algiers, he finally reaches the forest land and reverts back to the fighting, half-human habits of his early associates.

Gene Pollar is playing "Tarzan," with a supporting cast that includes Estelle Taylor, George Romain, Walter Miller, Armond Cortez, Donna Ramirez, Louis Stearns and John Sturgeon.

On the Realart Christmas tree which is most brilliantly lighted for an organization so young, are found Alice Brady, star; John S. Woody, general manager; Mary Miles Minter, star; Allan Dwan, director; Constance Binney, star, and Emile Chautard, director.

"This Is Goldwyn Year" Encored

Recapitulation of All Accomplished Issued by That Concern

GOLDWYN Pictures Corporation is going to retain its slogan, "This Is a Goldwyn Year" to cover the season of 1920. The Board of Directors of this producing and distributing organization met last week. Plans for the future to be placed in immediate operation were considered, and the history of the past year was checked off step by step, from the formation of the Eminent Authors, last April, to the latest alliance that brought the DuPonts and other great financial interests into the company.

The advance made by the Goldwyn organization in every department of production and distribution, justifies, in the opinion of the company's directors, the assertion that "This Was a Goldwyn Year". In support of the declaration, the following happenings in the growth of the corporation are cited in a formal statement issued last week.

The statement reads in part. "On the first of last January, Samuel Goldwyn had a number of projects in view for the enlargement of his organization that it might assume a dominant position as the source of the greatest motion pictures that modern art and science could produce. Confident of the success of his plans, he imbued the entire organization with the enthusiasm expressed in the slogan, 'This Is a Goldwyn Year.'

"Facilities at the Culver City Studios had been perfect to a point where the Coast equipment permitted production on a large scale without over-crowding. The directorial force had been increased and a permanent body of players located at Culver City, was being organized as the Goldwyn Repertory Company. This was the situation, last May, when Goldwyn departed from all precedent by obtaining six of the most popular novelists in America under exclusive contract for a long term of years, to co-operate in the production of their own novels and stories.

"Incorporated as Eminent Authors Pictures, with Rex Beach as President, the authors included in the alliance, representing the finest literary talent of the country, are Gertrude Atherton, Mary Roberts Rinehart, Rupert Hughes, Basil King, Gouverneur Morris and Leroy Scott. During the summer and fall months, a number of the Eminent Authors pictures were produced on the Coast, with the authors at the studios to assist the directors and players.

"Not long after the launching of the Eminent Authors, Goldwyn consummated one of the most important alliances in the history of amusement enterprises when the Shuberts, A. H. Woods and the Selwyns became an active part of the organization and the capitalization of the company was increased from three to twenty million dollars.

"The far-reaching significance of this merger of motion picture and theatrical interests may be readily appreciated when it is considered that the Shuberts control a majority of the leading theatres throughout the country, and that the picture rights to the stage successes of all three of the producing concerns revert to Goldwyn. This means that for years to come there will be a practically unlimited quantity of material available for the screen.

"The last of Goldwyn's accomplishments justifying the statement that "This Was a Goldwyn Year", developed only a few weeks ago when the Duponts, in association with other representatives of great financial interests, identified themselves with the company and the stock was placed on the market.

"With such men as H. F. DuPont, vice-president of the DuPont Powder Co.; Eugene E. DuPont, W. W. Laird, of Laird & Co., Wilmington; R. R. M. Carpenter, vice-president of the DuPont Powder Co.; C. C. Kurtz, vice-president of the Wilmington Trust Co., E. V. R. Thayer, president of the Chase National Bank of New York; Duncan A. Holmes, vice-president of the Chase Securities Co.; William Topkis, George T. Bissell, G. W. Davison, vice-president of the Central Union Trust Co., of New York; MacMillan Hoopes and Abbot M. Wittenberg, acting on the board of directors, there is no question about Goldwyn Pictures Corporation having taken a place among the country's great artstic and commercial enterprises. And 1921 will be another Goldwyn Year."

H. H. Cudmore, President and Gen'l Mgr. of Argus Enterprises, Inc.

Cohn Going to Coast

In keeping with announcements made in recent weeks regarding plans for the development of Hall Room Boys Comedies, Harry Cohn, who is secretary and treasurer of Hall Room Boys Photoplays, Inc., is to leave for the West Coast after the Christmas holidays to take over personal supervision of production of the two reelers.

After making arrangements for the broader exploitation of the comedies in New York, where a publicity bureau has begun operation in cooperation with exchanges which are handling the releases.

In the meantime the Cohns have started several new exploitational aids for the Hall Room releases. Weekly sales letters are supplied each exchange as well as the regulation publicity aids —newspaper stories, newspaper publicity cuts, combination advertisement cuts, etc. Present plans indicate that these already successful releases will become even more popular.

Screen Gets Kaufman's Writings

Noted Editorial Writer to Do "Weekly Page" for Selznick

LEWIS J. SELZNICK is about to introduce one of America's best known editorial writers to the screen.

Almost everyone knows Herbert Kaufman, whose human editorials have appeared for years in a nation-wide chain of newspapers, whose pen has dipped down into the heart of humanity and delivered messages of optimism much to the point, straight from the shoulder, and have a wide reading audience.

Announcing this, Mr. Selznick said:

"Herbert Kaufman's Weekly Page won't appear in the big Sunday newspapers next year. It will be published under my direction in the motion picture theatres of the United States.

"Thomas W. Lawson once said that he'd 'rather own Kaufman's God-driven pen than Rockefeller's and Morgan's combined fortunes.'

"The Chicago Tribune, 'the world's greatest newspaper,' considers 'Herbert Kaufman's name is better known than that of any living writer of editorials,' and Sir Arthur Pearson, long Northcliffe's main rival in the British publishing field, estimates Herbert Kaufman 'the greatest thought-moulder of our time.'

"I believe that I am introducing the most powerful pen on earth to the screen. I am sure that I am adding the writer with the greatest following of any man alive to the list of distinguished authors now expressing themselves in film. And I know that the inauguration of Herbert Kaufman's Weekly, the first and only 'periodical in action,' is the most significant move to date in the motion picture industry.

"Herbert Kaufman's Weekly means the development of the motion picture theatre into a tremendous public opinion-making force.

"For the first time in human history a great thinker, a deep student, an international authority on social and political affairs, on big business and on *human nature* will be able to turn his brain inside out and empty the pictures as well as the thoughts it has stored into the minds of his audience.

"I am founding a new journalism.

"Herbert Kaufman's Weekly is not a pictorial review, but a highly organized special feature, with all the resources of the studio to illuminate and intensify the unique thoughts of an editor who can interest more people than any writer on earth.

"It will be announced (among other publications) in the Saturday Evening Post of Dec. 27, in a four-page spread at a cost of $20,000 in this medium alone.

"Think of it—$20,000 for one ad, one time. But don't simply think how big the amount is—think how big the man is who justifies it.

"The date for the release of the first Kaufman Weekly has been set; it is far more important to set the standard first reel Weekly.

"It will be released through Select Pictures."

Ruth Roland Serial Is Released Dec. 28

Mystery, romance and adventure judiciously mixed with action that sends the story along at top speed for its fifteen episodes are Path's outstanding claims for its new serial, "The Adventures of Ruth," of which Ruth Roland is producer, author and star and which will be released on December 28.

This is the first production of Miss Roland's own company, Ruth Roland Serials, Inc. Herbert Hayes is leading man.

First National to Release "Two Weeks"

Just before leaving for the Coast last week, Sidney A. Franklin finished cutting and titling Constance Talmadge's third First National picture, "Two Weeks," and First National has set the release date for the first week in January. The initial New York showing will take place at the Strand some time in February.

Doris Kenyon Starts on "The Harvest Moon"

Doris Kenyon has begun work on her second big W. W. Hodkinson release, "The Harvest Moon," at the Leah Baird studios, Cliffside, N. J. Director J. Searle Dawley is in charge of the production which is an adaptation of the stage success by Augustus Thomas. It is reported that Mr. Dawley, Augustus Thomas and Theodore C. Deitrich have ben working for three weeks on the screen adaption of "The Harvest Moon." All three predict a picture version which will surpass the stage production in point of thrills and artistry.

Filming of "Fortune Hunter" Completed

"The Fortune Hunter," Vitagraph's screen version of Winchell Smith's stage success, with Earle Williams in the title role, has been completed. It will be one of Vitagraph's early 1920 offerings and will form one of a series of stage plays which will be presented during the coming year. Another, "The Sporting Duchess," with Alice Joyce in the title role, is also nearing completion and will be shown shortly after the release of "The Fortune Hunter."

Carl Laemmle offers
Mary MacLaren
in her latest
Universal Special Attraction
"The POINTING FINGER"

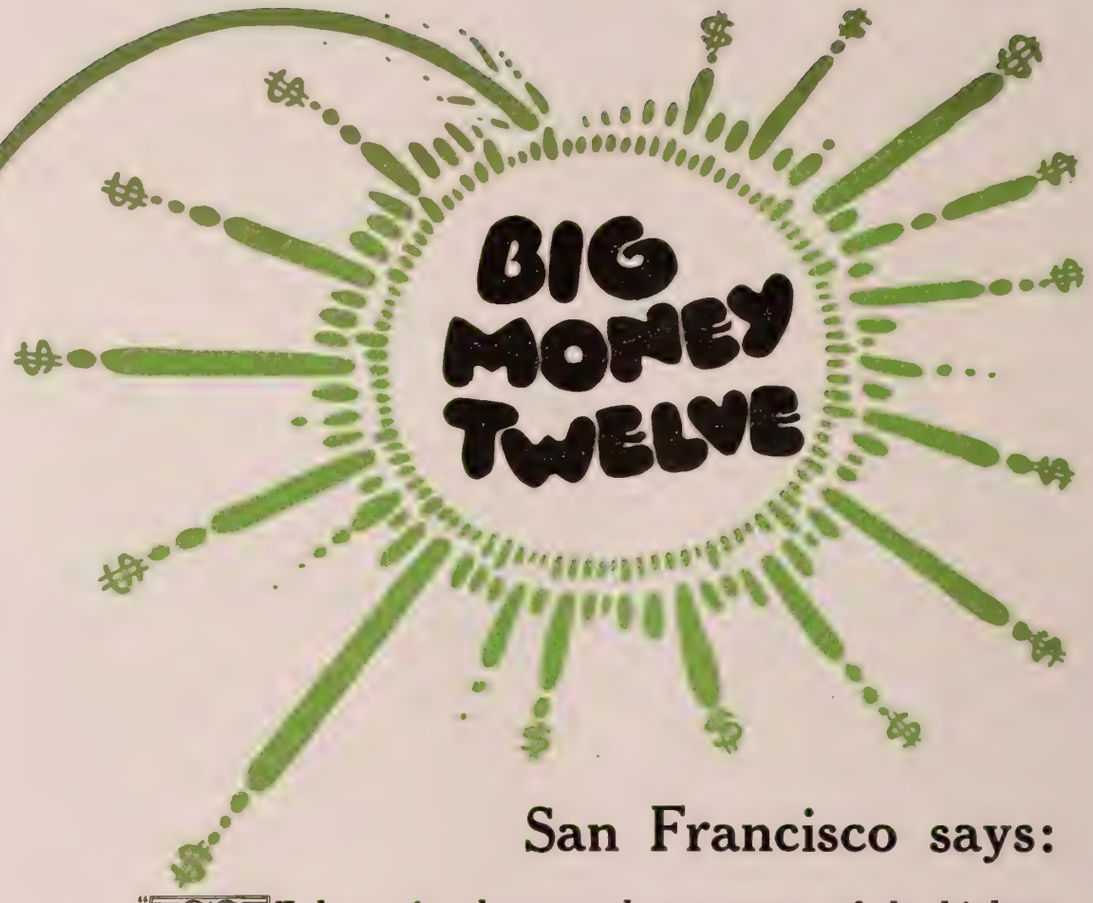
Mary
HERE is another of those perfectly delightful comedy dramas in which Mary MacLaren has lately been showing what she can do—to the accompaniment of spontaneous laughter and applause. The first of these charming comedies was "The Weaker Vessel," followed by that big chuckle—"Bonnie, Bonnie Lassie." Now comes "The Pointing Finger," with big, boyish, likable David Butler to play opposite and Johnnie Cook, the inimitable, to lend his finished comedy relief. "The Pointing Finger" is pure entertainment—with the accent on the "pure." Good, clean fun—lots of it—that's all. See it at your Universal Exchange—it's a Specially Selected Holiday Attraction.
MOI
RANDALL

MacLaren

Supported by
Johnnie Cook
and
David Butler
in

"The Pointing Finger"

Universal
Special Attraction



San Francisco says:

"WE have in the past shown many of the highest priced film productions; a comparison of the results with those derived from your BIG TWELVE shows improved receipts, besides giving our audiences wonderful satisfaction."

The Wigwam Amusement Co.
JOSEPH BAUER, Gen. Mgr.
San Francisco

HARRY CAREY
"A Gunfightin' Gentleman"
"Marked Men"

MARY MacLAREN
"The Pointing Finger"
"Rouge and Riches"

EDITH ROBERTS
"The Triflers"

FRANK MAYO
"Lasca"
"The Peddler of Lies"

ORA CAREW
"Under Suspicion"

JAMES J. CORBETT
"The Prince of Avenue A"

TSURU AOKI
"Locked Lips"

MONROE SALISBURY
"The Phantom Melody"

FRANCELIA BILLINGTON
"The Day She Paid"

UNIVERSAL

"Picture Monopoly but a Dream"

A. S. Kirkpatrick of Robertson-Cole Gives Firms Views

EMPHATICALLY declaring that it is the firm intention of Robertson-Cole to back the independent idea in the production and exhibition of motion pictures, A. S. Kirkpatrick, vice-president and general manager of the Robertson-Cole Distributing Corporation, has stated in an interview that he is supremely confident that combinations and financial alliances which intend to entirely dominate the motion picture field will fail of their purpose. In any battle that might be staged he is certain the independent exhibitor will defeat the efforts of any who seek complete control.

"This is particularly true of any financial combination which attempts to resort to the squeeze-out method of handling exhibitors or who otherwise attempt to introduce financial rough-stuff," Mr. Kirkpatrick declared. "This industry has developed in independence and it has developed in a far greater measure than any other industry because of that fact.

"We must assume that the natural result of absolute domination would mean the standardization of production. It would mean a set allowance for each production. It would mean a set prsentation of each picture, and a definite schedule of prices and needless to say those who dominate would not come out second best in any such arrangement.

"Standardize production and you throttle the freedom of action, the freedom of artistic development essential to the motion picture. If this domination had been completed a few years ago where would Grauman, Rothapfel, Reisenfeld, Tom Moore, and the other big figures of presentation be today? Where would the wonderful presentations that mark the theatre be today?

"Combinations of capital for the production of motion pictures is not, however, a weakening thing. On the contrary it is strengthening. Similar combinations for the exhibition of motion pictures is a strengthening aid, in fact, both are the natural developments of the rapid and great growth of both branches of the business. It is when these combinations endeavor to become monopolies that they seem menacing, but it is just at that time that they cease to be a factor, for they have then arrived at the moment of death.

"Fostering everything which makes for the honest and fair development of the business with regard for the interests of all concerned, Robertson-Cole will continue in the future as in the past to lend every particle of its influence and good will to the men responsible. It will support freedom of development in production and exhibition in every way, because it is certain that freedom is the secret of the successful past and the guarantee of the future.

"All this is nothing new in the Robertson-Cole policy. Since the entrance of Robertson-Cole into the domestic field as bankers to the producer more than a year ago the trade well knows the independent producer has had our encouragement and support. We have made every effort to assist those who, with the good of the industry ever at heart, have been striving to make pictures of an increasingly high standard of excellence.

"In closing this brief summary of my views I will take the liberty of repeating what I said when the Robertson-Cole Distributing Corporation was organized:

"Of prime importance is the establishment of the exhibitor on the basis of a business partner.

"Therefore his criticism and advice must be accepted as the suggestion of one business partner to another.

"It is to our mutual interest that the product be the best, the price fair, and that the square deal shall dominate business relations.

"No industry can survive if any particular division of the industry plays the hog.

"The distributor cannot gouge the exhibitor and expect not to suffer from the reaction which affects the entire industry.

"The exhibitor cannot compel the distributor and producer to operate without profit and not expect to suffer from a poor quality of product.

"If the sense of fair dealing does not dictate this a desire for profits and plain business horse sense should.

"Producers and distributors will flourish through the exhibitors prosperity—AND they know it."

"Broken Blossoms" Draws High Figure on Sale

Guy Croswell Smith, Ltd., the American company holding all foreign rights to D. W. Griffith's artistic masterpiece, "Broken Blossoms," announces the sale of the rights in Great Britain last week for what it claims is the largest figure ever paid for a cinema production in that country.

George Bowles, general European manager for Guy Croswell Smith, Ltd., cables at the same time that he has been forced to open larger offices for the American distributing concern at 6 Rue de la Paix, in Paris, where plans are now ripening for the presentation of this production in one of the largest theatres in Paris. Mr. Bowles has refused several very big cash offers for the French rights to "Broken Blossoms" and prefers to see to its presentation in that city under his personal supervision.

Guy Croswell Smith, Ltd., has also closed a deal by which this company takes over all remaining foreign rights to the great Griffith spectacle "Intolerance."

Henley Production for Pathe Being Cut

"Skin Deep," the second Hobart Henley Production soon to be released through Pathe, is now in the cutting room, according to a report from the Henley Studio the other day.

The picture which is another of Mrs. Sidney Drew's adaptation is based upon a story by Beulah Poynter and has to do with the lives of two old maids who after living through years of poverty and enforced "single blessedness" find themselves heirs to several hundred thousand dollars. Capital no longer being a barrier and now a decided asset, they start in search of beauty and romance.

Bess Gerhardt Morrison has the stellar role.

A Picture Poem

The latest release of Prizma Natural Color Pictures is "Memories." It is a picturization of John Greenleaf Whittier's immortal poem. This marks the first departure of the Prizma Company from the line of scenes so far released by this company.

"Blind Husbands" Well Received

Capitol Management and Critics Give Film Much Praise

THE officials of the Universal Film are enthusiastic over the reception accorded to the showing of "Blind Husbands" at the Capitol during the week of December 7th. In connection with the showing of the feature John Wenger, the Capitol's scenic artist, comes in for a round of praise for his especially fine prologue to the production. All of Mr. Wenger's creations are worked out by a system of lights thrown on screens. In arranging the prologue for "Blind Husbands" he took the scene on the mountain-top, using the three figures, the husband, the wife, and the other man. A soloist sang "The Elegy" as the curtains parted and through the haze the monument shown in the picture was slowly brought out. "The prologue was received with enthusiasm," it is said.

Edward H. Bowes, manager of the Capitol, is reported to have expressed his entire satisfaction with the picture during its run at the big Broadway theatre. According to a report from Universal, Mr. Bowes on the last day of the showing at the Capitol expressed himself as follows to one of the Universal officials.

"It is certainly an extraordinarily beautiful production. It was directed by a master hand and was handled to perfection throughout. I think it very significant that even the dramatic critics thought so much of it as to give it a second interview during the running here. We will be very happy to receive many more such excellent pictures."

The Universal report further calls attention to the favorable criticism that was passed upon the picture by the reviewers of the various New York dailies. Some of these criticisms submitted in the Universal report are reproduced in the following lines. The New York Times critic said "'Blind Husbands' is superior to most of the year's productions." Another phrase in the three-quarter column review, praising the production was, "'Blind Husbands' is interesting throughout and at times supremely compelling."

Harriet Underhill, dramatic critic of the New York Tribune, said in her review, "'Blind Husbands' is an effective picture." The New York American said: "It is sure to occasion no little comment." The Morning Telegraph critic considered it "one of the three best pictures of the year," saying, "For detail, atmosphere and penetrating character drawing, it is in a class by itself. The views are so perfect it is hard to believe the picture was made in California. It serves to prove that after all 'the movies' do move."

Allison Smith of the New York Globe reviewed the picture twice during the week's run. In her first review she said: "'Blind Husbands' is a most curious and interesting production—is far more interesting than any of the machine-made pictures produced by the best companies to feature the most prilliant stars." In her second review she said, "Our second thoughts on the first night's showing of 'Blind Husbands' are even more enthusiastic than the first."

Octavus Cohen's First Story for Goldwyn

"Two Cents Worth of Humaneness," an original story by Octavus Roy Cohen, who is under contract with Goldwyn Pictures Corporation to write four stories a year for production at the Goldwyn studios, has been completed and accepted as a starring vehicle for Madge Kennedy, who has just finished "The Blooming Angel" and is ready to start on her next production.

Goldwyn Signs Up Noted Female Pantomimist

Mme. Flora Revalles, the mime and dancer who appeared in this country with the Diaghileff ballet, has been signed up by the Goldwyn Pictures Corporation to play a leading role in "Earthbound," the second Basil King Eminent Authors picture which Goldwyn will produce. In signing up Mme. Revalles, Goldwyn has acquired a pantomimist of reputation.

Beatrize Michelena, starring in "The Price Woman Pays," a Frank Hatch Production

DRAMA

They left their Sunday dinner to See —

THIS picture was taken at one o'clock the afternoon of Sunday, December 7th—the opening of "BLIND HUSBANDS" at the CAPITOL THEATRE. Altho this is the hour when the world and his wife eat their Sunday dinner, the line of eager patrons extended up to the corner of 51st Street and Broadway and down 51st Street to Eighth Avenue—all standing, waiting—in the rain!

Von Stroheim's Wonder-play

"The Picture you'll never forget"

"BLIND HUSBANDS"

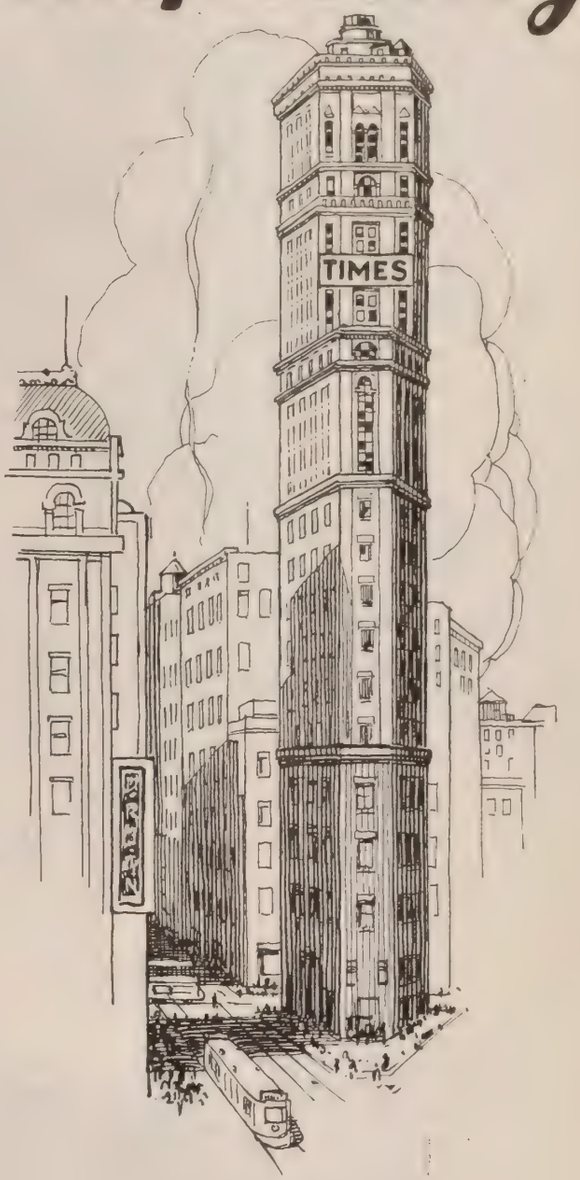
A UNIVERSAL-JEWEL PRODUCTION DE LUXE

Presented by
CARL LAEMMLE

UNIVERSAL

DRAMA

"Supremely compelling"
says the N.Y. TIMES



"IF the promise that is born of Von Stroheim's first performance as a director is fulfilled, the screen will be greatly enriched. "Blind Husbands" is superior to most of the year's productions. It is interesting throughout, and at times SUPREMELY COMPELLING. The story is developed to its full power by pictures for which *no words are needed*. In a number of dominating scenes there are no words at all, only eloquent pictures—*more eloquent than words can ever be.*"

—N. Y. TIMES.

Von Stroheim's Wonder-play

"The Picture you'll never forget"

"BLIND HUSBANDS"

A UNIVERSAL-JEWEL PRODUCTION DE LUXE

Presented by
CARL LAEMMLE

PICTURES

DRAMA

Mildred

NOT every picture-play need be filled with fighting—not every play need be sickening with sex. Why not a drama such as every girl passes through at one time or another—such as every man appreciates—the story of the coveting of clothes—and a beautiful home—and pretty things and the disillusionment that is pretty nearly sure to come. Here is a wonderfully appealing Lois Weber Picture that tells that story—let your people carry its wondrous memories *home*—for that's its name.

"HOME" The Story of Every Girl

LOIS WEBER

UNIVERSAL

DRAMA

Harris Chaplin

in Lois Weber's marvelously life-like picture of the awakening of a Small-town Wife

"FORBIDDEN"

YOU like the title—you like the Star—you like the Director. And you and every person in your audiences will like the play, because these very dramatic incidents might have happened to *you*—and your own wife. To say that Mildred Harris plays "FORBIDDEN" perfectly would be to "gild the lily." Book it and see.

One hour of *highest grade entertainment.*

UNIVERSAL-JEWEL

PICTURES

DRAMA

A UNIVERSAL JEWEL Super Production

NEVER

will there be another air picture like this one

JULIAN JOHNSON of PHOTOPLAY says: "No matter how many pictures of the upper roadways may be taken in the future—"THE GREAT AIR ROBBERY" (Cassidy of the Air Lanes) is *Number One* and *will remain* Number One. A genuine new sensation in drama—it contains the most amazing aerial photography yet made—next to aviating yourself, this is it—something worth going a long way to see. The plot concerns a set of sky-highwaymen who plan to rob the transcontinental aerial mail."

COMING!

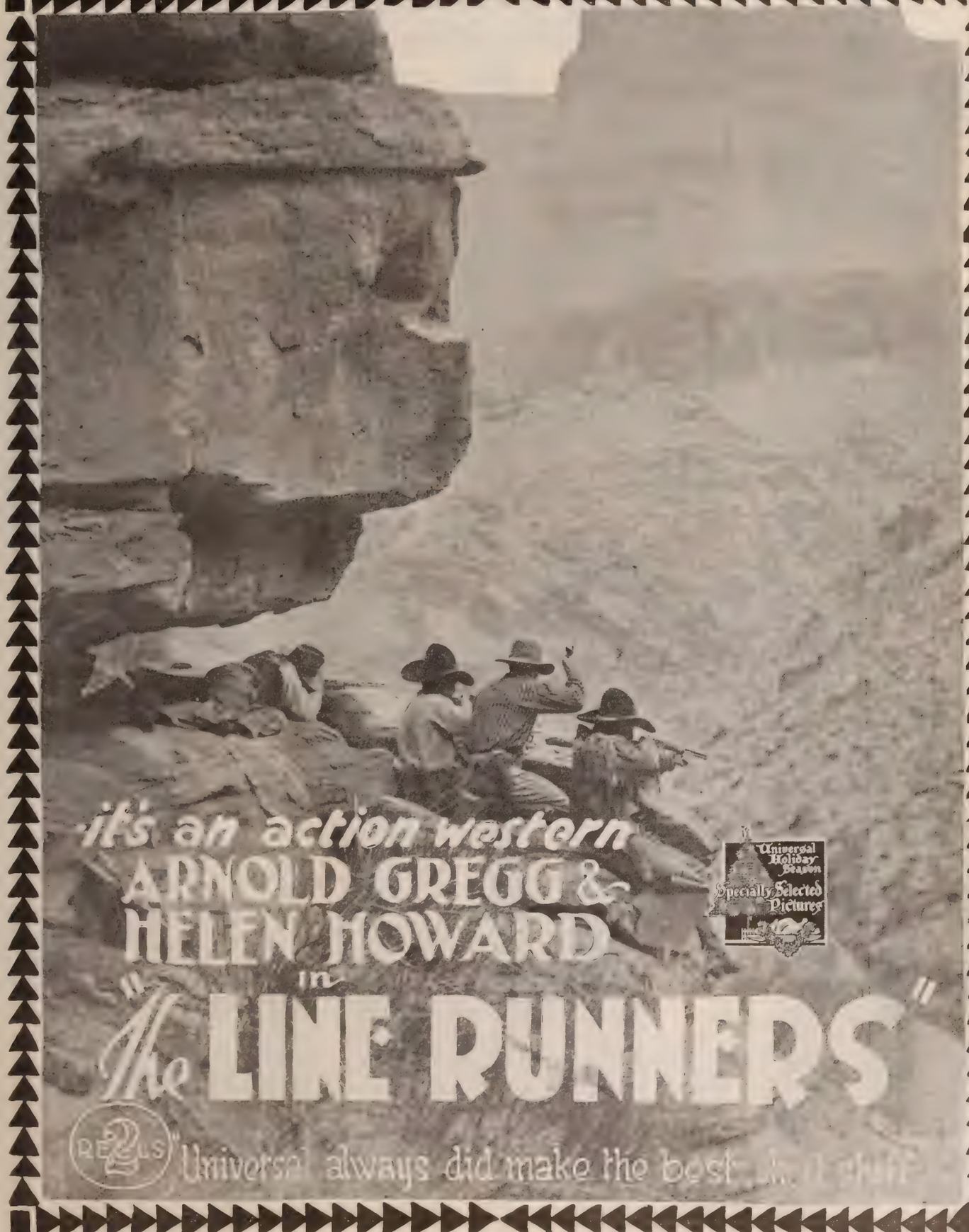
LOCKLEAR

THE DAREDEVIL OF THE SKIES IN

"The GREAT AIR ROBBERY"

UNIVERSAL

ACTION WESTERNS



PICTURES

SERIALS

The Strangest Character ever screened in any serial

The LION MAN

ALL-STAR CAST

Kathleen O'Connor, Jack Perrin
J. Barney Sherry, Leonard Clapham
Henry Barrows, Gertrude Astor

18 WEEKS

See your big help book for the way to start them coming

Thrill on thrill on thrill

Get ready for my first big roar

UNIVERSAL

SERIALS

Beautiful, Daring

EILEEN SEDGWICK

with

CLEO MADISON & BOB REEVES

in

"THE GREAT RADIUM MYSTERY"

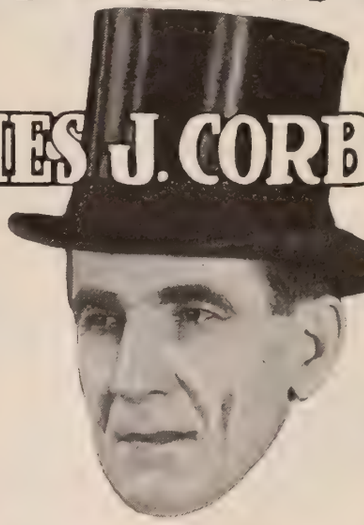
Directed by Robt. F. Hill

"A thrill a second" *says* WID

Made by Pacific Producing Co.
Released Thru
UNIVERSAL

IF you want a Serial that is simply one tremendous rush of gripping action—punch after punch—crisis on crisis—thrill on thrill—play the season's sure-fire winner.

JAMES J. CORBETT



18 EPISODES OF PUNCHES IN DRESS CLOTHES

"ELMO" THE MIGHTY

featuring

Elmo Lincoln, the Fighting Colossus

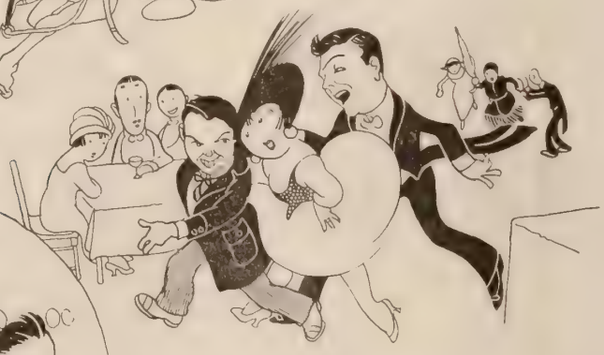
"The MIDNIGHT MAN"

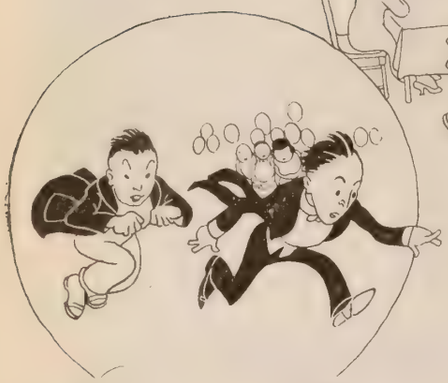
WE have yet to hear of a single theatre playing this 18-Episode Attraction that has not reported it an absolute success from every point of view. What more do you want in a Serial?

IN more than one house showing James J. Corbett in "The Midnight Man," patrons coming in during its showing have asked if "The Midnight Man" was that week's *feature.* Absorbing? Yes—a *knockout!* And the *best-dressed* serial ever made!

PICTURES

COMEDIES





"Good fun in good clothes" is the way to describe a Lyons-Moran Star Comedy. Clean, bright and wholesome - as up-to-date as your wife's new hat. What more do you want?

LYONS MORAN

Star Comedy

"IN THE GOOD OLD DAYS"

UNIVERSAL MADE

UNIVERSAL

COMEDIES

"A JUNGLE GENTLEMAN"

"The GOOD SHIP ROCK'N RYE"

"A BABY DOLL BANDIT"

Each one a Century Made Comedy
Directed by FRED C. FISHBACK

P. T. BARNUM used to megaphone the world about his far-famed Missing Link, but we'll go him one better with MRS. JOE MARTIN, the Link who doesn't Miss—a hit every time—on all twelve cylinders. Some actors, to their directors, are tragedies and some are monkeys, but here's a monkey actress who's purest comedy through and through. Play any one of the three named here—play them all and you'll do still better. There's nothing like being four-handed—get Mrs. JOE MARTIN'S help if you're up a tree on comedies—they're JEWELS—every one!

Mrs JOE MARTIN

UNIVERSAL-JEWEL

A RUSH and a whoop—here they come! Right down front—dimpled knees and baby stares and delectable one-piece suits that would make a wooden Indian leave home and mother—yes—those are the CENTURY BEAUTY GIRLS and you can get them *only* in RAINBOW COMEDIES, the sure sign of a crowded house. Get in touch—you'll like to see the figures on both box-office sheet and screen.

The CENTURY BEAUTY GIRLS

appearing only in
RAINBOW COMEDIES
Made by
Century Comedy Company

CENTURY LION COMEDIES

"Looney Lions and Monkey Business"
"Frisky Lions and Wicked Husbands"
"Howling Lions and Circus Queens"
"Daring Lions and Dizzy Lovers"
"Dimpled Darlings and Dippy Lions"

Lots more when you've played these and every one is a roar.

BROWNIE CENTURY WONDER DOG

Directed by BILLY WATSON

HERE'S an absolutely certain hit with any audience of any age anywhere in the whole wide world—the smartest, cutest dog actor ever shown on the screen. If you haven't shown BROWNIE, the CENTURY WONDER DOG, you're losing a chance to make a whole lot of friends. Show him first in "BROWNIE'S DOGGONE TRICKS."

His latest is
"A LUCKY DOG'S DAY"

PICTURES

Great Booking Volume by Equity

Record is Claimed for "Eyes of Youth" the First Release

WHAT is, perhaps, the most voluminous amount of bookings received on a motion picture feature, is claimed by Equity Pictures for its first release "Eyes of Youth" in which Clara Kimball Young is starred.

William Fox and Marcus Loew have booked for immediate runs in Greater New York, which will require no less than ten prints to satisfy, while Asher Brothers, Lubliner and Trinz and Balaban and Katz have contracted for the picture in all of their western houses. Asher Brothers are playing their fourteen houses and Lubliner and Trinz have secured the film for all their places.

The Twentieth Century and Gold Theatres on 12th Street, Chicago, will play the picture simultaneous with the big circuits, while the Castle Theatre in the loop, follows the three weeks run at the Playhouse by a two weeks engagement, after which it goes to another loop house.

Isaac Libson of Cincinnati opens at the Strand Theatre, Louisville for an indefinite engagement with "Eyes of Youth" and two of the first run houses at Cleveland, The Orpheum and Alhambra played the Young feature day and date.

The Imperial Theatre, San Francisco, and the Kinema Theatre, Los Angeles, played three weeks run with the film and Long Beach, Pasadena, Oakland and other Los Angeles and Frisco houses are now featuring the picture for longer periods than usual.

The Waldorf Theatre, Boston, has launched "Eyes of Youth" on an indefinite engagement with a three weeks minimum and it is now thought the huge Boston Theatre will follow with a two weeks run at the conclusion of the Waldorf dates.

Providence, Rhode Island, and Portland, Maine, enjoyed extended engagements, which were induced by exceptional business while Portland, Oregon, reports unusual business for the pre-holiday season and an extended run.

Chattanooga and Knoxville, Tenn., at increased admission prices will launch the film early in January, with Atlanta, Nashville, Memphis and New Orleans to follow.

The Saenger Amusement Company of New Orleans placed bookings with the Equity for each and every house in their huge circuit and S. A. Lynch's organization is now in communication with the various exchanges in his respective territories prelmiinary to long bookings in each of his cities.

Ruben and Finkelstein have set dates in Minneapolis, St. Paul, Duluth, Crookston, Virginia and other northern cities, with Milwaukee and Beloit, Wis., already concluded at unusual gross receipts.

The Playhouse at Chicago enjoyed a three weeks run at increased admissions and announced the house record broken the very first day, as did the Imperial at Frisco and Kinema at Los Angeles. The Waldorf, Boston, increased admissions seventy-five percent and the Cleveland houses advanced their rates fifty percent.

All in all, Equity believes it has every reason to be content with its first production and coming on the heels of this, President Herbert K. Sonborn of Equity announces that he has seen most of "The Forbidden Woman" the second Equity picture, and that it compares favorably with "Eyes of Youth" in every way.

"The Confession" Meets With Wide Favor

Interesting reports continue to arrive at the New York offices concerning the enthusiasm with which middle west exhibitors are receiving "The Confession," the drama by Hal Reid which was adapted and produced from the stage play of the same name by the National Film Corporation. Most of the reports are in the form of informal letters and wires from Joe Brandt, general representative of the country, who is making a tour of the west in the interest of the production.

Brandt, in a recent letter, declared that the Boston reviewer who ranked this production with "The Birth of a Nation" and "Broken Blossoms" had been borne out by reviews of the picture in a middle west city. "The Confession," according to this critic, whose review was prompted by a private showing of the piece, "is a distinctly tragic story, the sadness of which is tempered with some of the most genuine comedy and human interest it has ever been my pleasure to witness on the screen."

Brandt is disposing of territorial rights for the picture rapidly.

Immediately upon his return to New York Brandt will take over distribution and exploitation of "Hearts and Masks," from the novel by Harold MacGrath, in which Elinor Field is starred.

Actual U-Boat Atrocities Shown

C. B. Price Has Film of Subs Sinking Their Hapless Victims

MOTION pictures taken aboard the German "U" Boat 35—the pet sub sea craft of the Kaiser and showing for the first time the manner in which vessels were sent to the bottom and the hardships forced upon the boys fighting the submarines, are now in the United States and will be ready for release at an early date.

These pictures which were taken to show the Kaiser the way his giants of the sea were working, were captured by English sub-chasers after a running fight in which the "U" 35 was captured and it is by special permission of the British Admiralty that these mid-ocean scenes will be given to the American public. C. B. Price of C. B. Price, Inc., now has the film.

English critics claimed the submarine film to be the greatest of the war. There is nothing faked about it. The rolling of the German craft in mid-ocean together with the actual stopping of ships and the verdict to "get off" and the search for plunder and finally the end are all shown in detail in the great submarine film drama.

"My European agents spared no expense in getting this great film," said Mr. Price. "As soon as I read despatches of the English critics, I decided that American film fans would demand to see in actuality just what the "U" boat campaign really meant.

"Throughout the war the dread of the submarine was manifested on the first page of all dailies and harrowing were their accounts. In many instances we were inclined to believe that the stories of the sinking in mid-ocean of the largest of up-to-date craft were greatly exaggerated. Now that we have the film in our possession I am willing to admit that the accounts as received in this country were founded upon fact and not fiction.

"The film has been in New York for the past two weeks and during that time I have had at least six Naval officers look over the greatest of war motion pictures. Each and every one of these American officers travelled the high seas in search of the German Sub. These officers declared the film to be the most sensational and startling evidence of the U-boat methods."

Attacks on seven ships are shown, and every one of them went to the bottom. One thing which the film does not show is the fate of the U-boat's human victims. The captains of some of the sunken ships are seen on board the submarine taking exercise on the deck, but there is nothing to show what happened to the crews.

Following are some of the criticisms sent to Mr. Price by his London agents.

"The greatest two-reeler ever screened."—*Film Renter.*

"There should be no two opinions as to the sucecss this wonderful little topical will meet with. No matter how full up the showman may be, he should shelve something to give his patrons an opportunity of witnessing this film."—*Kinematograph Weekly.*

"An astonishing cinema record of the Exploits of a German Submarine, one of the most fascinating pictures ever made available."—*The Bioscope.*

"We have seldom seen an interest film so packed with incidents as this. It is certainly no exxaggeration to say that few two-reelers will prove of greater drawing power than this."—*The Cinema.*

"It is safe to say that of all films dealing with the war there has been nothing more thrilling. Germany is condemned by her own cinematograph records."—*Daily Express.*

"One of the most instructive films—we saw the torpedo discharged we saw the doomed ship quiver as she was struck, we saw her later sink into the sea, but we saw nothing of her crew or what was done with them."—*Morning Post.*

Peggy Hyland in a tense moment from "The Web of Chance," a William Fox production

Polish Actress Appears in Selznick Subject

An announcement of interest from the Selznick studios is that Mlle. Halina Bruzovna, one of Poland's leading actresses, is now appearing before the camera at Fort Lee in a Herbert Kaufman editorial known as "The Faded Butterfly."

Difficulties Are Many in Taking Scenics

Making motion picture scenics is anything but a joke. So say H. H. Brownell and Jock Rantz, cameraman and director for the Adventure Scenics released by Robertson-Cole. In talking over this phase of the game, they said:

"At the time we went into Central Oregon to make "Just Over Yonder" our second feature, it was July in the rest of the country, but Central Oregon was frozen beneath a mantle of snow several feet in depth.

"We feel that we have been very fortunate in obtaining some very fine views of the volcanic country in and about the dense forests of Oregon. We discovered a great number of extinct volcanoes, and obtained some very beautiful cloud effects over these.

"Heart Appeal in Pictures the Thing"

Pictures may come and pictures may go, but it is the firm belief of Edward Sloman, who is directing Bessie Barriscale in "The Luck of Geraldine Laird" from the book by Kathleen Norris, for Robertson-Cole, that the type of play which will live as long as motion pictures live is the one which has the touch of human interest and heart appeal.

In discussing this interesting phase, Mr. Sloman said:

"People are curious beings, always reaching and striving for something just out of their grasp, forever thinking that the something worth having lies just over the hill. But it usually turns out that that which they thought was so desirable from a distance is no finer than that which they have close to them. It is then that they turn from the chimera of dreams to the real and the true.

These First National Exhibitors' Circuit stars and officials say "Merry Christmas and Happy New Year" to the industry. Top row—Charlie Chaplin, Mildred Harris Chaplin, Constance Talmadge, D. W. Griffith. Second row—Charles Ray, Harry Schwalbe, secretary and treasurer (large cut), Katherine McDonald. Third row—Henry Lehrman, J. D. Williams, manager (large cut, Anita Stewart. Bottom row—Norma Talmadge, Marshall Neilan, Mary Pickford, Lillian Gish

"Beloved Cheater" Is on Market

"THE Beloved Cheater," the Robertson-Cole special starring Lew Cody, and made by Gasnier, will be released the latter part of December. From the heavy bookings received Robertson-Cole believes new box office figures for a special will be made by this picture of hearts and sweethearts. Robertson-Cole is certain that "The Beloved Cheater" is without doubt the best exploited picture ever released under the same banner.

"The Beloved Cheater" was directed by William Christy Cabanne. In it the sets are example of the calibre of the pictures to be released by Robertson-Cole in the coming year. Gasnier and Cabanne both agree that "The Beloved Cheater" is a 1920 production given to the public just a year ahead of the times.

In making "The Beloved Cheater," Gasnier spared neither time nor money. When he was given the story he accepted it with the proviso that he could take his own good time in producing it and the fruit of his efforts will shortly be in the hands of the exhibitor.

Prints of the next Robertson-Cole special have been in the hands of the exchanges for several weeks and one hundred per cent. have been the bookings for first runs by this society drama. Officials of Robertson-Cole Distributing Corporation declare that the best theatres in the United States will play "The Beloved Cheater" for special runs.

There is ample press and publicity material together with several novelties in the way of advertising tie-ups and business getting letters and post cards.

A special effort was made to secure an unusual line of striking ads and cuts and mats of these and of scenes vividly illustrating the high lights of "The Beloved Cheater" are available at all Robertson-Cole Exchanges.

Nothing that might be of value to an exhibitor has been overlooked. Numerous ways of dressing the lobby are explained and several designs for special lobby display photos. These will supplement the colorful posters in one, three, six and twenty-four sheets.

Robertson-Cole believe that there are many possibilities in the way of trailers that have never yet been utilized to the fullest advantage. They have, therefore, prepared a scenario based upon the big scenes of the production which they have tilted in a manner calculated to arouse the greatest interest. This trailer may be booked in advance of showing and great expectations are placed in its drawing powers.

In addition to these aids are attractive slides, a unique herald in two colors, and a special edition of a high grade booklet, illustrated, and full of epigrams from the production, which is called Lew Cody's Lexicon of Love.

The second gun in this campaign was in the form of national advertising in various magazines and periodicals. This was carefully planned with the idea of making the star's name a household word throughout the country and creating a demand for "The Beloved Cheater" in such a manner that the exhibitors felt it before the picture was released.

This space is devoted principally to a prize contest that is open to all fans, and exhibitors everywhere may find it advantageous to work in co-operation with this contest.

Seeing the possibilities that lay in the title, "The Beloved Cheater," L. Wolf Gilbert and Edna Williams have seized upon it as the theme of one of their song compositions which they have called "That Beloved Cheater of Mine." It is for sale on all music stands.

Robertson-Cole Looking for Records from the Lew Cody Picture

Max Glucksmann Reports Increased Business

Mr. Jacobo Glucksmann, manager of the New York office of Max Glucksmann, reports a great increase in activities during the year 1919, even when compared with his previous record.

During the last few weeks some very important contracts have been entered into. The rights have been secured on all Pathe pictures for the year 1920. This will be the 16th consecutive year during which the concern of Max Glucksmann has exploited Pathe pictures, and it is interesting to note that the new arrangement covers a greater extent of territory than ever before, namely Argentine, Uraguay, Chile, Peru and Bolivia.

Now, being prepared for shipment, are copies of the three successes produced by the famous Capellani featuring June Caprice and Creighton Hale; namely, "O'Boy," "The Love Cheat," and the "Damsel in Distress." Release will soon be made of the four Olive Thomas successes, "Toton," "Prudence on Broadway," "Love's Prisoner," and "the Follies Girl."

For Chile, Peru, Bolivia and Ecuador the rights have been secured on Mac Sennett's success, "Mickey."

Lull at Universal City Is Over

THE recent lull in activities at Universal City is now at an end, and according to a report from the Universal Film, seven of the bigger producing units have started operations again this week. It is further announced that the comedy, Western and serial companies are continuing work with unabated energy.

Production has started on "The Primrose Path", a drama by Bayard Veiller, author of "Within the Law." Christy Cabanne will direct the photodrama, which will have the featured services of Frank Mayo, with Josephine Hill as his leading woman. Other important players in the cast are Mae Busch, Rudd Christians and Beatrice Burnham. William C. Dowlan has begun work on "Locked Lips" drama, starring Tsuru Aoki, based on Clifford Howard's story, "Blossoms." The Japanese star is supported by Stanhope Wheatcroft, Magda Lane and Jack Abbey.

A strong cast has been selected to support Mary MacLaren in her next production, "The Forged Bridge", work on which has already begun under the supervision of Douglas Gerrard. In the star's support are Thomas Jefferson, Barney Sherry, Dagmar Godowsky, Harold Miller and Frances Raymond. The story is based on "The Sins of the Father" by J. G. Hawks. Erich Von Stroheim, director, promises the early completion of "The Woman in the Plot" on which he has been engaged for the past four months at Universal City. This photodrama is based on "Clothes and Treachery" by the Baroness de Meyer.

A cast is now being selected for James J. Corbett's next Universal feature, "Kentucky Jim", on which production will start some time this week under the guidance of Jack Ford. The star's new vehicle is founded on his former stage success, "Pals" by Edmund Day, author of "The Roundup".

"The Lion Man" and "The Vanishing Dagger", two Universal serials, are proceeding "full steam ahead"! The former, starring Kathleen O'Conner and Jack Perrin, and directed by Al Russell, is now in its fourteenth chapter, while the latter, starring Eddie Polo and supervised by Jacques Jaccard is in its second episode.

Although Tod Browning has already spent almost five months on the production of "The Beautiful Beggar", Universal's forthcoming picture, starring Priscilla Dean, he has wired the New York office it will be four weeks before the final scene has been shot. "The Beautiful Beggar" is based on H. H. Van Loan's picturesque story of Constantinople. "The Virgin of Stamboul", and its principal figures, aside from the title role, are portrayed by Wallace Beery as the sheik; Wheeler Oakman as the Captain of the Black Horse Troop; Edward Burns as the American tourist; E. A. Warren as a Turkish merchant; Clyde Benson as a diplomat; Eugenie Forde as the mother; and Ethel Richie as the favorite of the harem.

"Alias Whispering White", said to be a totally different story of the west by W. C. Tuttle, has been secured by Universal as the next starring vehicle for Harry Carey. In this feature the "Cheyenne Harry" of the screen will have an opportunity not only to display his many talents, but also to demonstrate that he is a capital comedian.

Seven of the Larger Producing Units Resume Work

Big Hampton Pictures for Christmas Week

The W. W. Hodkinson Corporation announces that large first-run houses in Indianapolis, Boston, Seattle and Dayton have selected big current Benj. B. Hampton productions to offset the reduction in patronage that is threatened by the pressure of last-minute Christmas shopping.

In Indianapolis, Bingham and Cohen have selected Stewart Edward White's story, "The Westerners" for Christmas week at the Regent Theatre. In Boston, the Hampton's Zane Grey production, "Desert Gold" will be run at the Waldorf Theatre. The Coliseum in Seattle will also run "Desert Gold" during Christmas week. C. J. Gross, owner of Dayton's big photoplay house, the Columbia, has also hit upon the Zane Grey picture as his selection for the week of the 25th.

Next Triangle Release

"A Gamble in Souls," a Thos. H. Ince production featuring Dorothy Dalton and William Desmond, will be released by Triangle Jan. 25. This is the fourth issue released by Triangle under the new system.

Tudor Art Depicted in Hampton Feature

One of the most beautiful pieces of Tuder architecture on the Coast was used by Director Henry King, of the Jesse D. Hampton Studios, in the making of "Haunting Shadows", the Robertson-Cole Superior Picture, which is based upon "The House of a Thousand Candles", the Meredith Nicholson novel, and which will be a holiday release.

The scene of the story is central Indiana, where, in the midst of a forest, stood the great unfinished castle which the grandfather of John Glenarm, the picture's central character, had built. As the story prescribes that a Tuder castle full of books is necessary, Mr. King for a time was stumped. He didn't think there was anything of that sort this side of England.

Then he discovered a home on an estate in the edge of Pasadena, and obtained permission to use it. On account of the authentic background "Haunting Shadows" will interest the student of art and architecture as well as the picture house patron who goes only for the story.

Military Attaches Will Serve as Advisors

According to reports, ten former military attaches, who were officers in the armies of the countries they represent, are now permanently assigned to Universal City to collaborate with Universal directors when a photodrama with a military theme is being produced. They are to outline to the director the military customs of their country, vouch for the propriety of the various uniforms worn in the productions and act as tactical experts in the scenes requiring actual fighting.

Surrounding Lewis J. Selznick in extending Season's Greetings to the industry are Elsie Janis, Zeena Keefe, Owen Moore, Eugene O'Brien, Elaine Hammerstein and Olive Thomas. They are helping keep Select Pictures on a high plane and in demand

Two Educational Expeditions Out

Affiliation with Interchurch Movement Has Much Significance

ALMOST comprehensive plan for the making of travel films is contained in an announcement issued by Vice-President E. W. Hammons, of the Educational Films Corporation of America.

Contracts have been signed by the Interchurch World Movement, which are to result in the establishment of a permanent Division of Films, affiliated with the Educational Films Corporation of America, for the purpose of securing motion pictures which will acquaint one-half of the world how the other half lives. Little known countries are to be invaded by the camera, and one or more expeditions are to be constantly at work in remote corners of the globe.

Expeditions left New York on Friday and Saturday of last week, the first of which Mr. Hammons has placed under the direction of E. Lloyd Sheldon, the well known writer, together with Rev. A. V. Casselman of the Interchurch Movement, and the second to be directed by Willard Price, editor of *World Outlook* magazine, in co-operation with one of the staff of the Educational Organization.

The first expedition is to make a trip entirely around the world, concentrating in India, Burmah, Java, the Malay States, Thibet, China and Japan, while the second party will work in countries bordering on the Mediterranean Sea. Mr. Sheldon's party expect to return to New York within eight months, but the expedition under Mr. Price will be at work for an indefinite period, and will make temporary headquarters with the Educational Films Company, Ltd., of London.

The Interchurch World Movement, a co-operative plan of Protestant churches, and church agencies for missionary activities both at home and in foreign lands, is an outgrowth of some thirty or more great denominational "forward movements" in the last few years. Notable among those are the Presbyterian New Era Movement and the Methodist Centenary, which held an exposition at Columbus, Ohio, last summer. Dr. Earl S. Taylor is general secretary and executive head of the organization. Mr. H. H. Casselman is the Interchurch executive assigned to the direction of the New Division of Films.

"Pictures are to be secured for two distinct purposes," Mr. Hammons explains, "the primary objective being to supply film from countries where the Interchurch Movement is operating, which practically includes every nook and corner of the world. This subject matter is to be edited for release through the "Educational" exchanges to theatres in every country, as a series of "travel" films under the tentative title "World Outlook on the Screen."

"Other subjects will be constructed for "interested" audiences, as distinguished from the supposedly "disinterested" general public, and these latter films will be released by the Interchurch Movement for use in churches and schools. All subjects are to be built along lines that are unique and original in comparison with present-day offering."

"The usual travel film of today is little more than an animated Baedeker, a guide-book visualized," says Mr. Hammons. "In the new productions, we have devised means whereby a continuous thread of human interest will be a feature of every subject. Mr. Sheldon is planning an interesting story which will make each single-reel an example of entertainment and instruction value."

"The extraordinary opportunities which are at the disposal of these expeditions, can hardly be over-estimated. Representatives of the Interchurch Movement, with long experience and acquaintance in strange lands, will be at hand in every country, and this, in addition to the international connections of the Educational organization, will provide facilities which have never been duplicated."

Billie Burke in a happy moment from her latest Paramount-Artcraft feature, "Wanted, a Husband"

Chester Man Off to Film Nature's Edge

On the fringe of the Antarctic ice fields to the south of Cape Horn lies Elephant Island, where the hot water of a sea-level volcanic crater bubbles beside frigid currents sweeping up from the regions of eternal frost. Richard B. Hoit, a cameraman of the C. L. Chester forces, left New York the other day with the object of photographing this Thermos bottle of nature.

On the way down the cameraman will swing through Tierra del Fuego, the string of glacier-covered islands that receive the buffets of Antarctic currents and protect the Straits of Magellan for the ships of the world.

Mr. Hoit will make his first stop at Valparaiso, on the coast of Chile. From there to the south he will photograph the natural wonders of the Ten Thousand Islands, that lie off the ragged peaks of the Andes.

He anticipates a rough trip, for the wild seas where the Atlantic and Pacific meet to the south of the Horn are feared by the hardiest mariners, who cling to safer passages through the Straits. He expects, however, to obtain many rare and beautiful pictures of strange scenes, which will maintain the high standard of C. L. Chester Productions.

United Starts on Bigger Plane

All Activities Speeded Up; More and Larger Productions Coming

SEVERAL announcements of more than usual importance to the industry at large have just been made by President J. A. Berst, of United Picture Theatres of America, as a result of the meetings of stockholders and directors held during the past week.

The exhibitor-directors of the organization have pledged themselves to make United the biggest in the country.

The great success of the meetings just held and the enthusiastic manner in which all stockholders, directors and officials agreed to work hand in hand to further the interest of the organization of theatres can be taken as a criterion of big things to come.

Output will be increased immediately. In addition to the comedies already being released by United Picture Theatres of America, plans are already in work whereby some twenty-five feature photodramas will be released during the coming year. This will mean an average release of about two features a month, and it is the avowed intention of President Berst and all those associated with him to make these productions a credit to the motion picture industry.

United's scenario department is now at work preparing screen dramas for stars already under contract and selecting stories suitable for other stars that United expects to sign up within a short time.

At the present time, both Dustin Farnum and Florence Reed are working on new productions. Farnum is filming scenes for "Square Shootin' Dan" at the Astra Studios on the Coast, while Miss Reed is posing before the camera at A. J. Bimberg's New York Studio, making scenes for a feature as yet unnamed. In addition to this, the Cuckoo Comedy Company, headed by Bobby Burns and Jobyna Ralston, are busily engaged at the Jacksonville (Florida) Studios of Mark M. Dintenfass, while the famous Cissy Fitzgerald is filming her comedies at the Horsley Studios in Los Angeles.

All of this production activity will be greatly added to within the next few weeks, and it is not only in the producing field that United is going ahead rapidly for its membership is increasing in leaps and bounds.

In December, 1918, theatres served by United numbered 600. In December, 1919, these had increased to 2,943—almost six times the number originally served a year previous. In February, 1919, United served 1,411 theatres; in April, 1919, it was serving 2,195; in July, 1919, the number had reached 2,725, which was still further increased up to December when the total of almost 3,000 had been reached.

This shows the steady growth of the United Picture Theatres, and it is interesting not only because it does this, but also because of the very great increase during the past few months. And all in all, it simply proves that the live wire exhibitor of to-day is quick to take advantage of a proposition that will benefit him and the public, and once he has affiliated himself with such a proposition and knows it to be right, is only too willing and glad to work for it, fight for it, and have a hand in putting it over the top in a big way.

Undersea Film Product of New Methods

A telegraphic conference of the branch exchange managers of the Republic Distributing Corporation on the latest Williamson submarine picture, "Girl of the Sea," in which Betty Hilburn and Chester Barnett are featured, discloses that when Mr. Lewis J. Selznick, Advisory Director of the Republic, purchased this picture for the company he had a live wire proposition. Mr. Williamson in speaking of the "Girl of the Sea" remarked that since making "The Submarine Eye" he has made long strides in advancing the perfection of his machinery for picturizing under sea work, and with his new methods he is able to give to the patrons of motion picture theatres every thrill created in fiction by Jules Verne.

Select Company South

Olive Thomas and members of her company, with Director Alan Crosland and his assistant, William J. Scully, are in New Orleans taking exteriors for Miss Thomas's sixth Selznick picture, "Glorious Youth."

Republic, But Month Old, Obtains Recognition

The Republic Distributing Corporation has obtained recognition for its product even though it is only four weeks old. This recognition came from the Capitol theatre, New York's newest and the world's greatest theatre devoted to motion pictures.

Beginning Sunday, December 28, for one week the attraction at the Capitol will be Marie Doro in "12:10," Herbert Brenon's super feature which is the Republic Distributing Corporation's first release. Unusual importance is attached to the exhibition of this feature in view of the fact that this is the first six-reel picture ever shown in America, made abroad by an American director with an American star and that it will be first seen in the United States in the largest picture theatre in the world.

Maintaining our policy of obtaining the finest and most popular stories on the market for the exhibitor, we have arranged to produce the world celebrated stories of

JACK LONDON

with C. & Shurtleff, Inc.

Starring

MITCHELL LEWIS

The first four will be

SMOKE BELLEW
BURNING DAYLIGHT
DAUGHTER *of the* SNOWS
The STAR ROVER

METRO

PICTURES CORPORATION
EXCLUSIVE DISTRIBUTORS.

THE BEST
THE
PICTURE OF A
THOUSAND THRILLS!
ME
Maxwell Karger
Jury Imperial Pictures
throughout Great Britain. Sir

RELEASED
DECEMBER 15

The FIRST *of the 5 world celebrated* DRURY ~ LANE MELODRAMAS!

OF LUCK!

by Cecil Raleigh and Henry Hamilton

With an all-star cast including KATHRYN ADAMS, JACK HOLT LILIE LESLIE *and* FRED MALATESTA

Adapted by A.S. LeVino. Directed in 6 breath-catching acts by Ray C. Smallwood.

BOOK IT NOW!
Remember
You can't go wrong with a
METRO
picture

TRO
Director General ~
Ltd. Exclusive Distributors
Wm. Jury, Managing Director.

HERE'S 12~CYLINDER DRAMA!

Confession would mean to lose his love ~ Yet she felt he must know ~ How this tragic dilemma of girlhood was met makes this stirring pic~ ture one of the most in~ tense productions ever screened!

SHOULD

Story and Scenario by Finis Fox
Directed in 6 absorbing acts by John E. Ince.

ME

Maxwell Karger

Jury Imperial Pictures throughout Great Britain. Sir

RELEASED
DECEMBER 22d

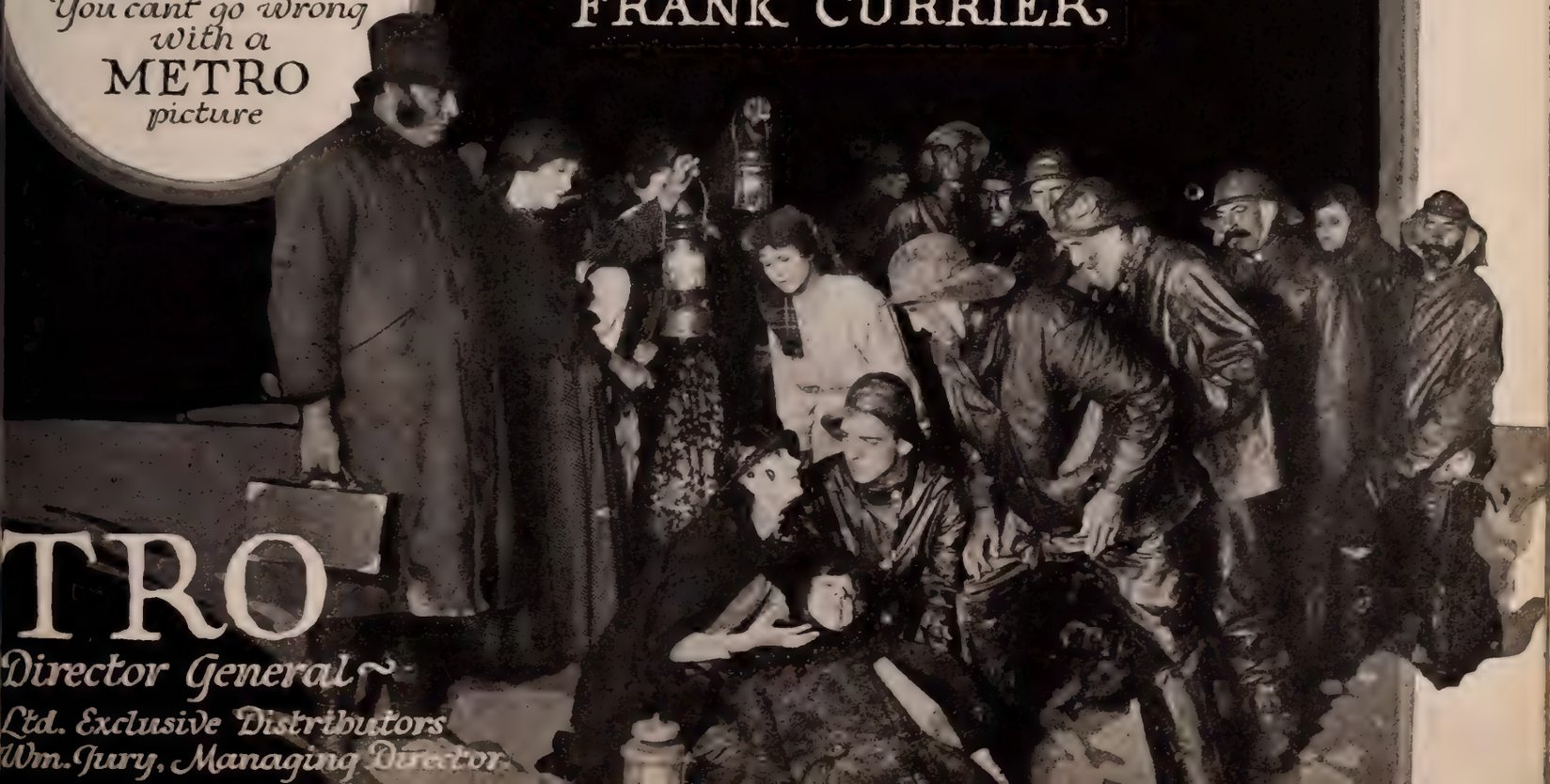
A WOMAN TELL?

featuring

ALICE LAKE

with a supporting cast of exceptional distinction, including JACK MULHALL *and* FRANK CURRIER

BOOK
IT NOW!
Remember
You can't go wrong
with a
METRO
picture



TRO

Director General

Ltd. Exclusive Distributors
Wm. Jury, Managing Director

A romantic drama of great charm, power and surpassing beauty in which this captivating star excels all of her previous screen triumphs.
THE
Directed by Henry Otto in 6 acts of exquisite beauty.
ME
Maxwell Karger
Jury Imperial Pictures
throughout Great Britain. Sir

RELEASED
DECEMBER 29.

BOOK
IT NOW!
Remember
You can't go wrong
with a
METRO
picture

VIOLA DANA *in*

Cohan & Harris' famous Broadway success

WILLOW TREE

Adapted to the screen by June Mathis from the play by J.H. Benrimo & Harrison Rhodes

TRO
irector General
d. Exclusive Distributors
m. Jury, Managing Director.

Should a woman just sew, dust, cook and take care of a family?

This question interests every woman, & is answered in this highly dramatic & appealing story of New York's glittering night life.

As the young butterfly to whom this idea is so repugnant, bewitching May Allison does the best work of her brilliant career.

RELEASED JANUARY 12.

THE

ME

Maxwell Karger

Jury Imperial Pictures throughout Great Britain. Sir

MAY ALLISON

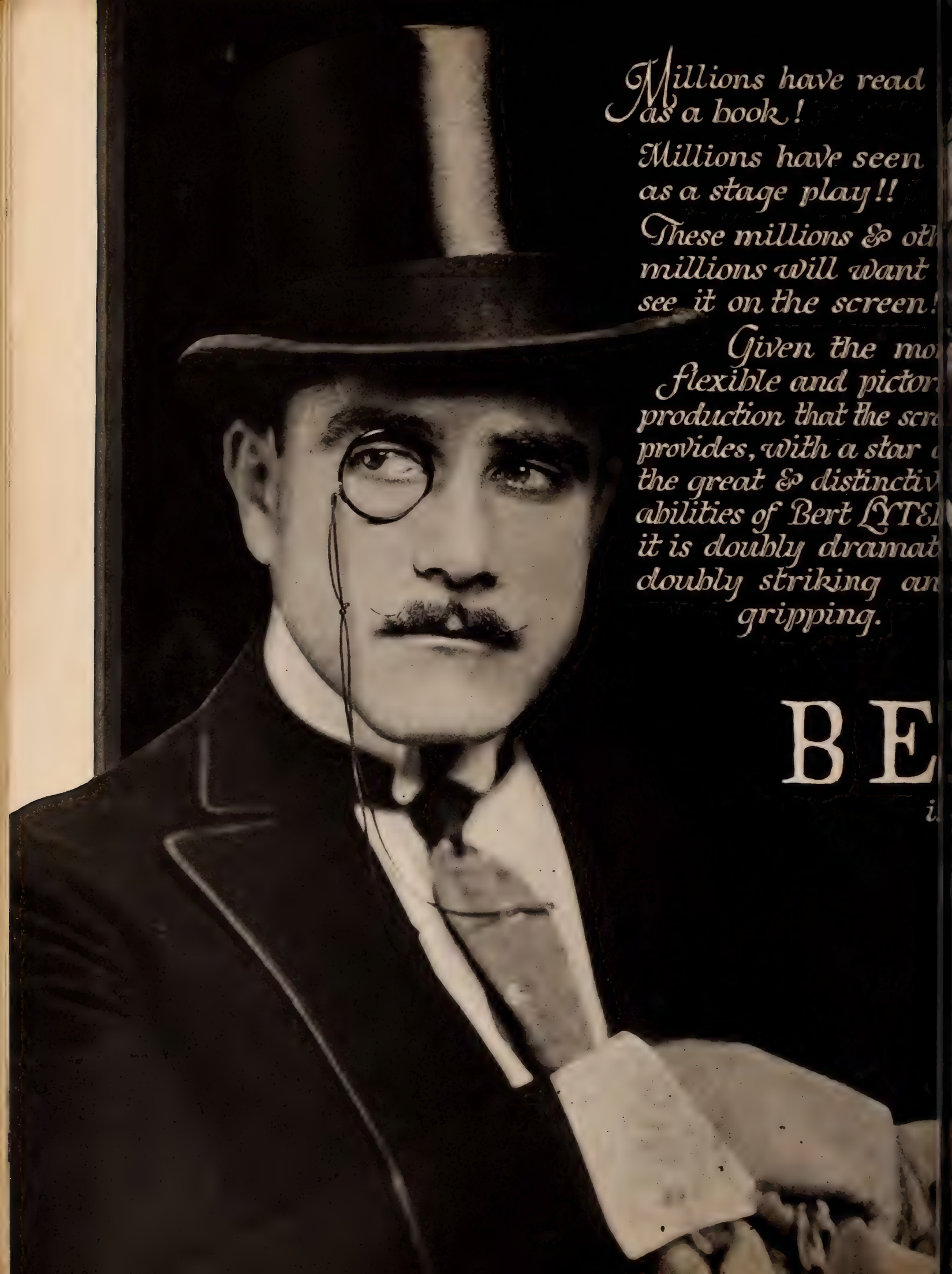
In the screen version of Oliver Morosco's great stage success

WALK-OFFS

by the authors of "Lombardi, Ltd."
Frederic & Fanny Hatton

Adapted by June Mathis and A.P. Younger.
Directed by Herbert Blache.

TRO
Director General
Ltd. Exclusive Distributors
Wm. Jury, Managing Director.


Millions have read
as a book!
Millions have seen
as a stage play!!
These millions & oth
millions will want
see it on the screen!
Given the mo
flexible and pictor
production that the scr
provides, with a star
the great & distinctiv
abilities of Bert LYTE
it is doubly dramat
doubly striking an
gripping.
BE
i

RT LYTELL

Sir GILBERT PARKER'S *masterpiece*

The RIGHT OF WAY

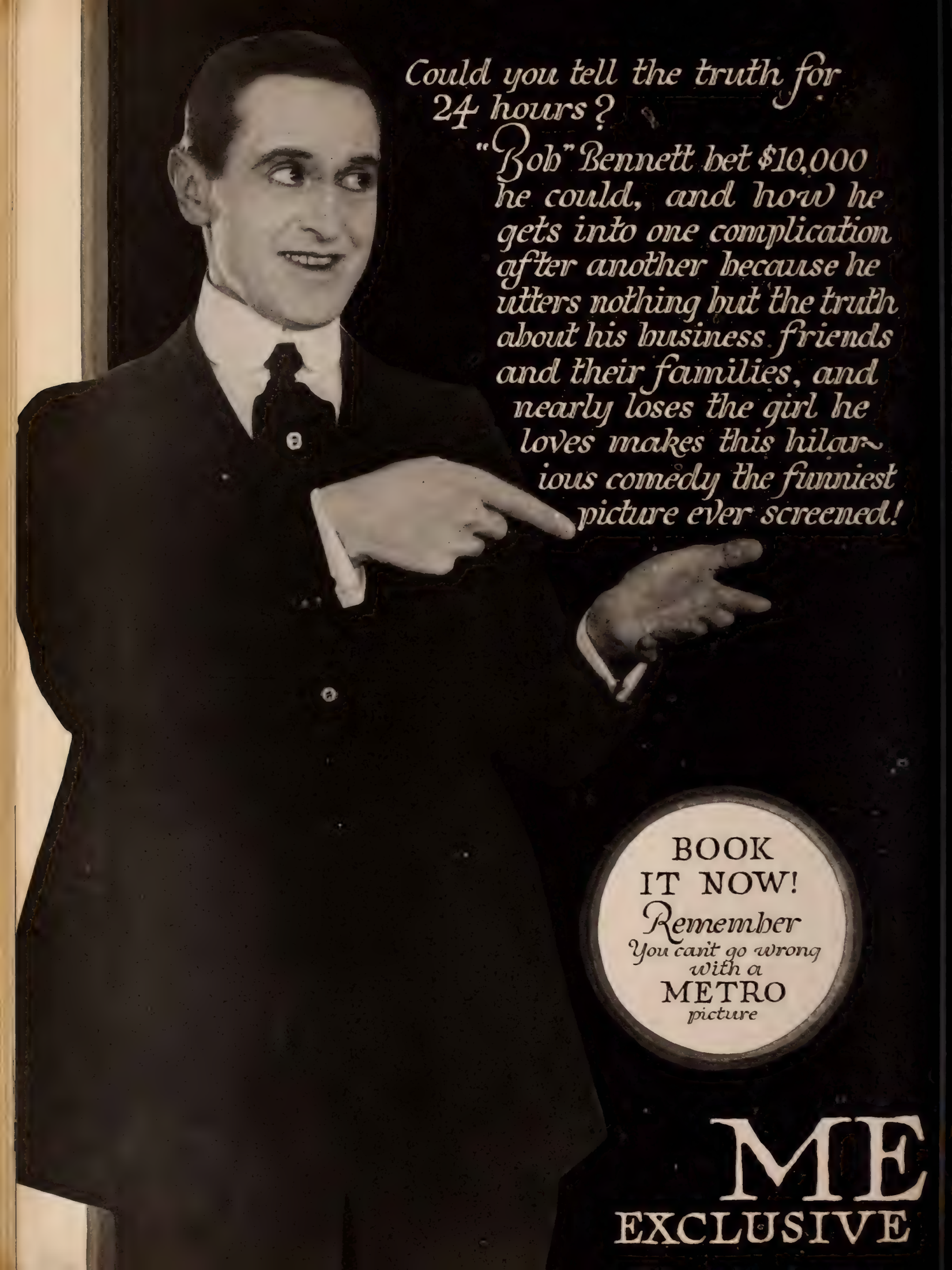
Adapted by June Mathis. Directed by Jack Dillon.

BOOK IT NOW!
Remember
You can't go wrong with a
METRO
picture

METRO

Maxwell Karger Director General

Jury Imperial Pictures Ltd. Exclusive Distributors throughout Great Britain. Sir Wm. Jury, Managing Director.


Could you tell the truth for 24 hours?
"Bob" Bennett bet $10,000 he could, and how he gets into one complication after another because he utters nothing but the truth about his business friends and their families, and nearly loses the girl he loves makes this hilarious comedy the funniest picture ever screened!
BOOK IT NOW!
Remember
You can't go wrong with a METRO picture
ME
EXCLUSIVE

RELEASED
JANUARY
26.

Taylor HOLMES
in
NOTHING *but the* TRUTH

by Frederic S. Isham
Produced by Taylor Holmes Productions, Inc.
Directed by David Kirkland

TRO
DISTRIBUTORS

~TO BE FOLLOWED BY~

FEBRUARY

OLD LADY 31 *by Rachel Crothers*	*Starring* EMMA DUNN
SHORE ACRES *by James A. Herne*	*Featuring* ALICE LAKE
ELIZA COMES TO STAY *by H.V. Esmond*	*Starring* VIOLA DANA
JUDAH *by Henry Arthur Jones*	*Starring* MAY ALLISON

MARCH

ALIAS JIMMY VALENTINE *by Paul Armstrong*	*Starring* BERT LYTELL
THE HOPE ~DRURY LANE *by Cecil Raleigh & Henry Hamilton*	*with an* ALL~STAR CAST
THE HEART OF A CHILD *by Frank Danby (Mrs. Frankau)*	NAZIMOVA *Production*
THE VERY IDEA *by William LeBaron*	*Starring* TAYLOR HOLMES

APRIL

PARLOR, BEDROOM AND BATH *by C.W. Bell*	*Starring* VIOLA DANA
FINE FEATHERS *by Eugene Walters*	*Starring* MAY ALLISON
THE SKYLARK *by William Wallace Cook*	*Starring* BERT LYTELL
BURNING DAYLIGHT *by Jack London*	*Starring* MITCHELL LEWIS

MAY

THE FOUR HORSEMEN OF THE APOCALYPSE *by Vicente Blasco Ibañez*	*with an* ALL~STAR CAST
THE MARRIAGES OF MAYFAIR ~*DRURY LANE* *by Cecil Raleigh & Henry Hamilton*	*with an* ALL~STAR CAST
THE TEMPLE OF DAWN *by J.A.R. Wylie*	*Starring* BERT LYTELL
A DAUGHTER OF THE SNOWS *by Jack London*	*Starring* MITCHELL LEWIS
NOTHING BUT LIES *by Aaron Hoffman*	*Starring* TAYLOR HOLMES

METRO PICTURES CORPORATION
EXCLUSIVE DISTRIBUTORS

Madge Kennedy and Mabel Normand, comediennes, and Geraldine Farrar, dramatist, supply the Xmas smiles for Goldwyn. Samuel Goldwyn appears in the center of the illustration, with Tom Moore at his left and Will Rogers at his right. Pauline Frederick and Jack Pickford are to the left of Miss Farrar

Fight on Screen Ads is Warmer

Sidney Cohen Declares Exhibitor Response is Encouraging

HEARTY response on the part of exhibitors on the steps taken by the Motion Picture Exhibitors League of the State of New York to protect the screen from indiscriminate advertising, is indicated in a statement issued by Sydney S. Cohen, President of the League.

"It is clear to me," said Mr. Cohen, "from both the number and the tone of the letters we are receiving that the exhibitors of America are determined to protect their screen.

"I do not say that all advertising on the screen ought to be tabooed, for it is quite possible to bind up entertainment with just a little advertising, but surely we exhibitors ought to be the sole judges of that. We do not want such reckless advertising as now prevails in some sections of the South where they run as much as a thousand feet of purely advertising film at every performance. That sort of practice may or may not benefit the advertiser, but there is no doubt of its injuring the business of the exhibitor. I have been shown a circular issued by a prominent film company soliciting the business of national advertisers.

"This paragraph, I think, is worth quoting and ought to be read by every motion picture theatre owner in the United States. 'Compare,' says this circular, 'an advertisement in a magazine with your picture made by our company. The reader did not buy it with the express purpose of enjoying your ad, but that is precisely what he does when he pays admission to a theatre to see your ad and other pictures made by this company.' The candor of this language is refreshing to put it mildly. Evidently the rights of the exhibitor in the premises have never been considered at all.

"Another flagrant abuse that this organization was formed to fight is the practice of film companies to offer the exhibitor advertising films under the pretense of patriotism or public welfare work: To be specific, one such film pretending to deal with the necessity of observing the rules of the road contained a most pronounced and lengthy pictorial advertisement of an automobile tire company. These methods are getting worse and worse. Some film companies seem to have no scruples and shrink from no deception or trick in forcing advertising on the screen of the exhibitor. The Screen Protection Committee is preparing a vigorous fight against these unscrupulous methods.

"As an evidence of the wide spread character of this movement for the protection of the screen, I want to call your attention to the men who are in this fight. Among them are:

Motion Picture Exhibitors' League of New York State. Sydney S. Cohen, Pres.; W. H. Linton, Utica, Treas.; S. I. Berman, Sec'y.; Jules Michells, Buffalo, Chairman Executive Board.

Miami Valley Exhibitors' Association. Ohio, Kentucky, West Virginia, Indiana. John Seitert, Pres.; A. W. Kinzler, Treas.

Northwest Exhibitors' Circuit. Washington, Oregon, Montana and Idaho. J. C. Clemmer, Pres. and Treas.; H. B. Wright, Secretary. J. C. Stills, Portland; H. T. Morse, Tacoma; Fred Mercy, Yakima; Frank J. Bailey, Butte; John Rantz, Bremerton; C. F. Hill, Albany, Ore.

Cleveland Motion Picture Exhibitors' Association. H. H. Lustig, Pres.; Sam Bullock, Exec. Sec'y.; W. J. Slimm.

American Exhibitors' Association of Pennsylvania and West Virginia. Fred J. Herrington.

Kansas City Exhibitors' Association of Missouri. A. M. Eisner, William Flynn, Jack H. Roth, B. M. Achtenberg.

Illinois Exhibitors' Alliance. George D. Hopkinson, John H. Frundt, F. W. Hartman, V. R. Langdon, H. Von Meeteren, M. O. Wells, Chicago; Joseph Hoff, Rock Island; D. M. Rubens, Joliet; Charles Lamb, Rockford; W. E. Burford, Aurora.

Michigan Exhibitors' Association. J. C. Ritter, George A. Harrison, Harlen P. Hall, Fred Rumler, John R. Odell, Harry Oppenhein, Peter Jeup.

South Carolina Exhibitors' League. George C. Warner, Pres.

North Carolina Exhibitors' Association. H. B. Varner, Secretary and Treasurer. A. F. Sams.

Los Angeles (California) Theatre Owners' Association. Glenn Harper, Pres.

Colorado Exhibitors' League Association.

Exhibitors' Protective League of Minnesota. North Dakota, South Dakota and Iowa. C. W. Gates, South Dakota, Pres.; W. E. Wemer, Minesota, Sec'y.; S. S. Picker, Michigan, Chairman Executive Board; P. W. Meyers, South Dakota; J. C. Collins, Iowa; A. L. Robarge, Wisconsin; J. E. Gould, Minnesota; J. J. Larkin, Minnesota; S. G. Latta, Minnesota.

Motion picture Exhibitors' Association of Wisconsin. H. J. Stoeger, Pres.; P. Langheinrich, Secretary; E. Langmalk, F. C. Seegart, S. Bauer, W. A. Schoen, A. Dietz.

From statements made at the Temporary Headquarters of the Motion Picture Theatre Owners, it appears that the movement against indiscriminate screen advertising is gaining great headway. The field work of the men who have been sent to get the exhibitors' formal protest against the producer's mortgaging of his screen is especially gratifying in its results. Everywhere they find the same insistence that all industrial and educational films with any advertising admixture be supervised and endorsed by exhibitors before being shown. Several more field men have been sent out this last week. The whole country is being covered thoroughly.

A moment from Tom Moore's latest Goldwyn feature, "The Gay Lord Quex"

Realart Growth Since Birth Is Notable

THE year just closing has been a momentous one for Realart Pictures Corporation, for during the year its career was started.

Realart's records for the half year of its existence is one of which it is proud. Here it is in Tabloid form as presented by Realart:

Three great stars.

Special productions by two of the best known directors and more to be announced soon.

Initial release breaking attendance records, with a box-office pull which is inspiring scores of messages from exhibitors.

Nearly two million dollars in contracts before a single release.

From an executive force of two men and stenographers on June 15, to present personnel of nearly two hundred.

Home Office covering ten thousand square feet of de luxe Fifth Avenue space.

Twenty-one branches in principal cities, giving an exhibition of team work in selling without precedent.

Outlook for 1920? Well, that's mighty promising. There's a great announcement coming very soon about some new tie-ups that will command the earnest attention of all exhibitors.

"Prosperity, Freedom for All"

Hiram Abrams Forecasts Great Things for Coming Year

HIRAM ABRAMS, United Artists Corporation, has issued the following statement on "the big idea for 1920":

There are two outstanding thoughts that impress me most for the coming year, for exhibitors, distributors, and producers; prosperity and freedom.

Prosperity, because independent producers will present many more bigger and better productions.

Prosperity, because independent producers will market their product on an absolute basis of merit, each picture individually and separately.

Prosperity, because no independent producer will sell any of his product at any price unless the exhibitor will be enabled to make a just and equitable profit.

Prosperity, because we are seeing the passing of the old and intolerable conditions that have been the millstone around the exhibitors' neck.

Prosperity, because the traditions and customs, the practices and methods with which exhibitors have been shackled with, have outlived their usefulness and are about to be cast off.

Prosperity, because there will no longer be room for the antiquated and obsolete methods of distribution which have hindered big stars giving the best in their power.

Prosperity, because the industry will hereafter be run on a basis that means absolute and complete independence for the exhibitor, the producer, the star, in fact the whole industry.

Prosperity, because the sun has set on the days of the program system, that relic of filmdom's dark ages, and its modern substitute, the star series.

Prosperity, because the exhibitor will no longer be compelled to purchase and exhibit the weaker productions so as to be enabled to show the bigger and better pictures.

Prosperity, because the exhibitors will be enabled to run their own affairs in their own way, free from any dictations from those whose business should be to serve them.

Prosperity, because of the large number of independent productions that will be on the market to enable the exhibitor to give his clientele only the best at all times.

Prosperity, because there are coming independent productions of undreamed-of magnitude.

Prosperity, because the dawn of a new era is at hand, which era radiates prosperity, bespeaks prosperity, breathes prosperity.

Freedom, because the exhibitor has had enough of slavery.

Freedom, because the exhibitor has at last realized that there is no reason for him to be a slave to programs, star series, or any of the obsolete methods that have been perpetrated upon him.

Freedom, because they have realized that there is no reason for them to sell an interest in their theatres to monopoly-interests, while the best films in the market are being made by independent producers.

Freedom, because the exhibitor has come to the realization that he cannot be profited an iota by signing long term and exclusive contracts.

Freedom, because it is to the exhibitor's advantage to run his own business in his own way, free from the Simon Legree methods of monopoly interests.

Freedom, because the true exhibitor, the true producer and the true distributor wants the industry to progress and not retrogress.

Freedom, because he wants to be free, to be enabled to enjoy the free things of life, the independence of his country, his home and his business.

Truly, the coming year will bring forth both these things in fullest measure, prosperity and freedom.

Four Hall Releases

Frank G. Hall, president of Hallmark Pictures Corporation, announces four new productions for the New Year, three of which productions "High Speed" to be released January 17th; "Chains of Evidence"—January 21st and "A Veiled Marriage"—February 14th are Hallmark productions, releasing on the Famous Directors' Series. The fourth, "Carmen of the North," to be released February 28th, is British American Pictures Finance Corporation's picture, releasing through Hallmark.

"Yankee Doodle" Booking Without the Girls

After establishing a record which will be remembered for some time in the motion picture industry, the Sol Lesser Exchange announces that beginning with the new year, they will book "Yankee Doodle in Berlin," the Mack Sennett travesty without the personal appearance of the Mack Sennett Bathing Girls.

In this Metro group, which has many good reasons just now for Yuletide cheer, are Richard A. Rowland, president; Viola Dana, the dainty star; May Allison, the winsome star; Taylor Holmes, the fun maker; Bert Lytell, the talented; Alice Lake, coming favorite, and Mitchell Lewis

A panel of Pioneer factors: On left, M. H. Hoffman, Gen'l Mgr. of the Pioneer Film. Center—A scene from "The Hidden Code." On right, Grace Davison, star of the Pioneer attraction, "The Hidden Code"

Zena Keefe Promoted to Stardom

It is not often that an actress is asked to make good twice before her name is put in electric lights, but that is what happened to Zena Keefe, Lewis J. Selznick's new star, when she signed a contract to appear in pictures for the Selznick enterprises—and she has succeeded.

When Zena Keefe was engaged by Myron Selznick, he told her he would not star her at once.

"In one year," said Mr. Selznick, "if you have made good, I will star you."

Miss Keefe smiled, accepted the terms, and went to work.

The first of last week, Miss Keefe began work as a star at the Selznick Fort Lee studio in Sophie Irene Loeb's big drama, "The Woman God Sent." Larry Trimble is directing the picture.

"Checkers" in Alaska at Two Dollars Top

"Checkers" has scored emphatically on another "Great White Way." While its Broadway success was big, its success in Alaska is said to have established a new record for that far-away territory. Playing at R. A. Thorne's theatre in Fairbanks, the William Fox production established a record for continuous runs in Alaska, and also for admission prices. Two dollars was charged for the showing of "Checkers" and it ran for an entire week, with daily matinees.

Release Dates Shifted

A change in the releasing dates of Mack Sennett-Keystone comedies is announced by Triangle. "A Lunch Room Romance," a one-reel comedy, will be released on Jan. 4 and "Only a Farmer's Daughter," a two-reel Mack Sennett-Keystone, will be released Jan. 11.

"A Lunch Room Romance" features Mabel Normand, Roscoe Arbuckle and Ford Sterling. Louise Fazenda and Charles Murray are the stars of "Only a Farmer's Daughter."

Japanese Star's Best Effort

Hayakawa Believes "The Tong Man" Is Greatest Picture He Has Appeared In

"THE TONG MAN," heralded by motion picture critics as probably the greatest Sessue Hayakawa starring vehicle yet produced, is going like wild fire, according to reports received at the home office of Robertson-Cole. Although this picture was given to the trade two weeks ago, more prints were made necessary by the volume of first run business on this great Chinese melodrama.

A pre-showing of this latest Robertson-Cole release at Loew's New York theatre satisfied the producing company that the critics were right when they acclaimed "The Tong Man" one of the best pictures of the year. So great were the previews of the critics that Robertson-Cole inaugurated a separate advertising and publicity campaign, using their views as a basis.

Every Robertson-Cole Exchange has successfully conducted a special campaign to put this picture over and from the number of bookings already received, all previous Hayakawa records will go by the boards in this latest release. Robertson-Cole records show that more first-run houses than in the past grabbed this great picture, and in many instances so great was the attendance that the picture was held over for several days.

"I am honest in my belief when I say that 'The Tong Man' is the best picture I have ever starred in. The story is truly dramatic and the settings and locals are in keeping with the Chinese touch. I agree with Clyde C. Westover, the author, that the film is in direct keeping with the tense moments of 'The Dragon's Daughter,' the book which was adopted for the screen by Richard Schayer, one of the best known experts on Chinese customs."

The above was the report sent to Robertson-Cole at the preview of "The Tong Man" at the Haworth Studios in California. William Worthington directed the latest Hayakawa success.

Tony Moreno in a New Serial

"Smashing Barriers" Will be Followed by Big New Vitagraph Chapter Picture

THE fifteenth and final chapter of "Smashing Barriers," the Vitagraph serial with William Duncan as the star, has just been released and now the general public will have an opportunity to see the next Vitagraph to-be-continued feature, "The Invisible Hand," with Antonio Moreno as star. During the fifteen weeks that "Smashing Barriers" has been shown, one chapter a week, unsolicited letters have reached Vitagraph it is said, not alone from exhibitors, but from pleased "fans" as well, praising the picture and declaring that it is by all means the best serial yet produced. New bookings continue to pour in for the serial and from present indications it will be months before this play by Albert E. Smith and Cyrus Townsend Brady has completed its initial run.

Those who have had a private showing of the first few chapters of the new Antonio Moreno serial, "The Invisible Hand," are confident that it will surpass even "Smashing Barriers" in popularity. It is also the work of Messrs. Smith and Brady. It starts right off with an innovation, giving three reels in the first chapter instead of the customary two, and thus firmly implants the plot of the story "right off the reel." They have taken the Secret Service, with all its ramifications, as the basis of their plot. The hero is the most clever man in the service. He sets his wits against those of a band of notorious crooks.

Screen Ad Evil Hit by Universal

Certain producing companies which manufacture and distribute one reel educational and topical films, according to Hal Hodes, editor of The New Screen Magazine, distributed by Universal, are boasting that they are reaping a harvest from national advertisers who pay big prices for having their products advertised in pictures.

This is not the policy of the Screen Magazine he says, and adds:

"It is unfair to the exhibitor to rent him a picture for which the producer has already been well paid by the advertiser," Mr. Hodes argues: "I consider it very poor business judgment on the part of producers to work camouflage on the exhibitor and the public, for sooner or later they will find out that both are being trimmed. If the public discovers that its favorite theatres are showing pictures which contain thinly disguised advertising propaganda, the next logical step will be the shunning of that theatre."

Alexander Film Corp. in New Offices

The newly formed Alexander Film Corporation, of which William Alexander is President, have taken over the fourth floor of the Leavitt building, 126 W. 46th St., New York City, now being occupied by the Fox Film Corporation, the latter moving to their own building sometime in January. Part of this floor will be used by the Alexander Company for exchange purposes, taking in the Metropolitan district. They will release five specials in February.

W. H. Feature a Hit

W. H. Productions Co. report that their six-reel feature, "The Lost Battalion" now being released on the State Rights market, and which is being handled in the New York state territory by Gardiner Syndicate, is meeting with phenomenal success during its one week engagement at the Van Curler Opera House in Schenectady.

This Universal constellation contains, besides Carl Laemmle, president, Marie Walcamp, Dorothy Phillips, James Corbett, Priscilla Dean, Harry Carey, Robert Anderson, Tsuri Aoki, Eddie Polo, Monroe Salisbury and Mary MacLaren. Universal at this Christmas time is undergoing a season of unusual prosperity

A Year of Selznick Progression

Interests Expanded and New Ones Acquired He Shows in Message

SUMMARIZING the accomplishments of the past year and listing the plans of his various interests for the coming twelve months, Lewis J. Selznick has addressed a statement to the exhibitors of the country. Following holiday greetings to all, he writes:

"The year 1919 is rapidly drawing to a close. It behooves all men to strike a balance and set down in recapitualation in their activities for the past year. To summarize the history of their labors during this period so that what mistakes have been made shall not occur again. 'By your works ye shall be known.' This is to the great army of exhibitor scattered hither and yon, who are the bone and sinew of the industry means—how have you kept your promises made to us so that we in turn may know just how much can be placed on what you tell us in the future?

"Our productions and policies must have had your support as evidenced by the fact that the Selznick Pictures Corporation has accomplished tremendous things during the year of 1919. A brief resume of what we have done during the past twelve months should make it easy for you to visualize what we will do in the months to come. To prepare for the production of pictures of even a higher degree of box-office values, ground has been broken for the largest and most fully equipped cinema studio in the world. New stars have been added to the Selznick roster who have forged to the very foremost ranks among the great artists of the screen. The business and exploitation forces have been doubled. Keen, alert showmen of experience and reputation have materially assisted the exhibitors throughout the country in securing the maximum of patronage for their theatres through the exploitation of Selznick Pictures.

"A national advertising campaign has been started not only covering the important newspapers of United States, but such magazines having tremendous circulation and influence as the Saturday Evening Post, Ladies Home Journal, Pictorial Review, McClure's Magazine, Country Gentleman, Blue Book, Red Book, Green Book, Photoplay Magazine, Motion Picture Magazine, Pictureplay Home Sector, and the American Legion Weekly. In addition to these ad news of publicity, the concentrated drive was made on every newspaper in the United States conducting a motion picture department.

"I extended my own personal activities in the distribution and releasing of pictures during 1919 by forming with Mr. Briton N. Busch, the Republic Distributing Corporation. The Republic Distributing Corporation will distribute Prizma Natural Color Pictures, Kinograms, and features bought from indepndent producers.

"I also formed a partnership with L. Lawrence Weber, this organization to be known as Weber Productions, Inc. Mr. Weber, one of the leading theatre managers of America, is no newcomer to the motion picture field as he introduced Petrova to the screen.

"The National Pictures Theatres, Inc., was also born during 1919 for the purpose of taking the exhibitors of the country into a sustain cooperative partnership with me whereby we are enabled to get together on a profit sharing basis.

"National Picture Theatres, Inc., has met with the endorsement of a huge multitude who have so far signified in no uncertain terms their interest in this enterprise that is theirs' and mine. Firmly believing that there should be cooperation between capital and labor and that labor has certain claims that should be recognized on the same principle, I feel that exhibitors should participate in the profits growing out of the success of productions and their distribution.

"I could not alone, single handed been of service in making your theatres a success. It was your expressions of good wishes made in material form that enabled me to do as much as I have and given me the opportunty to do even more."

Aquatic Venus to Have Her Own Company

Annette Kellermann and her perfect figure have left the legitimate stage and will again be seen in silent drama. She has closed a contract to appear in a series of pictures to be presented by Sol Lesser, well known shadow impressario.

Miss Kellermann will head her own organization, and have full charge of production, including the selection of director, story, and players. It is the intention to make the first Kellermann production even more elaborate than her previous efforts, "The Daughter of The Gods" and "Neptune's Daughter." Mr. Lesser states that the initial production will not cost in excess of $600,000.00. Several months are to be required in staging the play. While the title of the first production is withheld for the time being, it was learned however that a number of scenes will be laid in the Hawaiian Islands. Others will be staged in San Francisco. There is a possibility that the company may go to Australia and New Zealand for some of the locations.

Kleine to Reach All with "Deliverance"

A Christmas present lovers of moving pictures will receive this year in George Kleine's presentation of the famous blind and deaf Helen Keller in the remarkable photo story of her life, entitled "Deliverance." Fully twenty-five companies will be launched by Christmas time and Mr. Kleine has decided to offer it as a popular priced attraction so that every man, woman and child in America can afford to see this picture of "the miracle woman," so often called "the eighth wonder of the world." "Deliverance" is entertained pure and simple with a lot of humorous and human situations as well as some exquisitely beautiful scenes.

Neilan to Guarantee His Output

Sufficient Time to Assure Quality in Productions His Aim

MARSHALL NEILAN, who recently formed his own independent producing organization and who has figured prominently in producer-amalgamation stories during the past few months, last week reviewed his plans for the coming year at his studio in Los Angeles.

"During the year now drawing to a close," said Mr. Neilan, "I have perfected arrangements which clearly indicate that the coming season will be the most important for me since I became affiliated with the industry some nine years ago.

"In 1920 I hope to realize the ambitions and ideals in motion picture production which I have held for a long time. In the formation of Marshall Neilan Productions I attain the basic principles for the fulfillment of these ambitions and for the first time in my career as a director, I will be able to produce pictures as I feel they should be produced.

"The output of my organization cannot at this time be scheduled. Under my plan to make good pictures regardless of any set quantity, such a thing as a detailed release schedule for my year's product is out of the question. I may make eight pictures and I may make two, it all depends upon the results I attain in my work. When one picture is finished, which means it has come up to certain standards, I will start the next and not before. I can state, however, that my pictures will be good attractions both in an artistic way and from the standpoint of the box-office. This is not said with any feeling of egotism. It merely means that I will not release a production unless it reaches a standard at least on par with my best efforts of the past. If it takes me six months to make a good picture, I will be satisfied at the end of that time, that the quality of my production warrants this effort. After all, the returns on one big success, are greater than those on two or three poor ones. So the time consumed in making these poor ones might better be used in carefully putting on one good one.

"I do not guarantee for the coming year, a string of productions and urge the exhibitor to depend upon my product as 'the backbone for his year's business.' Marshall Neilan Productions is one organization that carries out in spirit and to the letter the phrase which so many organizations would like to, but because of overhead, cannot live up to, namely, fewer and better pictures. I will not permit my productions to be sold in a group for I cannot say how the quality of my third release will compare with that of my first. My pictures are booked individually and upon the merit of each will depend the returns. Each picture is handled as a separate institution and each film will stand or fall on its own merit.

"I believe in offering a production on its merits as a production and not for its publicity possibilities. A good production, even if it present a story never heard of, will compel profits. Whereas, past performances have proven, a famous story that is of questionable motion picture value, is a risky investment.

"In keeping with this idea I will not attempt to present films written around stars. First comes the story and then I will obtain the best talent possible to portray my story. This is the only real way of getting the best out of a production.

"During the coming year the producer will occupy a position of strength never before approached. Radical steps will be taken to get his product to the exhibitor without the overhead with which he is now charged for the privilege. The exhibitor and producer will undoubtedly get closer together during the next twelve months than ever before.

"There are various other plans which I have in mind at present which however, are not ready for publication at this time. The coming year will see a general upheaval in the industry which will smash old traditions and systems. Regardless of what happens, quality of production will always reign."

Transfer of Interest in Local Combine

Max Edelhertz of the theatre combination which owns the Hamilton and Oriole in Brooklyn and the Metropolis, Colonial and Wonderland in Manhattan announces that his brother, Bernard Edelhertz has purchased the interest of S. Lazarus. Mr. Lazarus according to the report, no longer has any interest in the combination; either in a financial or managerial way.

Mitchell Lewis is star in "The Last of His People," a Select production

These Famous Players-Laskyites extend Holiday Greetings. Top row—Thomas Meighan, Irene Castle, Adolph Zukor, William S. Hart, Ethel Clayton. Second row—Bryant Washburn, Violet Heming, "Fatty" Arbuckle, Marguerite Clark. Third row—Houdini, Dorothy Gish, Lionel Barrymore, Billie Burke. Fourth row—Ernest Truex, Elsie Ferguson (large cut), Jesse L. Lasky, Mae Murray, Syd. Chaplin. Bottom row—Wallace Reid, Robert Warwick, Mr. and Mrs. Carter De Haven, John Barrymore, Al. St. John

Exhibitors Publicize New Drama

Word of Mouth Boosts Spread Word on New Read Production

WORD of mouth advertising, according to the Hodkinson offices, has outstripped producer exploitation in the case of J. Parker Read's special production starring Louise Glaum, "The Lone Wolf's Daughter," by Louis Joseph Vance.

For a period of two weeks there was just one positive print of this production available for exhibitor screenings, this being while the duplication of printing was in work in the California laboratories. With the exception of thirty invited exhibitors in Chicago who saw this print one morning while the print broke its journey to New York, not another exhibitor has seen Miss Glaum in this, her latest work for the screen.

And, despite this, according to the Hodkinson statement, the word of mouth praise and discussion of "The Lone Wolf's Daughter" that spread outward in increasing circles from Chicago has caused more than a hundred of the country's biggest exhibitors during the interval of waiting for prints to reach the Hodkinson offices to telegraph the Hodkinson New York home office asking whether the home office print had been received, and whether it could be shipped to this or that big first run to give him an advance screening, with the promise that he would hold open an immediate playing week for the production based on what he had heard about it. To do this was manifestly impossible, but the situation was saved by the prompt arrival of the branch prints in all offices and a resultant series of bookings from the bigger exhibitor groups in the

"The Lone Wolf's Daughter" was booked by exhibitors for such quick playing dates that, it is said, they did not even assure themselves whether the lithographs and accessories would be available in their city for the dates they set. One of the biggest of Middle Western exhibitors brushed this aside by saying he would make his own accessories if necessary from stills, and promptly wired the Hodkinson home offices for a batch of stills to come to him by special delivery. Recognizing the apparent bigness of the production and the urgency of having it introduced to the public with its complete line of unusual accessories, the Hodkinson organization at once caused such premature play dates to be canceled in justice to the picture and the exhibitors seeking to play it.

J. Parker Read, Jr., says the Hodkinson offices have set a hard-to-equal standard of production in this drama that begins amid the grandeur and splendors of Buckingham Palace, takes in the French quarter of Soho in London and plunges its spectators into the depths of mysterious Limehouse and its Chinatown environment with hundreds of Chinese engaged for these scenes.

Louise Glaum, in California and already well underway with her next big production, has enjoyed the unusual experience of receiving letters and telegrams from thirty Hodkinson representatives, the tenor of which messages is: "Watch us establish new records for our offices with 'The Lone Wolf's Daughter.'"

A moment from Universal's production, "The Triflers"

Long Runs on Triangle Re-issues the Rule

Reports from the Triangle exchanges show that first run houses throughout the country are booking for long runs or extra days Triangle recreated releases. These productions, according to the reports, are meeting with instant favor with wide-awake exhibitors, due to the features containing as a rule several stars of recognized box-office value.

"The Flame of the Yukon," a Thos. H. Ince production featuring Dorothy Dalton, the first of the recreated issues being released by Triangle, is receiving first run bookings and longer runs in many of the best houses from coast to coast. Moreover, many of the theatres are working it on percentage and it is proving a rich harvest for their owners. The Liberty theatre, Duluth, and Regent of St. Paul, each ran the picture a full week on percentage, and percentage runs were also given to the Dorothy Dalton feature by many houses with great success.

Mary Miles Minter Wins Praise

Fred Miller Opens Big New Theatre with Realart Star

FRED MILLER picked Mary Miles Minter in "Anne of Green Gables" to open his New Miller theatre on November 29 after extensive alterations on the theatre had been completed. According to Mr. Miller's report, his expectations for a successful inaugural of the rebuilt picture palace were exceeded. Similar reports of box-office successes are said to have come to Realart from A. G. Talbott, Managing Director of the America theatre, Denver, and from D. W. Maurice of Lafayette, Ind.

Mr. Miller in presenting Miss Minter for the initial presentation at his big theatre gave her production an unusual amount of advance advertising. Billboards throughout the city were papered with "Anne of Green Gables" and Mr. Miller spent a considerable amount in the newspapers.

The result of his efforts is best expressed in his telegram sent to Realart. The message follows:

"Opened my new house with 'Anne of Green Gables' to-day. Business far exceeded expectations, lines extending block each way. Crowds unable to secure admission. People spoke glowingly, congratulating me on this exceptional Realart production. Am particularly elated was fortunate to secure Realart star releases. Mary Miles Minter wonderful. Fred Miller, Miller's New Theatre."

Following the success of "Anne of Green Gables" at the New Miller, the picture was shown in San Francisco and Oakland in conjunction with elaborately exploited personal appearances of the star. San Francisco newspapers, it is stated, opened their columns to the visitor, and on the day before the opening of the picture and prior to Miss Minter's arrival, there had already been printed twelve photographs in five newspapers and a corresponding amount of press matter.

Following her arrival in San Francisco, Miss Minter made a personal appearance at the Turner and Dahnken theatres in Oakland, where her photoplay, "Anne of Green Gables," has been packing the house, according to Manager Perry.

Next day the Realart star was ushered into San Francisco again by the newspaper reports of her activities the previous day in Oakland. Miss Minter's presence in the city and the news of her personal appearance at the Tivoli are reported to have resulted in large patronage at the theatre, according to Mr. Dahnken's report, which follows:

"Despite unfavorable weather Mary Miles Minter in 'Anne of Green Gables' proved excellent drawing card at Tivoli. Wednesday we had constant line-up block long at box-office though it was pouring rain. Consider this remarkable tribute to your little star and her initial Realart production. Congratulations."

Realart officials were equally enthusiastic over the reports which came from Denver and Lafayette. A. G. Talbott, Managing Director of the America theatre, Denver, wired:

"Mary Miles Minter in 'Anne of Green Gables' closed a week's run yesterday. Each day's receipts after Monday larger than on the preceding day. Congratulations."

From D. W. Maurice of Lafayette the following wire was received:

"'Anne of Green Gables' best in years. Mary Miles Minter a dream. Capacity business against Pickford and Fairbanks. When will next Minter be ready. I am strong for Realart if this is sample of your coming pictures."

Violet Heming who plays the role of "Everywoman" in the Paramount-Artcraft production of that name

Special Process to Fore in F. P. Lasky Film

When "Why Change Your Wife?" the latest of the Cecil B. De Mille special productions, reaches the screen the public will be given an opportunity to witness some color work which is said to mark another step forward in the artistic and technical advance of the motion picture.

"Why Change Your Wife?" is in no sense a natural-color production nor does colored photography figure in it. But some unusually beautiful night scenes have been glorified by the addition of hints of color.

The process involved is the special property of the Famous Players- Lasky Corporation.

Eugene O'Brien finished his fourth Selznick picture last week. Its title is "His Wife's Money." Mr. O'Brien's fifth picture has not been selected.

Keenan Lends Personal Aid to Exploitation

Pathe states that Frank Keenan takes an active part in the exploitation of his vehicles. As an instance of the star's interest in publicizing his pictures, Pathe cites a letter which was recently written by Mr. Keenan and addressed to clubs, labor unions, K. of C. councils, universities, and school-superintendents throughout the country. This circular-epistle, couched in language of a most personal tone, called attention to his Pathe release, "Brothers Divided," and expressed his intention of keeping in intimate personal contact with the exhibitors of the country in the exploitation of his pictures.

United Soon Releases "Eternal Mother"

Florence Reed in "The Eternal Mother" will shortly be released by United Picture Theatres of America, President J. A. Berst announces.

The feature was produced by Tribune Productions Incorporated under the direction of Will S. Davis and is from an original story specially written for Miss Reed.

Harry Garson presents

HOUSE PETERS

The Star of a Thousand Emotions in

"SILK HUSBANDS and CALICO WIVES"

A Dynamic Drama of Domestic Differences
A new type of Photoplay that towers head and shoulders above the present day multiple reel Feature Productions
- in Box Office Power - Class - and de Luxe Entertainment

Distributed ... by

EQUITY PICTURES CORPORATION

H.K. Somborn, President — J.I. Schnitzer, Treasurer

AEOLIAN HALL ... NEW YORK

HARRY GARSON presents

CLARA KIMBALL YOUNG

In her coming big
EQUITY PRODUCTION
"The FORBIDDEN WOMAN"

Filmed from the famous book
by LENORE J. COFFEE

A sumptuous play revealing the secrets of a famous Parisian Opera Star at the height of her brilliance

EQUITY PICTURES

E.K. Sombern, President — J.J. Schlaifer, Treasurer

AEOLIAN HALL ··· NEW YORK

ESTABLISHING the most sensational series of receipts and Box Office records in the history of the industry in hundreds of theatres and giving the public the finest character of entertainment seen in years . . . the film version of the stage play that has charmed millions. . . .

Clara Kimball Young

IN

"EYES *of* YOUTH"

Presented by HARRY GARSON
Directed by ALBERT PARKER

"Broke every existing record ever held by this house with Clara Kimball Young in 'Eyes Of Youth' . . . Opening day amazed us . . . Congratulations . . . give us more of these box office winning productions. . . ."—J. N. Ginns, Queen Theatre, Wilmington, Del.

* * *

SAN FRANCISCO—"Eyes of Youth" enthralling....Second week opened with capacity houses. ...What more can we say?—Imperial Theatre.

* * *

CHICAGO, Ill.—"Eyes of Youth" near stampede. . . . Playhouse records broken in spite of 50 per cent. advanced prices. . . . Theatre compelled to close its doors. . . . Crowds massed one solid block from theatre.—Playhouse.

* * *

READING, Pa.—Congratulations on your wonderful picture, "Eyes of Youth" . . . one of most wonderful productions I ever saw.—John H. Cook.

LOS ANGELES, Cal—"Eyes of Youth" sensational success . . . done largest business history of Kinema on paid admissions and cash receipts.—George Dumond, Tally's Kinema.

* * *

CHICAGO, Nov. 5th—"Eyes of Youth" most amazing production. ... Cast best we ever saw. Miss Young far superior to anything she has ever done. ... Congratulations.—Greater Stars Production Co.

* * *

READING, Pa., Dec. 2nd—"Congratulations on your wonderful production 'Eyes of Youth.' . . . Capacity business. Highest praise from patrons. . . ."—Carr & Shad, Inc.

* * *

YORK, Pa.—"Audiences greatly pleased with 'Eyes of Youth' . . . bad weather, yet pulled big . . . will go over big all week."—Hippodrome.

EQUITY PICTURES CORPORATION

H K Somborn, President — J J Schnitzer, Treasurer

AEOLIAN HALL ··· NEW YORK

Playing Engagements Now Being Arranged Through All Equity Franchise Holders In All The Principal Cities Of The United States

Harvey May Head Company

Organization to Produce Short Reel Subjects Only Is Rumored Projected

JOHN JOSEPH HARVEY, director and producer, who is responsible for the production of the Ernest Truex Comedies, is reported to be negotiating with a group of prominent film folk who are about to launch a new film distributing organization to be exclusively devoted to the exploitation of short-reel subjects. The consummation of the plans and the actual inception of the organization, it is said, are being held in abeyance until the reported information that the Famous Players-Lasky Corporation and others of the larger distributing mediums, will, upon the completion of their present contracts with comedy and other short-reel producers, discontinue releasing one and two-reeled subjects—is confirmed.

Definite information as to who the individuals sponsoring the contemplated organization, are, is not available at this time, although they are known to have been active operators in the state-right field and understood to be in a substantial position to finance the venture. In a general way, the plan is to take over, or contract with an independent exchange in each of the major cities, which exchange will handle only one and two-reel product. In all probability each of these offices will be known as The Comedy Exchange.

The report further indicates, that the promoters are in a position to, and already do control a number of known brands of short-reel productions, and it is not unlikely that Mr. Harvey, who produced the Briggs Comedies—which prior to the expiration of their releasing contract, were released through F. P. L.; and who also produced the Truex Comedies, which have since been suspended on account of Mr. Truex's acceptance of a role in a new place which opens this week in Stamford, Conn.—will either contract to produce two-reel comedies for the new organization, or to acquire the product of other short-reel producers for release by them, or both.

Doug's mug acquiring some embellishments in "When the Clouds Roll By"

Lasky Studio Six Years Old

From Small Beginning Western Plant Has Developed to Great Proportions

AS an example of the consistent growth of the Famous Players-Lasky Corporation west coast studio in Hollywood, it is interesting to recall that it was just six years ago December 6, that Cecil B. De Mille and Fred Kley, (the latter now studio manager) left New York for Hollywood, California, to start the Jesse L. Lasky Feature Play Company studio. The organization had been perfected in New York with Mr. Lasky, who came west shortly afterward.

The studio then consisted, when actually in existence, of one building which contained beside the executive offices, the carpenter shop, dressing rooms, scene painters' dock and property room. There was a stage measuring 22 x 35 feet.

The present Director General, Cecil B. De Mille, with Mr. Kley, arrived in Los Angeles December 11th. On December 29th the first scene was shot for the first Lasky production, "The Squaw Man." Only recently Mr. De Mille again produced this picture and comparisons between the two evidenced the growth of the industry in the matter of detail and investiture.

Several months later, William De Mille, brother of C. B. De Mille, arrived to do scenario work. He had a small office built and was afterward transferred from one new structure to another until the present scenario row was constructed and his picturesque office and study built.

To-day the studio covers two square blocks; it represents an investment in buildings, land and equipment of probably more than a million and a half of dollars. In addition there is the Morosco studio on Occidental boulevard.

The Lasky studio is devoted to Paramount-Artcraft pictures with eight or nine companies working and a vast force of people employed. Thus does time bring changes in this fifth largest industry.

Many Aids on "Eve in Exile"

American Special Has Attractive Line of Posters; Practical Suggestions Too

POSTERS that show exceptionally skillful designing with an eye to the demands of exhibitors and the psychology of picturegoers, are those composing the series issued by the American Film Company in conjunction with Pathe for its new "Flying A" Special, "Eve in Exile."

These include a one-sheet which gains favor not only because it is striking, but because it presents the two lovers in a pleasing pose that manages to get over their sentimental interest in each other without resorting to the ancient and hackneyed device of the "clinch."

There are two three sheets, one a full-length portrait of Charlotte Walker, the other a still of the horse-whipping scene, with Thomas Santschi, Violet Palmer and Miss Walker making up the group.

The six-sheet shows the star defying Thomas Santschi as he towers above her on horseback, and the twenty-four-sheet is a clever play of the artist's brush upon the Garden of Eden theme suggested by the title of the film. One of the poster series is reproduced herewith.

Among the practical suggestions offered to the exhibitor for properly exploiting the film is a street stunt staged with the help of a pretty girl, a rube and a ramshackle auto loaded to the final inch with the bags, trunks and hat-boxes which Eve carries with her into exile. The auto displays a placard with a teasing advertising.

For theatres that go in for special presentation, the Campaign Book outlines an allegorical prologue that is effective and artistic, and at the same time fairly simple and inexpensive to put across.

The Campaign Book is accompanied by a special Press Sheet.

Due to a mistaken impression that "Sky-Eye," the sensational aviation picture being distributed by Sol Lesser is a serial, the organization takes this means of stating that it is a feature production in six reels.

Work on the forthcoming Arthur F. Beck serial "The Isle of Jewels" has been completed.

June Elvidge whose contract with World will shortly be completed, has signed with Mayflower Pictures Corp.

Barnhard Boosts Short Drama

Capital's President Sees Increasing Demand for Two Reelers with a Story

THE pronounced demand which is reported increasing in volume, for high-class two-reel dramas and other "short stuff" of real quality is interestedly dealt with by S. L. Barnhard, president of the Capital Film Company, in a statement issued last week on the policy of his concern.

"We have three companies working at present," said Mr. Barnhard, "the schedule of production calls for 24 pictures a year from each company, or an average of two a month, and we have had to speed up this schedule in order to keep pace with releasing demands.

"There is no chance, according to exhibitors and producers, that the short productions will entirely supersede the features of five or six reels in length. But it is practically certain that the 'padded' features must go.

"Taking the entire production output of five-reel feature pictures, there seems to be no doubt that at least 25 per cent. of these lack sufficient theme power to warrant the five reels of footage. As two-reelers, these pictures would 'get across,' whereas in five reels they become draggy and monotonous.

"With theatres all over the country asking for two-reel dramas, producers will scrutinize more carefully than ever the stories submitted for feature length production. And, unless these stories measure up to feature requirements, the tendency will be to turn them out in two reels instead of five.

Thirty Minutes in Foxland

By Hollywood Hokum Artist.

Newspapers and theatre publicity men have our permission to reproduce this drawing provided credit is given Motion Picture News

On the West Coast

At the Ince Plant

The first official confirmation of the recent report that the Associated Producers have completed their organization, was sent out this week from the Ince studio, in which it was stated that Thomas H. Ince had been elected general manager, and Mack Sennett, treasurer. Official information is also given of the reported name of the organization which is to be "The Associated Producers." In speaking of the participants in the formation, the name of George Loane Tucker was included with those of Messrs. Ince, Sennett, Neilan, Dwan and Tourneur.

The statement closes with the terse remark: "The object of the organization is to eliminate the middleman in distribution." The rentals on combined productions are said to represent a total of twenty millions annually.

The most recent produced Charles Ray picture has come from the Ince editing rooms with a new title of "A Village Sleuth," this having been substituted for "Watch Out William." Ray, under the direction of Jerome Storm, is now filming "Homer Comes Home," and for this production a back east small town street has been built at the studio.

Director Fred Niblo has begun the filming of "The Man in the Moon," which will be a starring vehicle for Enid Bennett. Miss Bennett has been on a vacation for the past several weeks, while Director Niblo was loaned for the making of another picture starring Louise Glaum, by the J. Parker Reed, Jr., organization.

Irvin Willat, with the Hobart Bosworth Company, is still at Catalina Islands, and it will take at least another week to make the under-sea scenes for "Below the Surface." Willat has established cutting rooms at the island, and is editing the picture when the weather conditions are not satisfactory for filming.

Two or three scenes needed for "Let's Be Fashionable," the coming Douglas MacLean-Doris May Ince pictures, require that the entire company spend several days at Catalina Islands. The scenes required cause the company to photograph these on several locations to be found only on the island.

Vitagraph News Bits

Desirable settings for the O. Henry story, "An Afternoon Miracle," have been found in the vicinity of Tia Juana, Mexico, and Director Dave Smith went to that place this week with the Vitagraph Company for the filming of exteriors for this play. Jay Morley and Virginia Nightingale have been cast in the leading roles for this picture.

Gene Paige has been selected by President Albert E. Smith as leading woman for the Black Soviet serial, which will feature Joe Ryan. Miss Paige arrived from the east this week and it is expected production will be started within a few days.

Montgomery and Rock have completed the filming of a comedy which has been titled "Knights and Nighties," and are now at work on another subject. On another stage, Director Noel Smith is filming interiors for a comedy featuring Jimmy Aubrey, many of the scenes for which are laid in a New York department store. Big interior store settings have been prepared for this.

President Albert E. Smith has departed for New York, after spending several weeks at the Hollywood studios. While here he supervised making of plans for enlarging the producing plant and also consummated contracts with William Duncan and Larry Semon.

Fox Studio Doings

For the first time in several weeks, every producing unit of the Fox studio is now busy on new productions. Those to assume activity during the past week are headed by Gladys Brockwell and Madlaine Traverse.

The complete cast for the initial Shirley Mason release, "Her Elephant Man," which has Albert Roscoe as leading man, includes Harry Todd, Henry J. Hebert, and Miss Ardito Mellonino.

Miss Madlaine Traverse will have "The Penalty" as her next picture, which is an adaptation from the Henry Clifford Colwell novel of the same name, and affords the star an intensely emotional and dramatic role. Howard M. Mitchell is in charge of directing this picture and has as the cast, Howard Scott as leading man, Jack Rollens, Juvenile, and supporting players are Ben Deely, Edwin Booth Tilton, Genevieve Blimm, Elinor Hancock and Correan Girkham.

A modernization of the Charles Reed novel, "White Lies," is to be Gladys Brockwell's vehicle. EDWARD J. LE SAINT (please use caps on this name for he says I never mention him) began the filming of this picture this week. William Scott is leading man, and an exceptional array of talent, including Josephine Crowell, Violet Schram, Eddins Kirk, Charles K. French, Howard Scott and Lule Warrenton have been engaged to take the principal roles.

In addition to Margaret Loomis, who plays the lead opposite Tom Mix in "3 Gold Coins," Director Cliff Smith has a cast composed of Frank Whitsom, Bert Hadley, Dick Rush, Margaret Cullington, Sylvia Jocelyn, Bonnie Hill, Syd Jordan, Walt Robbins and Frank Weed at work in this western picture at Mixville, the William Fox western ranch.

Universal Newsettes

Universal producing units are one by one resuming activities at the studios after three or four weeks between pictures, three new subjects being put into production this week. It has been decided the next James J. Corbett picture will be "Kentucky Jim," adapted from the stage success, "Pals," by Edmund Day. Jack Ford, who directed the previous Corbett picture, and who has just returned from a vacation spent in New York, will be in charge of making this play. This play will give Corbett opportunity to use his educated fists.

Complete cast was selected and the work of filming was begun on the subject, "The Primrose Path," a novel of the same name by Bayard Veillers, by Director Christy Cabanne. Supporting Frank Mayo and Josephine Hill are Mae Busch, Rudd Christians and Beatrice Burnham. Lynn Reynolds is working with Harry Carey and the scenario staff in preparing the continuity for "Alias Whispering White," and the first work of filming this was started this week.

Work of filming "The Moonriders," by Director Reeves Eason, has been delayed because of the illness of the featured player, Art Accord, and Eason is now busy with the making of a two-reel subject entitled, "Back From the Dead."

Virginia Brown, who has been engaged by President Carl Laemmle under a five years' contract, after winning the Fame and Fortune popularity contest conducted by a national screen magazine, has arrived at Universal City and will be cast shortly in her first part.

George Hively, who went to Japan with Henry MacRae to write continuity for "The Petals of LacTez," has returned to Universal City and resumed work in the scenario department there. Owing to illness, Mr. Hively was forced to give up his work in the Orient.

Complete cast for the remaining episodes of the Eddie Polo serial, "The Vanishing Dagger," has been given out by Director Jacques Jaccard, the list including Thelma Percy, Ray Ripley, Laura Oakley, Ruth Royce, Charles Brindley and others. Upon completing the ten episodes, this company will sail for South America to film the remaining eight releases.

A panorama of Paris including the Eifel Tower has been constructed at Ucity for scenes in Von Stroheim's "The Woman in the Plot." Reports are that special electrical appliances were needed to light the big set.

About Metro Players

The second series of Screen Classics have all been completed at the Metro studios and all necessary arrangements have been completed for filming the third series and productions work is being started by all of the several companies.

The second Druy Lane subject of the six to be made was put into production this week under the direction of Herbert Blache. This is "The Hope," and the players selected for leading roles are Jack Mulhall, Ruth Stonehouse and Frank Elliot. Blache has just finished filming of "The Walk-Offs," with May Allison and previous to this directed Madame Nazimova in "Stronger Than Death," and "The Brat."

Everything is in readiness for the filming of "Shore Acres," which will be made under the direction of Rex Ingram and will be Alice Lake's second starring vehicle. Edward Connelly, who for five years played the role of Uncle Nat Berry in the original stage company, will play this role in support of Miss Lake. This will be Rex Ingram's first picture for Metro. Previous to his entrance in the army he made Bluebirds and since his return has filmed one feature at Universal City. Sets now built for this production include a number of interiors at the studio and a big village street at old Universal ranch north of Hollywood. The company will spend a greater portion of the time necessary for production at location near the sea.

Arthur D. Ripley, former film editor at Kalem and Fox studios, who has served at the Metro for the past year in this capacity, is to be the director of the next Bert Lytell Screen Classic, "Alias Jimmy Valentine." The Lytell company has just finished the filming of "The Right of Way," for which scenes were made at Monterey, Cal. The cast for the new Lytell picture has not been announced but plans have been made for the beginning of filming the first of the coming week.

A complete two-story dwelling has been built on one of the Metro stages for scenes in "Old Lady 31," which in itself is an innovation. In production it is customary where there are two floors to a building and action takes place in both, to build them separately on the floor of the stage, but Production Manager, Maxwell Karger has stepped away from the usual, believing that Emma Dunn and Henry Harmon, leads of this picture who played in the stage production, will get into the spirit of the production more if they work from one scene into the next as the two story dwelling will make possible.

The F.P.-Lasky Studio

Clyde Fillmore, who has played leads in a number of west coast made subjects (and at the same time serving as leading man in the stage production of "Civilian Clothes" during its remarkable twenty-four weeks run in Los Angeles, at the Morosco Theatre) has been placed under contract by the Famous Players-Lasky Corporation, for a period of four years, according to announcement made by Jesse L. Lasky. The Fillmore contract becomes effective with the expiration of Mr. Fillmore's engagement with the Morosco Company, but in the mean time, he will play leads opposite Mary Miles Minter in her third Realart subject "Nurse Margery." Fillmore is a giant and considered one of the best actors to appear on Los Angeles stages in many months. He was sought by a number of the different producing organizations here and his acceptance of the Famous Players-Lasky terms means this organization has secured the most popular favorite of Los Angeles' most popular stock company.

Another announcement made by Mr. Lasky this week is, to the effect that George H. Melford in the future will make special Paramount-Artcraft productions. He has just completed the filming of the "Sea Wolf," and it is now arranged that his next subject, which will be his first special, will be an adaptation from the Edmund Day stage play, "The Roundup." Work on this will probably not be started for several weeks, in order that all necessary preparations can be made before scenes are taken.

"Terror Island" has been completed under the direction of James Cruze and Houdini, the star, has departed for New York. From there Mr. Houdini will leave almost immediately for a tour of the world.

But a few scenes remain for Director Walter Edwards to make for the Ethel Clayton play, "The Young Mrs. Winthrop," and following this, this director will film "All in a Night" with the same star. The other players for this subject have not been named.

Director Charles Maigne and Conrad Nagle, leading man, will arrive the latter part of this week for the filming of "The Fighting Chance," adapted from the Robert W. Chambers play. As previously announced, Anna Q. Nilsson will play the feminine lead.

The Famous-Players Lasky Technical Staff is now engaged in preparing settings for the film version of William Gillette's drama, "Held By the Enemy," and the filming will be started within the next ten days by Director Donald Crisp. Crisp has just finished filming "The Six Best Cellars," starring Bryant Washburn, and that star is now working under the direction of James Cruze in "Where Julia Rules."

The day before Christmas has been selected by William C. De Mille for the first filming of "The Prince Chap." The selection of this date was not because of any superstition on the part of William C. DeMille, but because the technical staff of the studio could not prepare necessary settings, prior to that time. Tom Meighan will be the featured player of this, the first special Paramount-Artcraft production filmed by William C. DeMille.

Christie Activities

A number of additions have been added to the producing staff at the Christie studios by General Manager C. H. Christie, and Al Christie who is supervising the several companies now making Christie one and two reel comedies.

Frederic Sullivan became a member of this staff and will serve as director together with Scott Sidney, William Beaudine and others. Sullivan began directing for the Reliance Company a number of years ago, and since directed four years for Thanhouser. For a time he was identified with exhibiting pictures, and conducted theatres through the Central West.

Allen Watt, late of the U. S. Army, has been engaged in the capacity of assistant director, and will work under the supervision of Al E. Christie.

Molly Malone, who has been playing with Roscoe Arbuckle in Paramount comedies for the past six months, has been engaged by Supreme Comedies, and will be featured in a series to be released through Robertson-Cole. James Liddy is to be the male lead of this company.

Here and There

The new Bessie Love Company recently announced, is to begin production early in 1920, according to announcement this week. Plays have been selected for a series starring Miss Love, but no statement has been made as to the release, director, or what studio will be used.

The film recently made under the direction of Lloyd B. Carleton titled "The Amazing Woman," and featuring Ruth Clifford, will shortly be ready for release. The film is a melodrama, and those who have seen editing runs predict it will be a box office winner.

With "The River's End," the first Neilan Production practically finished, arangements are being made at the studio on Allesandro Street for the filming of his next play. Matt Moore has been engaged by Producer Neilan for the leading part, and has arrived in Los Angeles. Margery Daw will play the feminine lead. Betty Bouton, a protege of Neilan's who has played in a number of coast pictures, will also be cast for a leading part in the coming film.

Dave Kisson, who has served as cameraman for Famous Players-Lasky and other west coast companies, has been engaged as cameraman for the Neilan company.

By the end of the week William S. Hart will have completed all scenes for the second production of his present contract, which is at present known as "By Their Fruits Ye Shall Know Them." Mr. Hart and his Director, Lambert Hillyer, are joint authors of this play, and will have Anna Q. Nilsson as leading woman; Joseph Singleton, heavy; and character roles taken by Jack Richardson and Billy Elmer. A greater portion of the film is now in the hands of the editor, Roy Stone, and the subject will be ready for the laboratories within two weeks.

The Brentwood Film Corporation has selected the title of "Seeing It Through" as the permanent one for the first subject made for this company by Director Claude H. Mitchell, under the working title of "Where There's a Will—." This subject will shortly be offered through Robertson-Cole.

Now that General Manager Harry Rapp, of the western Selznick organization, has "Just A Wife" well under way, he is giving his attention to the next production which is to be filmed. This is a screen adaptation of "Blind Youth," from the play of the same name by Willard Mack and Lou Tellegen. Kathlyn Williams, Beatrice Joy, and Roy Stewart are the principals of "Just a Wife," which is being directed by Howard Hickman.

Edwin Carewe, who recently came west for the filming of a series of pictures to be released through Pathe, has returned from Topock, Arizona, where with the aid of more than one hundred people, he filmed the necessary river scenes along the Colorado River for "Rio Grande." Producer Carewe has selected the entire cast which includes Rosemary Theby, Allan Sears, Hector Sarno, Arthur Carew, Sam Appel, Adele Farington and the two well known child players.

Our Motto: All the News, If it's News, When it's News

Fair again!

Bill Swanson was seen in the lobbies.

Wm. S. Hart is making another western.

J. D. Williams is reported Westward hoing.

Harry Reviere is in town to do some filming.

Gibson Gowland is to play a part without whiskers.

H. Thompson Rich has joined the scenarioists colony.

Jack Dempsey is in the village to be made a film star.

Bill Keef made a flying visit to Los Angeles this week.

May Allison suggests a rubber lens for rainy day scenes.

Tom Moore of Wash. D. C., is giving our shows the once over.

Director Herbert Blache is the first to use rain checks for a circus.

Fred Quinby is in town to establish a new fishing record with Hal Roach.

Harry Nolan came out of the snow-clad mile high city to see the First Nationals here.

Betty Brown is reported to have a car that won't register under forty miles an hour.

Robert Kurrle, Metro cinematographer, ran a mile of film through his B & H in one day.

Isadore Bernstein has been insured for a quarter of a million by the National Film Corporation.

Douglas Gerrard insists upon being realistic. He is making rain scenes in California rain.

Jess Robbins has directed five Chinese comedies, and has not used the pipe once—we mean, in any scene.

"Locked Lips" is a title, and HOKUM respectfully asks for an explanation from the Universal scenario department.

Paul Lazarus of Big 4, paid his favorite studios a visit this wk. Paul reported Broadway all lighted up.

Ted Browning has spent five months making "The Beautiful Beggar," and says the subject will take him four weeks more.

Doris May told Douglas McLean the large pants he wore in a picture reminded her of two French cities—Toulon and Toulouse.

Viola Dana admires the Prince of Wales because he is brave enough to stand before a battery of nine news cameras at once.

Ruth Renick, Jesse Hampton's new ingenue, is superstitious in one respect. Being a blonde, she wears light hairpins—all but one.

LeRoy Stone claims December weather in California, is as bad as March and April back east, and mumbled something about maple syrup.

William Desmond Taylor, after reading a report of the coal shortage in the east, again reiterates that Los Angeles is the place to make films.

Bill Bomb, Marshall Neilan manager of production, wanted to buy a Buick and he let the fact be known. He lost count before he passed out.

Mary Miles Minter sold so many Red Cross stamps at the First National Bank in an hour, that she was given the name of "dollar a minute Mary."

We welcome another beauty contest winner—introducing Virginia Brown, 16 years old and—of the Fame and Fortune contest. She's with Universal.

George Hively couldn't stand the Cherry Blossom climate of Japan, so he's back at U City. He left the Henry McRae Company flat as far as we know.

Lynn Reynolds we learn this week, had brushed the dust off of his faithful Underwood, and was writing pieces for the screen which he will direct.

Frank Lloyd is directing "The Woman in Room 13," which cost the word "epochal."

Goldwyn $35,000 (so the P. A. said), and Frank goes at it like he was making a story he wrote himself.

Al St. John claims he got into the movies by accident because he could swim and dive, and thereby double for Mabel Normand in water stunts, but he urges everyone else to stay out of the movies.

Jack Reid, who speaks Castilian Spanish, yes, fluently, had the time of his young life when Lerdo's Royal Mexican band were his guests. Some claim he invited them out to polish his Spanish. Others said he would now be as popular as if he had entertained a German band.

The other day we read that George Loane's "Miracle Man" would total two and a half million in bookings, and now comes the statement that all the productions of Ince, Sennett, Tucker, Neilan, Dwan and Tourneur, will aggregate twenty million annually, which makes us believe that one of the statements is not correct; but what difference does it make whether its twenty, thirty, or forty or fifty million. The film industry is accustomed to speaking with large sums.

Bert Lytell suggests the following as a course of study for young men who wish to become motion picture publicity agents:

Start with Grimm and Hans Christian Andersen.

Attend Sunday School and learn about Jonah, et al.

In High School read Homer and The Thousand and One Nights, and practice Spanish athletics.

Become summer resort correspondent for a big city daily.

Get married, stay out nights, and keep Wifie contented.

Buy a thesaurus, study the best records in running the gamut of emotions, and master the use of

Then accept a position as pufflicist.

PUTTIES!

We, speaking editorially, have heard many discussions as to who originated putties as a proper part of a director's garb during working hours, and to get at a conclusion as to who is responsible for the extravagance of buying horse-hide and pig-skins to bind one's calves and ankles while walking about a dust proof stage, or amid the sagebrush and grease wood of our foothills, HOKUM has been besieged with requests to conduct a searching investigation, and therefore, in a coming issue, will throw its columns open that all interested may say just what they know to aid an infant industry in learning the why and wherefore of putties.

Such a discussion will be very valuable.

When first considering this addition to the publication, it was determined the price of the publication should be increased because of the value added thereby, but gentle readers, you are to have a treat, and HOKUM remains the only think that has not increased in price in these days of the h. c. of l.

This is not an advertisement for the leather trust, but HOKUM hopes to do its part to reduce an unnecessary waste in this industry of fancy an infancy.

(All those who survive the above may read the first installment without fear.)

Pictures Rank With Print Press

A scene from the Blackton-Pathe Picture, "My Husband's Other Wife"

Louis Burston Believes Invention Is Secondary Only to Press

NOT all the true lovers of the art of the silent drama and the wonders of the silver screen are to be found in the general classification commonly known as fans. Exhibitors who let their attention wander from the box-office long enough to watch the succession of pictures which they present to their patrons will tell you that there is a band of devotees of the screen who week by week, year by year, are aiming to develop the possibilities of animated photography to the very fullest extent that may serve to make clearer the visualization of ideas. A notable example is Louis Burston, President of Burston Films, Inc., who has just announced the presentation of a fifteen episode serial, "The Hawk's Trail," with King Baggot in the name part and a support of twelve star principals headed by Rhea Mitchell and Grace Darmond.

Louis Burston said in a recent interview: "We may be said to be out of the motion picture kindergarten, but we are still in the primary grades in the making of motion pictures; we still have the high school and the college courses ahead of us, to say nothing of a post-graduate course and special research work. And if any of your readers think that is too broad a statement, I will go even further and say that to my mind and to that of any other serious students of the subject the motion picture is the greatest invention for the civilization and advancement of the earth's peoples since the advent of the printing press.

"In the second episode of 'The Hawk's Trail,' there is a situation which I do not believe could be successfully presented to the average reader by the most skillful novelist. Despairing of getting rid of a ward whose fortune he covets, one of the characters, a man of strong mind and mesmeric powers, hypnotises his own son into attempting the ward's life. To attempt to describe in words a situation so nearly bordering upon the unbelievable, and one so far outside our everyday experiences, would be futile indeed, but by the most unusual employment of triple exposures we have succeeded in presenting the situation in the most convincing manner. "Seeing is Believing," you know. Powerful as the effects of these scenes are, the means employed are really very simple, and that is one reason why I say that we are only beginning to know and make use of the almost limitless possibilities of the motion picture camera.

"Throughout the picture I have utilized camera effects for the dissection, analysis and presentation of the workings of the minds of certain of the characters, and too, I have used close-ups more effectively than is usual. For instance, that fine actor, George Seigman, who appeared in Griffith's "Hearts of the World," has the character of a high-caste Chinaman. In one scene he plays with nearly a score of real Chinamen, and the test for characterization is a particularly severe one. When we were filming this scene someone remarked that George was "getting away with it in great shape." Frankly, things had been going so smoothly I hadn't thought of the possibility of an audience making comparisons between the real and the simulated Oriental, and I wondered if there was such a possibility. So I conceived the idea of making the camera tell me the truth, and instructed the cameraman to get a close-up of George so large that only a part of his face would show on the screen.

The result was simply marvelous. The coarse hair of George's mandarin moustache, the slanted eyes with the full upper lid, even the large pores in the skin of the nose so frequently found in Eastern peoples, is shown on the screen as if made by micro-photography.

"And so I repeat that only the close student of human nature and the untiring researcher into motion picture possibilities can hope to keep up with its glorious art and bent its limitlessness to his own purposes."

B. A. Rolfe Signed by Jans Pictures

Following the most important announcement of last week in which H. F. Jans of Jans Pictures, Inc., gave out details of the company's plans and intentions, comes word that the first director to be signed by the new producing corporation is B. A. Rolfe.

The announcement of Mr. Rolfe's name, however, is not the only news that Jans Pictures, Inc., will have to tell the exhibitors for in the very near future the names of stars and plays will be forthcoming as well as the names of additional directors. In making the twelve features a year the Jans people intend to produce not one or two unusual pictures but twelve out of the ordinary features annually, twelve features that will place the concern at the topmost rung of the ladder of successful producers.

Under the general management of H. F. Jans the company is going ahead rapidly with its pretentious plans and will make further announcements of vital interest to the entire industry in a very short time.

Town of 100; Rental of $100 Paid; How?

As an evidence of the enterprise displayed by exhibitors in small towns and which discloses the fact that all the showmen in the motion picture business are not located in large cities, it is only necessary to call attention to H. A. Arnold, manager of the Colonial theatre of Coalfax, Ill.

Coalfax has a total population in the neighborhood of 100. Mr. Arnold does not sit in his theatre waiting for the hundred to come to his house. He goes out after people in the surrounding community. To get them there he does unusual things. His latest stunt was to pay Select Pictures $100.00 for one day for Elsie Janis in "A Regular Girl."

This in itself marks a record breaking price for a community the size of Mr. Arnold's domain. That he made money was evidenced by a telegram received in the offices of Select Pictures Corporation, in which Mr. Arnold asked if they had any more $100 pictures; that was the kind he wanted, as they drew crowds.

Release Strength Is Maintained

F. P.-Lasky Announce Two More Big Pictures

THOMAS H. INCE comes to the front with what is described as a startlingly sensational film drama in "Behind the Door," which was released on the Paramount-Artcraft schedule December 14. At least, this is the statement of the Famous Players-Lasky Corporation, which is releasing the production as a special and is backing it with a campaign of advertising which reflects confidence in the manner of its reception by the public.

Released on the same date under the same auspices is the Cosmopolitan production, "The Cinema Murder," with Marion Davies, based on the story by E. Phillips Oppenheim.

Hobart Bosworth, who, though he has been long absent from the screen, is nevertheless well remembered for his contributions to the art as actor and producer, comes back as a star in "Behind the Door," which was personally supervised in all its details by Mr. Ince. To those who recall the quality of his previous work it may be said, Famous Players-Lasky states, that Mr. Bosworth has lost none of his charm.

Gouverneur Morris wrote "Behind the Door" and it created much comment among fiction readers when it appeared in McClure's Magazine a little over a year ago. Luther Reed adapted it for the screen and Irvin Willat directed.

Jane Novak plays opposite Mr. Bosworth and Wallace Beery has the role of the villain who pays in the end. Others in the support are James Gordon, Dick Wain, J. P. Lockney, Gibson Goland and Otto Hoffman. The photography is declared to be exceptional, especially the marine scenes, and earn just praise for the cameraman, J. C. Taylor.

"The Cinema Murder" is a mystery which appeared in the Cosmoplitan Magazine. Marion Davies is cast as an actress of great promise who nearly comes under the domination of an unscrupulous financier. She is saved by her love for a young playwright, who is himself under suspicion for the supposed murder of his cousin.

Guy Croswell Smith, President of Guy Croswell Smith Co., Ltd.

One of the feature scenes in the film is a play within a picture—showing a performance of the spoken drama on the screen, in which Miss Davies as the star scores a tremendous hit. This episode is said to be really a remarkable example of motion picture realism. The fashionably clad audience, back-stage properties and the performance behind the footlights are all declared to be faithful in detail. Of course, Miss Davies, who mounted to stardom via the musical comedy and revue stage, is thoroughly at home in the role of the leading lady and her work in this particular part of the picture is all that could be desired.

George D. Baker directed the picture and playing opposite Miss Davies is Nigel Barrie. Others in the cast are Reginald Barlow, Anders Randolf, Peggy Parr, Eulalie Jensen and W. Scott Moore.

Fox House Enlarged

A further extension of the big new theatre which William Fox is to build in the Bronx was announced last week by A. S. Kempner, real estate representative of the Fox Theatrical Enterprises. Under the latest plans the theatre will have a seating capacity of 4,500. The structure will be used as an office building.

Another point which illustrates the constantly growing magnitude of the Fox enterprises, is that the new Fox Terminal Theatre, Newark, with a seating capacity of 3,400, will be opened to the public next Saturday evening.

Leadership

The "NEWS," this year, has carried several hundred more pages of paid advertising than its nearest competitor (exact figures next week).

The "NEWS" subscription circulation (*handpicked*, from the trade only) jumping fast toward 10,000, is already 9,216.

The "NEWS" serves this industry further by serving the newspapers. In conjunction with the Studio Directory the "NEWS" reaches 8,843,560 of the public through 315 newspapers in 129 cities.

The "NEWS" reaches a selected group of 692 buyers and largest theatre owners in 35 foreign countries and stands highest in the foreign field.

Some reasons why—

The NEWS Covers the Field

In The Export Field

An Hour for Clear Thought

OPENING up a vista of undreamed opportunity, throwing wide the door to a score of lands which had for four years been closed markets, and unleashing the stifled amusement loving proclivities of peoples whose one routine of life had been War for a similar period, the armistice more than a year ago stunned the American producer and exporter with the golden chance which apparently loomed unfailingly ahead.

A year has passed—and the gilded goal still lies ahead. The mantle of prosperity has not carelessly fallen on the shoulders of the big and little exporters. The producer has found his calculation slightly awry upon figuring he could expend a few extra thousands, or a score of thousands of dollars upon a production and have the sum transferred to the credit side of the ledger two fold by fairy like disposition of the foreign wand.

The figurative line-up of film men seeking passports to far shores has diminished in proportion. A clarity of view has taken the place of hasty, exuberant calculations. And as a result, while optimism still prevails as to the future of our export business in pictures, it is an optimism founded not on ephemeral figures, here-say conditions abroad, but rather on solid business reasoning and principles.

It isn't that there has not been an increase in business, for there has been. But the Deluge of business expected has not been forthcoming—and there is the rub to the soul of the producer and exporter.

South American countries are taking our productions in even greater volume than during the war, which period really established our product there. To Australia, Newfoundland and Labrador also has gone greater footage, of greater value. But to the United Kingdom, France, Italy, Canada and other countries there has gone forth less of our product than in 1918.

Some Interesting Figures

ALTOGETHER there has been a greater export business done than in 1918, but the amount does not approach that done in pre-war days—not by some 60,000,000 feet of film, or 2,000,000 of dollars so far as unexposed film goes. The difference in footage and dollar figures between the years 1916 and 1919 is approximately the same for exposed film.

The fact that this country has not ratified the Peace Treaty is primarily blamed by picture men for the poor export showing this year—poor in comparison to what was expected.

Carrying in its wake generally unsettled and disturbed industrial conditions, it has forced the exchange rate of foreign moneys to such a low point that it is suicidal for the French, Italian or English film man to invest to any extent in American pictures. This low exchange rate forces the Frenchman to pay approximately $2.20 for one dollar's worth of American film, the Italian to pay about $3.00 for one dollar's worth and the English to give roughly $5.00 for every four dollars' worth of negative brought in

It is hardly to be wondered at then, that our exporters are facing a period where business is at a standstill. Nor is that the only reason for the dropping off in our foreign business, though it undoubtedly is the main one.

While with the armistice all Europe was reported to be starting off on an amusement-mad tangent, as a matter of fact the joy at a return to peace conditions was necessarily indulged in by the majority only in spirit. Contrary to popular beliefs the French did not drop the cares brought on by the devastating struggle and take up an immediate search for its accustomed light spirited regime. Reconstruction occupies, and will continue to occupy the people for years to come. The silver francs still hoarded were not brought forth to be fed into the maws of theatres, picture houses, etc. Rather are they being used to restore so far as may be restored, the France of five years ago. Heavy government and departmental taxes on theatre admissions still in effect, tend to keep down any untoward surge of the populance to such spending. The casual Paris visitor will see money floating into theatre box office in streams, but may not consider that it is not all from the pockets of the natives—nor that Paris does not by a vast section of territory, represent all of France.

The Continent in Review

In England conditions are better. The exchange rate is not so low. The war has not affected the country as it did France. But film men returning from England, and correspondents throughout Great Britain give messages which indicate the American film industry has strong grounds for the belief that it is in for a battle to maintain the foothold already gained throughout the British Isles for its product.

France and English film production was negligible throughout the war. Millions will be spent and untold effort expended in these countries to bring their own product to a standard where it will compete with the best we can offer. The supremacy that American productions have held and still hold will be strongly assailed. Italy, which has an embargo against American films, is according to observers, fast resuming picture production along up-to-date lines.

So far as Germany and Austria are concerned, the fact that the Peace Treaty has not as yet been ratified makes but little difference. Germany has placed an embargo against importation of American films. She will without doubt continue the measure in force in protection of her own business. Home made films have had full sway during the war and since in Germany. They had made considerable inroad into surrounding countries, notably Holland. Even if the ban is removed, it must be taken into consideration that the American output for four years has not entered Germany, and that the films that would be rushed to that country would create a drugged market. It is estimated the back film product would usurp the German market for over two years to the exclusion of all else. Under the circumstances little can be expected at present from that country's trade.

There's Still Some "Junk"

Just as detrimental to the business of the well meaning producer is the fact that plaints

(*Continued on page 235*)

Echoes from the Foreign Market

¶ *The American producer and exporter must face the fact that supremacy in the foreign market may not be held without effort.*

¶ *Prohibitive Exchange rates in France, Italy and England, embargoes by Germany and Italy, seething and unsettled conditions in other European countries, and distrust in the Far East and to a lesser degree in the South American republics occasioned by the dumping of old and poor films at big prices, have all conspired to materially unsettle the market.*

¶ *A current of competition has settled in abroad with the industry again booming following non-production during the war and will force American producers to offer their best wares for consumption.*

¶ *Exports in 1919, far from reaching the high figures fondly hoped for at the beginning of the year, are considerably below the amounts reached in 1917, and but little better than in 1918.*

¶ *The chance of the American producer and exporter is still as bright as ever it was, but must be sought and grasped in a sound, businesslike way.*

Productions Only That Reflect the New Day in Pictures

NOT alone Stories by authors of international popularity—

Not alone Stars of world-wide recognition—

Not alone Directors of unassailable standing—

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The *best* stories of the best authors brought to life on the screen under their personal supervision.

Interpreted by artists, *selected to fit their parts,* rather than having these parts mutilated to fit them.

Produced by directors committed to the development of every element of the picture, *for* the picture, rather than for the star!

J. Frank Brockliss Inc.
Sidney Garrett *President*
729 Seventh Ave. New York

Exporters of "Better-than-Average" Pictures.

Conditions Pictured by News Readers

MOTION PICTURE NEWS readers throughout the world have contributed the following letters containing suggestions, criticisms, constructive hints and other valuable and interesting information of the motion picture industry, as they see it, far removed from this country.

They are presented with as few changes in text and construction possible, with the idea that the text as written by the correspondents contains first hand data and facts of conditions in their respective countries which will prove of interest and value to American exporters and producers.

The NEWS family is scattered throughout practically the entire world, and letters are received from many other countries than space permits us to represent on these pages.

England

"Mediocre Pictures Never Leave Renters' Shelves"

I HAVE been a subscriber to the MOTION PICTURE NEWS for some time, as you are probably aware, and have found your valuable journal a great aid to me in my business. It is surely a good thing to see how the pictures we shall eventually book are going over in America, and whilst all the pictures that prove big successes with you don't always break records here, one can generally get a good idea what will turn out a money getter and accordingly look out for same, when released in England.

I like American pictures, most of them. At present they are the best, and there is nothing beats the best. Of the 104 pictures (features) we have booked for this year, 38 are British and 66 American. These latter include the Goldwyn output, Paramount-Artcraft, Triangle, Pathe, etc. We have also run every Pathe serial up to date. Of course, we have about four producing firms in England capable of putting out pictures that are not a long way from equalling the best of the American productions. Some of these have even greater drawing power than the American, owing probably to some known English star being in the cast or from the fact they are adaptations from some popular novel.

There appears to be something like an overproduction of pictures in America, the mediocre ones of this category coming over here to lay on the shelves of renting firms. I think the cry is for fewer pictures and even better, so that nearly all productions will get the maximum bookings out of the 5,000 picture houses in England.

A question: Why are American projectors sold over there at $250 not to be purchased here for less than $650?

Selwyn Greenwood,
Co-operative Hall,
Crown St., London.

A Word of Warning—Cater to the British Taste

YOU ask for our opinions upon American pictures. To be frank, we are far more interested in British ones and the great strides they are making, not only in forcing their way on to our screens, but from a British point of view, the genuine demand the Britisher is making for pictures produced within his own country.

You must recognize, that admittedly, great and perfect as are many of the photoplays, that reach us from your side of the Atlantic, they suffer, from a British point of view, from two great defects. Either they have been made for so vast a Cosmopolitan market, they lack a direct appeal to any one particular people, or, as is so often the case, being purely the residue of the American market, they are too "Yankee" in sentiment and picturisation to entirely please our own people. You may ask, "Why are we such large buyers of your films, if the public taste wants other fare than that which is generally sent from America?" The answer is a very obvious one. We have had to have American pictures or none at all.

If there is any choice to make between the pictures you send us—the opinions here expressed are purely personal—the virile stories of your Far West—if you would only cut out the dancing saloons a bit—which would appear to be a little overdone, with the glorious picturisation of your gorgeous natural beauty, have done more to teach Britishers what America is, from the point of view of scenery than whole libraries of books or still pictures could do.

British people, who know the possibilities of the camera are more and more inclined to ask for pictures that are attuned to their ideals and whose picturisation is in keeping with their lives or at least with their associations. are becoming more insistent that British pictures or at least pictures made primarily for Britain, should appear upon her screens to a far greater extent that they do to-day.

F. A. Hunt,
Grangers Exclusives, Ltd.,
London.

Scotland

"Watch for Wave of New Cinema Building"

Germany is doing her best to get films into Britain, and our friends in England are adopting a do-as-you-please attitude on this question. Not so in Scotland. A Renter in Scotland was approached by an Army of Occupation soldier who was offering to get films from Germany. The matter was brought before the Renters' Association but it was not given consideration. We have enough and more from our friends in America, France and Italy, besides our own, without dealing with an enemy.

There is at present a loud outcry against the building of Cinema Houses, but at the same time those in authority are granting permission daily for new places of entertainment to be built. The old excuse of shortage of material has been knocked on the head as builders have themselves

W. B. McCallum, Perth, Scotland

said that there is tons of materials of all kinds waiting to be used. There are bricks enough to build thousands of both dwelling houses and cinema houses, and contractors, waiting on the Government's orders for these dwellings, are glad to take in hand the work offered them by private enterprise to go ahead with such work as the erecting of places of entertainment and that of factory building which was another cause of complaint. At the same time the shortage of houses is indeed a serious matter and restriction may be ordered at any minute by the Government, limiting the number of Cinemas, etc., to a certain amount. The letters in the lay Press daily are numerous, but most of them distinctly show how ignorant the general public are in this controversy. But one can imagine the feelings of those people who cannot get a house in which to dwell. The signatories to these epistles clearly show that these are the ones who cry above the others.

N. Smith,
Glasgow, Scotland.

"Plain English—and Less Slang in Subtitles Needed"

AS regards American productions I must say that they are *A*-1. The only fault I find is that American titles and sub-titles do not suit Scottish patrons. Titles in plain English would be much better. What a *Fan* is I might say that 99¾ per cent of my patrons don't know.

As to MOTION PICTURE NEWS on American productions it is first class. As a man of twenty years Scottish exhibiting experience, I must say it's a real live paper and I would not like to be without it.

The exhibitor comments *are great* and give me a great amount of information as to what I may expect from the pictures when they arrive in Scotland from America.

W. B. McCallum,
8 Scott Street,
Perth, Scotland.

France

"France Will Come Back—Be Prepared"

FIRST it is my opinion the great film market must not be monopolized by a chief city, with other sections dependent. The center of our business has no reason to be more in London than in New York or Paris. Our industry has an international clientele. The motion picture belongs to the world.

The producers should find out the wants of the world for their productions. The wishes of the audiences, an exchange of views, is what should be sought.

I have passed two years in America and met many of your artists. The discipline of your stars, your photographic accomplishments, the conscientious work of your film man, all tend to give your product at the present moment an incontestable superiority on the French productions. We were at war. Our studios have been requisitioned by the army and we could not make pictures.

The French motion picture industry will come back to greater activity. We will build new studios and before a year has passed will take our place in the world market.

American pictures will always have great success amongst the French people, and it is my hope that we will soon have in our studios American directors and artists, while we will go to take pictures on your wonderful locations. We shall learn to know each other better and to esteem each other.

I every week receive the NEWS and read it with much interest. It draws me nearer my friends of America and keeps me informed of the progress of the picture industry.

M. Houry,
5 Place de Madelaine,
Paris, France.

"Are You Ready to Say 'Welcome' to French Productions?"

In France we give a hearty welcome to American pictures and for myself I like and admire American pictures. I have seen and studied in the United States your artistic work and your wonderful technical organization, and now again in France I will tell you what I am hoping: Certainly now that the war is over and that we shall be able to work and produce, no doubt you shall welcome with the same enthusiasm our French productions.

Paul Capellani,
Comedie Francaise,
Paris.

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EXPORTS OF MOTION PICTURE FILM FROM UNITED STATES

(MOTION PICTURE NEWS acknowledges its indebtedness to the National City Bank of New York for the figures herewith presented, they being compiled by request by the Statistical Department of the institution, covering the period from 1914-1918 inclusive completely and the first nine months of 1919.)

Year	Exposed Feet	Exposed Value	Not Exposed Feet	Not Exposed Value
1914	32,690,104	$2,282,294	155,359,550	$4,264,722
1915	35,987,460	2,498,504	115,067,422	2,591,044
1916	158,751,786	6,757,658	72,298,493	2,220,118
1917	128,945,816	6,633,291	49,486,415	1,125,895
1918	84,546,576	5,132,448	57,995,064	1,385,291
1919 (9 mos.)	96,933,749	5,963,888	93,121,210	2,161,210

IMPORTS OF MOTION PICTURE FILM BY UNITED STATES

Year	Sensitized, But Not Exposed Feet	Sensitized, But Not Exposed Value	Negatives (Length Not Given) Value	Positives Feet	Positives Value
1914	44,717,000	$889,560	$402,704	20,057,144	$1,009,069
1915	61,402,312	967,907	258,800	10,789,439	411,999
1916	58,490,788	750,023	229,660	6,742,988	256,332
1917	52,294,075	802,324	448,352	3,802,965	227,118
1918	47,462,715	439,135	166,033	3,374,797	177,128
1919 (9 mos.)	21,198,592	345,082	339,471	1,610,989	101,171

Italy

American Film Have Brought Prices Down

The continued exploitation of the American film in Italy has produced a situation in some respects similar to that existing in Britain. Italian producers, whose work is usually of a nature calling for somewhat high costs, have been compelled to ask big prices for their pictures, mainly because there is not a large market for them out of their own country. This condition is intensified in Italy by the fact that there is not much business organization in the methods of the Italian producers.

The introduction of American pictures has consequently had the effect of bringing down the prices of the home-made article.

Kodato Rossi,
Kodato Bros.
Milano, Italy.

Japan

"Universal Has the Best of Distribution Angle"

At present the ninety-nine per cent of the foreign films to be seen in this country are of American production, the import of which having greatly increased especially since the outbreak of the war, while it should also be noted that the American films are most popularly welcomed by the local movie fans.

It is, however, much regretted that, excepting the productions of the Universal Company, almost all the American films shown in Japan are always out-of-date, there being practically no possibility for the Japanese movie fans to see any good films of the latest release. For instance, "Intolerance" and "Romeo and Juliet" (Metro), both of which being made several years ago, were first exhibited to the Japanese public very recently and we had to pay terribly high admission to enjoy those.

That the Universal films alone are usually imported much earlier than those of other firms is chiefly due to the fact that they are shown at a movie theatre in Tokyo which is under the direct management of the Tokyo branch of that company. Contrary to this, other American films come to Japan through the hand of a few moving picture agencies, thus causing, as a natural course of events, much delay in the introduction of those films to the public here.

We are confident that there are still a great number of famous movie stars in America who are not yet familiar to to the Japanese public, and we earnestly hope to see them frequently on the screens here from now on.

Sesumee Hasegawa,
Picture Editor, the Jiji Shimpo,
Tokyo, Japan.

China

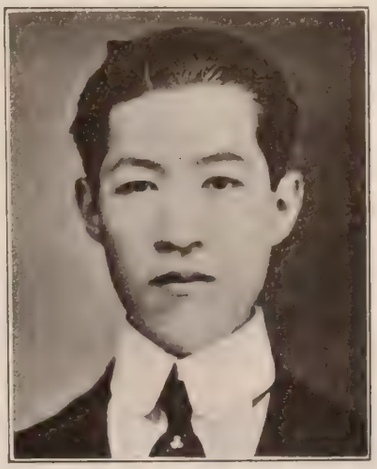
Help of Added Theatres Greatly Needed

At the present time, nearly all pictures shown in China are American productions. Some come directly from the United States, while others come indirectly from England. The Chinese as far as I know are not particular of the country pictures come from. They demand serials with plenty of action in them. Good comedies and educationals are also welcomed. But they are not in favor of love dramas and western pictures.

Hong Kong has three concerns handling films as side business. Among them Pathe does most trade. In meantime, it would not pay for an individual film production company to open its own exchange here to handle its films as there are only fifty theatres here and they change programs twice a week.

The motion picture in China is improving day by day, but that is only in the trade ports and foreign concessions and these are only places the theatres can charge a fair admission price. It will take a long time for the people living inland to get acquainted with this magic screen show, for three reasons: first, the transportation is very inconvenient; second, many large cities in inland have no electric current and third, the bandits spread all over the country make it dangerous to travel.

For extending American film trade in China at the present as well as in the future, it would be well to organize a combination American Film Headquarters at Shanghai or Hong Kong and at the same time establish a theatre or theatres at all principal cities in China as a chain. In other words, the films need the theatres' help, they would be useless if there are no theatres to utilize them.



Joseph H. Lee,
Man Ning Tong,
109 Bonham Strand,
Hong Kong, China.

Time for Clean Thought

(Continued from page 229)

Just as detrimental to the business of the well meaning producer is the fact that plaints continually reaching the News from readers and correspondents throughout the world indicate that various countries are being imposed upon by the dumping of old and poor quality film. Japan and China in particular, and in lesser degree, India, complain of this condition. Latterly reports reaching here from South American countries would indicate that unscrupulous film men are unloading what junk film they can on a market which is booming—thus effectively pouring water on the fire of prosperity and opportunity.

So it may be seen that although untold opportunities present themselves, the year that has elapsed since the armistice was signed has not brought forth the results expected. There is every hope that an early Peace and consequent restoration of industrial conditions will bring exchange to normal. There is every confidence on the part of American film men that the industry in this country can successfully continue to compete with the product of any other country, and maintain its lead.

Men and money are still flowing over to the other side. The American film man has awakened to the fact that it is up to him to hold and nurse the foreign market—that while the money is there and every opportunity present to get it, it will not continue to fall into his lap as an apple from a tree. Strong pressure will, it is felt, soon compel a ratification of peace, whereupon abnormal conditions will straighten themselves out. Realization that supremacy in the foreign market is essential to the continued advance in standards and further prosperity of the industry has sifted into the calculations for the future, as has also the fact that bulling the market at high prices with low class films is the surest method of losing the pot of gold at the rainbow's end.

National Picture Theatre Franchises Sought

The interest manifested among exhibitors in the National Picture Theatres, Inc., is flooding the offices of Lewis J. Selznick, President of the new company, with letters and telegrams from influential motion picture theatre owners. That the time is ripe for a movement of this kind where the man who exhibits pictures will share in the profits that usually go to the producer and distributor, is appreciated by Mr. Selznick who is the guiding genius of the National organization.

In one mail Mr. Selznick received the application of Ike Libson, who controls the Family, Walnut, Strand and Palace theatres in Cincinnati and the Colonial theatre in Columbus, Ohio. John P. Harris, the leading showman of Pittsburgh, made application for a franchise for the Grand and Lyric theatres of Pittsburgh and the Strand theatre, Morgantown, Pa.

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Prominent Figures in The Export Field

E. Mattison, Gen. Mgr., Swedish Biogrope Company

J. Frank Brockliss, of the export firm of J. Frank Brockliss, Inc., with offices in New York at 729 Seventh Avenue

Jos. M. Aragon, of Gillespie and Company, exporters, films department

Great Britian and Colonies in Review

"Great Britain and Possessions in Review"

THE Association of British Kineomatograph Manufacturers is advocating a tariff on the importation of foreign films in the United Kingdom. They claim that this would reduce the number of mediocre films imported.

Before discussing this fact, it would be worth while to consider the following announcements which appeared in the U. S. Commerce Reports. "About 95 per cent. of the moving picture films imported by New Zealand are of American production and Wellington is the chief center of distribution. There are approximately 200 picture theatres in New Zealand, with an average seating capacity of 750. In small towns the capacity is about 200, while in the cities there are some theatres accommodating over 1,000 persons."

"American motion pictures are very popular in British India and represent about 95 per cent. of the total film importations. Slapstick comedy of the better sort is in great favor, while melodramas and detective plays also go well. The greatest drawing card, however, is the American cowboy drama, with a great deal of action. It is said the audiences show the wildest enthusiasm when this type of film is displayed."

From these statements it can readily be seen how popular the American film has become. The above two little accounts were not picked because they show the American film's success in two particular fields; they were picked haphazardly from the data which I possess on the motion picture industry.

Now we can realize why the Association of British Kineomatograph Manufacturers want the importation of American films restricted. It may be safely said that they are more eager to prohibit the importation of American films than limit the importation of mediocre ones. The success of their petition will cause a great loss to American film producers whose films will be obliged to pay exorbitant import duties, thereby causing them to be practically unsalable. Although the rise of tariff duties in the United Kingdom will not effect duties in other English colonies, each colony will follow the lead of their mother country. Let us try and analyze each country separately.

In New Zealand all exposed photographic films are subject to a rigid censorship, a novel and legitimate manner of excluding foreign films. As stated above, ninety-five per cent. of their films come from the United States due not to their own volition, but to the supremacy of the American film. Although only a limited supply of films come from the United Kingdom, the people would prefer receiving films from them.

South Africa also is partial to the English film, but cannot secure the desired pictures from either England or America. Their preference is for local pictures and for this reason several film companies are established there manufacturing their own pictures. The duty on imported films is $1.21 per 100 pounds.

Georgetown, British Guiana, delights in showing serial pictures containing from 10 to 40 installments. Most of the theatres in this country are of the cheaper class, resembling our small five cent picture houses and are interested in receiving comedies of the slap-stick varieties and cheap dramas.

England's colonies offer a field to American film exporters which may be judged from the foregoing statistics.

Joseph Nathan Kane,
New York,
(Recently returned from foreign tour).

"Britain Is Like a State Rights Territory"

I WOULD like to place in the first few lines my appreciation of the MOTION PICTURE NEWS.

I accept the statement on the front page, as to the field in the U. S. A., and to add to it, that it's no unimportant factor in "Dominating the Field" in this man's country; judging from the numerous clippings from it found in the news columns of the trades and daily papers.

Its reviews have been a genuine help in my selection of bookings, and that's one of the reasons I seldom go wrong. Of the many good features, The Complete Plan Book is an innovation that establishes "THE NEWS" as the "Websters Unabridged" of the motion picture World.

American productions certainly have the call here, and rightfully so, because of their merit and by their merit they will continue to hold favor though we here are afflicted with the same evils as you are, viz.: too many subjects that "are just pictures" and too few that are outstanding, or better than just ordinary, and the same method is pursued in the marketing of them. While there are no program contracts the larger companies reach the exhibitor practically the same by insisting upon his taking a number of subjects he does not want, in order to get those he does want.

American producers should also realize there is a great difference in making pictures for home consumption and for the world's market.

Much of the fault of marketing, lies however with the Americans themselves. The entire output of big corporations thrown on to the market here supported only by a few outstanding subjects, or backed up by some popular star is detrimental to the quality uplift. There is throughout Europe a feeling that the American businessman, speaking generally, is a commercial hog.

"The Big Four" have the correct idea. Sell each picture on its merits, and it must perforce have merit to sell, and in this connection there is a big field in this country for the Independent Producers of *quality goods.*

Great Britain is a States right proposition and should be so handled.

The conditions were never better in Great Britain than now as far as attendance at the different theatres is concerned, but—there is always a but—the unsettled state of labor and capital, the excessive taxation, the fact that the prosperity we are enjoying now is largely false, inflated prosperity, bids one be cautious and trim sail for the squall that, to say the least, is probable.

W. Harlan, Mgr.,
The Bungalow,
Portobello, London.

Apollo Trading Corporation

FOREIGN DISTRIBUTORS

J. PARKER READE'S Productions of

LOUISE GLAUM

IN

Sahara and The Lone Wolf's Daughter

A New 15 Episode
Serial Starring Ben Wilson and Neva Gerber
The Screening Shadow

Gale Henry 2 Reel Comedies

Evelyn Greely in Me and Captain Kidd

June Elvidge in The Poisoned Pen

Harry Rapf's Production Sins of the Children
By Cosmo Hamilton

Apollo Trading Corporation

220 WEST 48th STREET, NEW YORK — 28 DENMARK STREET, LONDON, ENG.

Australia

"The 'News' Helps to Spread Better Advertising Gospel"

ALTHOUGH I am situated a long way from your country, I look forward every mail to receiving the NEWS giving details of the happenings in the industry over there. One can not but note in this state of ours, and indeed in the whole of the country, the very slipshod fashion in which a show is put across, in comparison to the reports we read of your movie houses. The first thing that struck me, and which is still annoying me, is the very punk advertising that is given out. Every week it is the same thing. Nothing new, nothing attractive. Just the same old humdrum stuff. We have three daily papers here, viz., "The Age," "The Argus" and another which is the only evening paper, "The Herald." I have nothing against the papers themselves—it is the exhibitors who are at fault.

Since Alex Lorimore, of Paramount Pictures, opened the Auditorium in Melbourne as a picture house we have seen some decent advertising, but taking the whole of the exhibitors in Melbourne and the suburbs as a body, their advertising does not appear to me to be effective enough. I may be wrong, but there is no harm done in expressing one's opinons.

Things generally are now looking brighter.

Before closing this letter I would like to add a word of appreciation for "The Exhibitor Service Bureau" for the great help it is for exploiting the picture. I do not profess to be an advertising man, but I have learnt more in the last twelve months about picture advertising through taking the NEWS than I ever could hope to do by just trying the game myself. The Complete Plan Book, in conjunction with your department, is to my mind the greatest help an exhibitor could have.

Looking forward to my next batch of "Newses."

Colin E. Wood,
Melbourne, Australia.

Germany

Imitation of American Methods by the Teuton

AN interesting and first-hand account of Germany's plans for enlarging the scope of her film industry is contained in an article by Isaac F. Marcosson in the Dec. 13 issue of The Saturday Evening Post. Mr. Marcosson writes from Berlin:

Germany is entering lines that she practically ignored before the war. Films will illustrate. Prior to 1914 the German motion pictures were crude and clumsy. French and American films had a large vogue. A whole new cinema industry has been developed under the sponsorship of the Agfa, which produces the raw film in immense quantities.

The German film maker is imitating the American in that he is going in for elaborate and spectacular productions. One company has leased the famous Hagenback Zoölogical Gardens at Hamburg. A section of it has been converted into a Japanese city for an elaborate screen presentation of Madame Butterfly. Following the example set in Southern California whole movie cities have been established. At Weissensee, a resort near Berlin, a replica of Florence has been constructed as the setting for a gigantic Italian spectacle.

The development of the film industry on any kind of extended scale will serve a two-fold purpose for Germany. One is that it will aid in the general commercial upbuilding; the other is that it will be a factor in her irrepressible propaganda. Every German motion picture that leaves the country will embody some subtle selling point or attempted vindication of the Fatherland. Motion pictures speak a universal language and their educational force has always been recognized by the enterprising Teuton.

A. G. Granger, Granger Exclusives, London

Visitor from Canada

George W. Weeks, General Manager of Famous-Lasky Film Service, Ltd., of Canada, with headquarters in Toronto, arrived in New York last week on a short business visit.

Paul Capellani, of Comedie Francaise, Paris

Canadian Market Battleground

English Mfrs. Band and Are Ready to Supply Continent with Features; Canada Battleground

The Canadian market is to be the battle-ground for a fight between British film producing interests and the American producers, acording to announcements made by Mr. J. B. MacKay, managing director of the Anglo-Canadian Picture Plays, Limited, which has offices at 97 St. James Street, Montreal, Quebec, and 73 Great Portland Street, London, England. The organization of this company was recently revealed to Canadian moving picture men and more or less startling information has been divulged by Mr. MacKay.

The declaration has been made that fourteen of the British moving picture manufacturers are interested in the move and it is stated that these producers are ready to supply the American continent with special features. Upwards of fifty British pictures have already been received at the Montreal office of the company, it is stated, and a number of these have been shown to Canadian film authorities. Official release of these productions will start in February, it is understood. As a preliminary to this step, Mr. Mackay has made a personal survey of considerable of the Canadian territory and he has been accompanied by L. Ernest Ouimet of Montreal, head of the Specialty Film Import. Limited, Canadian Pathe representatives. They recently returned from a trip to Winnipeg, Manitoba, where some of the plans of the Britishers were unfolded.

According to Mr. MacKay, the British manufacturers have made great strides with their work since the end of the actual war and the results obtained during the past year have been far above the achievements during the war, when the industry was greatly hampered by various restrictions. Mr. MacKay intimated that representative Canadians at London have seen a considerable number of the latest releases and it is expected that at least seventy-five per cent. of the new pictures will reach Canada. The British companies are putting upwards of $90,000,000 into pictures and the players are being sent to the Alps, Venice, France and other parts of Europe in order to obtain actual backgrounds for film stories. Mr. MacKay speaks of an invention controlled by Cecil Hepworth, one of the big British producers, which overcomes various difficulties in the way of light and sky conditions. He explains that this has proved to be a big help in attempting to equal the weather of California.

Mr. MacKay promises satisfactory results with British releases in the matter of punch and dramatic action and points out that the British stage has always been in the foreground in this respect. Upwards of twenty British film stars are associated with the work, he declares, and their name will shortly become well-known in Canadian theatres, he asserts. He states that London will probably soon become the hub of the moving picture industry and that the British producers are doing all in their power to meet American competition in the Canadian field.

Foreign Product Getting Hold in S. America

Just as the American film man is seeking to pry the foreign market wide open for his product, so are Italian and French leaders sifting into the South American countries intent on overcoming with their product the leadership which the U. S. product gained because of the war.

Scattered reports from our sister republics indicate that in a measure the French and Italian product is coming back to its own, despite that American pictures still continue to hold the balance of power. As in other countries, correspondents state this is because of the unloading of inferior product by Americans.

When South America turned to her great northern neighbor when French and Italian film imports ceased at the beginning of the world war, the American pictures filled a long felt want. The people had tired of the foreign product and methods of production. The new output went big and demand increased. That this condition may change, and South America go back to its first love in great measure would be an indictment of the methods followed by our exporters.

Much attention is being centered on the situation by American producers, it is understood, and supremacy of the market will not be surrendered without a hard struggle.

Wyndham Standing Lead in "Earthbound"

With T. Hayes Hunter directing, the production of Basil King's story, "Earthbound" was commenced at Goldwyn's Culver City Studios this week. Wyndham Standing plays the leading role, supported by Flore Revalles, the Russian dancer, Alec Francis, Mahlon Hamilton and others. The picture is said to be unique in its treatment of the life after death theme. It requires a great number of double exposures in order to present the spirit of the man that clings to the earth after it has left the body.

Jacobo Glucksman, of Max Glucksman

Additional Live News from the Producers

(Continued from page 220)

Paramount-Artcrafts Continue to Score

Cecil B DeMille's Paramount-Artcraft production, "Male and Female," continues on its career through the first-run houses, and messages are being received daily of the success scored in various cities of the country, says a statement from Famous Players-Lasky.

At the opening at the West End Lyric Theatre, St. Louis, one of the best records yet reported is said to have been made. Not only was a new attendance mark set up, according to reports, but the day's receipts exceeded the former high figures by sixty per cent.

So successful was the engagement at Moss's Broadway Theatre, New York, that it has been decided according to the Famous Players-Lasky report to hold the production over for another week.

Nor is "Male and Female" the only Paramount-Artcraft picture that is setting up new house records. At the Olympia Theatre, New Haven, all previous house records were reported to have been broken Sunday last by "The Miracle Man," the highest previous financial notch being passed by $100, it is said.

Society Drama Is Alice Joyce's First in 1920

Alice Joyce's first feature of the new year will be "Slaves of Pride", a story of society life which was written especially for her by William B. Courtney. This is Miss Joyce's first release since Rex Beach's "The Vengeance of Durand", and will precede "The Sporting Duchess", the Drury Lane melodrama, which is now nearly compelted.

Engaged by Vitagraph

Else Fuller, a young Danish actress who recently came to this country, has been engaged by Vitagraph for the leading role in "Thimble, Thimble," another of the O. Henry stories which are being directed by Edward Griffith.

Nazimova, Metro star

The Still and Its Mission

B. Frank Puffer, still camera man at the Constance Talmadge studios

THE importance of the still as an exploitation asset for the exhibitor has caused a number of prominent editors of newspaper photoplay sections to take a definite stand on the subject of "When Is A Still?" and at the same time reserve the privilege of using the best stills regardless of the proportion of advertising.

"The most important element in the make-up of a still," says David Dietz, Photoplay Editor of the Clevèland Leader, "is the amount of drawing power it contains. A still must appeal; it must tell some interesting fragment of the big story; but most of all it must make the person who looks at it have a strong desire to see the production."

A like sentiment is shared by Harold Heffernan, former editor of the Motion Picture section of the Detroit News, who, with Mr. Dietz, has arrived at a basis by which the exhibitor may have an indication of just what kind of a still stands the best chance of newspaper reproduction, following a general discussion of the matter with B. Frank Puffer, expert still man at the Constance Talmadge Studios, 318 East 48th Street, New York City.

"Puffer's stills carry a kick, lend themselves to a proper treatment of the story and at the same time are artistic enough as photographs to induce the average photoplay editor to be glad to use them," declares Heffernan. "I have yet to find an instance where he has stretched the position of a character in order to merely make his picture add. If there is one thing essential to the proper running of a photoplay department it is an assurance that good stills will be forthcoming.

"There are plenty of opportunities to use personal pictures of the players but usually we are not serving the best interests of the exhibitor to do this. It should be the mission of a photoplay editor to generate just as much interest as possible in motion picture affairs generally and at the same time do something to assist the box office receipts of local exhibitors. For this reason a still from a forthcoming picture is a much better bit of news-propaganda than a star cut of one of the popular film players."

"In my estimation," said Mr. Puffer, "the highest mission of the still photograph is to help the exhibitor pack his house. Whether the picture is a work of art, a death scene, a crap game or what-not, the still should be of a nature that will interest the exhibitor, the newspaper man and the public.

"It is usually from the still that the lithograph paper is designed. As the advertising department is sometimes hundreds of miles away from the studio a great deal is left to the still man for selection of those scenes which are especially adaptable for billboard use.

"If I were asked what is the secret of my stills, I would reply: 'it is the light.' The science of lighting is the most difficult angle of photography. Light can do more than show shadows and high lights, or make the picture dark or bright. While my methods are not mystery mediums of making pictures, still I have spent years in perfecting them and a disclosure of the system would not be fair.

New Sales for "A Burlesque on Carmen"

The Victor Kremer offices announce this week that the First National Film Company of Kansas City, Mo., have purchased the "Champion," "Jitney Elopement," "Work" and "By the Sea" for Missouri and Kansas. "A Burlesque on Carmen" has been bought by the F. A. F. Film Enterprises of Omaha, Nebraska, for Iowa and Nebraska.

In addition to the territories mentioned above, the following buyers have also acquired these productions: Mickey Film Corporation, Chicago—Illinois and Indiana; Quality Film Corporation, Pittsburgh, Pa.—West Virginia and Western Pennsylvania; Harry M. Crandall, Washington, D. C.—District of Columbia, North Carolina, Virginia, Maryland, and Delaware; Twentieth Century Film Company, Philadelphia, Pa.—Eastern Pennsylvania and Southern New Jersey; and Bee Hive Film Exchange, Chicago—Northern Illinois, Indiana and Wisconsin.

Pathe Release Begun by Marjorie Rambeau

Majorie Rambeau and Albert Capellani began work Monday on "The Fortune Teller," Miss Rambeau's first production for Pathe release. The scenario of Leighton Graves Osmun's play in which Miss Rambeau starred last year was made by Mr. Capellani and George Proctor. The following players have been engaged for the principal roles: Frederick Burton, Virginia Lee, Joe Burke, E. L. Fernandez and Raymond McKee.

Exploitation Helped by Maeterlinck's Tour

Taking advantage of the immense amount of publicity which is being given all over the country to the coming visit of Maurice Maeterlinck and the National Blue Bird Campaign for Happiness, exhibitors are said to be booking the Paramount-Artcraft picture, "The Blue Bird," which Maurice Tourneur made from the Maeterlinck play. According to reports, these bookings are being made to coincide with the speaking dates of Maeterlinck in various sections of the country.

Big Company Goes to Florida

Feature Produced by Films Incorporated Embraces Wide Range of Settings

FLORIDA will be the destination of the company now working on the first photoplay of Films Incorporated, starring Catherine Calvert, when the present work is completed at the Oliver Studios on East Forty-eighth Street, Manhattan, where some of the larger scenes have already been photographed. The action of the story calls for a storm at sea, and, accordingly, after taking some scenes at Palm Beach, the company will proceed out into the Gulf of Mexico to locate a real Gulf storm it is said.

From the Gulf of Mexico the company will next proceed through the South and West to the North to complete the picture in about seven weeks thereafter. The present work at the New York studio will require two weeks more at least. William W. Young, president of Films Incorporated, will accompany the actors and directors on the trip.

Lowell R. Stark is assisting Mr. Hoyt in the direction of Miss Calvert's first picture under the auspices of Films Incorporated. It is said that the cast has been carefully selected with a view to giving Miss Calvert the best possible support. Donald Marquis, the leading man, is said to fit exactly into the role of the hero in Captain Sabine Wood's story. Other actors in the cast are Grace Field, Frank Montgomery, George Pauncefort, Guy Coombs, William Riccardi and Ralph Bunker.

Owing to the extraordinary risk involved in filming the seas scenes in this story, insurance amounting to a quarter of a million dollars has been taken out on the lives of the company, it is stated.

The Fatal

Around the Studios

Norma Talmadge

Photo by Puffer

This Art Cover Will Be a Permanent Feature of the Professional or "Around the Studios" Section in the Future

Anita Loos Having Her Portrait Painted

By way of taking things easy prior to a minor throat operation, Anita Loos is having her portrait pointed. The artist is Karl Anderson, said to be one of the ranking American painters, who wants to immortalize the demi-tasse photodramatist in the pose of a vampirical Spaniard.

Meanwhile John Emerson is keeping the wolf from the collaborators' door by personally directing the new Constance Talmadge picture "In Search of a Sinner."

While Miss Loos lives the indolent life of a beautiful artist's model, her husband, according to the P. A., is being pursued in the early morning hours by Central Park patrolmen who object to the big scene where Constance Talmadge plucks a boquet from the shrubbery near the reservoir. Personally, we should like to know what sort of a bouquet Miss Talmadge *can* pluck in Central Park in December.

LaRocque to Realart

After we had just mentioned that Rod LaRocque had been with more companies than anyone else we can think of at the moment, we learn that he has changed again, and is now with Realart. Rod's next will be the lead opposite Constance Binney. This picture is to be made in the old Essanay studios at Chicago, where Rod did his first posing before the camera.

Lawrence Back East

Edmund Lawrence is back in town, having finished his contract with Wm. Fox on the coast. Several Eastern producers, it is said, want Mr. Lawrence to make pictures here, but our brand of picture weather has been so unpropitious for the past several months, that he may decide to return to California. We shouldn't blame him.

Max Linder Here Again

Max Linder has returned to America, and expects to make his residence at Beverly Hills, Calif. Just before he left France, the comedian received a letter from Monsieur Pichon, French Minister of Foreign Office, bringing him the announcement that he was proposed for the Knight of the Legion of Honour Cross, for services rendered France during the war.

PERSONAL JOTTINGS

FREDERICK A. THOMPSON will shortly be speeding coastward. Members of the M. P. D. A. as well as the Players Club will take notice of a vacant chair.

ELAINE HAMMERSTEIN is in Miami and Olive Thomas is in New Orleans. Meanwhile, R. Cecil Smith, Edward Montaigne, Marie Johnston, Lewis Allen Browne and Ella Stuart Carson are assisting John Lynch in his endeavor to obtain the best stories in the United States for their next productions.

GENE POLLAR, who is playing "Tarzan" in the Numa Pictures Corp. production of "The Return of Tarzan," is a New York boy, said to be prominent in athletic circles. As a member of the Hudson Boat Club and rowing in two and four-oared shells, he has won seven gold medals in contests with other clubs.

MAE MURRAY cooked a turkey in her apartment the other night, for a birthday surprise party for Ouida Bergere. Then, preceded by their butler, bearing the turkey aloft on a silver platter, she and Bob Learned went up in the elevator to Mr. and Mrs. Fitzmaurice's residence several floors above. Miss Murray was mighty glad they didn't live any farther away.

VINCENT COLEMAN had been reading a lot about the athletic powers of some of his co-workers at the Goldwyn, and he dropped in the other day to say "me, too." Vincent was out with a show that failed a few years ago, and he was stranded some miles from New York without any funds. Twelve miles away a country fair was in progress and Vincent walked to the town to try out a plan. He arranged with the management to stage a series of wrestling bouts in which he would meet all comers for a small share of the receipts. At the end he had knocked down enough men to satisfy an ordinary person for a life time, and he had "knocked down" enough money to take him back to New York.

GLADYS VALERIE usually gives a Christmas party to her numerous friends, but this year Miss Valerie has decided to give a kiddie party instead. She is going to invite a group of orphan asylum children to her home and have a tree for them "an' everythin'."

George Larkin "The Gentleman Unafraid"

ROGER LYTTON has very nearly recovered from the very severe cold he caught while working in a midnight fire scene recently, and is tremendously interested in the results of the efforts of an army of painters and carpenters and decorators who have been occupying every available corner of his studio apartment. He hopes the finished product will be delightful enough to compensate him for the nervous energy he has expended while watching the manoeuvres that appeared to him likely to demolish all his most cherished possessions.

EUGENE O'BRIEN looks extremely affluent these days, strolling about an exact reproduction of the N. Y. Stock Exchange in the Selznick Studio. Even the quotations on the board are correct, and excitement is just as keen as it is on Wall street, as Mr. O'Brien decides what shall be done with "His Wife's Money."

Rush "Miracle of Love," "Two-Star" Film

To expedite the making of "The Miracle of Love," in which Wyndham Standing co-stars with Lucy Cotton, it was decided to "shoot" the scenes in the House of Lords ahead of schedule, and it devolved on Leon d'Usseau, assistant director, to find wigs for the Lords on twenty-four hours' notice. Mr. d'Usseau says that the strain on his own capillaries of coiffing the bigwigs was so great that he may have to resort to a peruke himself. An added interest is lent by the fact that, of the three hundred odd players in this setting, more than three-fourths are Britishers engaged for their knowledge of the Houses of Parliament.

Montagne Does Special

Edward J. Montagne, special feature writer for Selznick pictures, completed this week the scenario of "Children of Destiny," the big special which will shortly be released on the Selznick programme. Edith Hallor will be starred in this feature, and will have the opportunity of playing three distinct roles.

Hugh Thompson Appears with Leah Baird

"Cynthia of the Minute," the Louis Joseph Vance story undergoing film dramatization for release in early spring, will be welcomed by admirers of Hugh Thompson, who appears in the leading masculine role of the story. Leah Baird will be seen as Cynthia.

Dawley Starts Another

J. Searle Dawley, who was responsible for "Twilight," with Doris Kenyon in the leading feminine role, for the De Luxe Film Company, is now making preparations to begin work on the Augustus Thomas play, "The Harvest Moon," for the Detrich-Beck combination, starring Miss Kenyon.

Lillian Hall on Coast

Lillian Hall, who left for the coast some two months since with other eastern players cast for the Rex Beach production of "Going Some," has telegraphed her representative that she will remain on the coast for another picture, the Goldwyn production having reached the cutting stage.

ROGER LYTTON

Vanderbilt 900

JACQUES JACCARD

Producer—Author and Director

"Cassidy of the Air Lanes"
"Cyclone Smith"
and
"Tempest Cody" Stories

UNIVERSAL

The Professional Section's Camera

SNAPSHOTS

Stuart Holmes—glancing at us from the upper right hand corner—has just finished a production with Grace Davison under the direction of Charles Horan.

May McAvoy—on our immediate left—will be seen in the next Alice Joyce production under Vitagraph's banner.

And to our right we find the charming presence of Gladys Valerie.

Jane Jennings sits in stately pose on a chair that might well grace a throne room.

Betty Ross Clarke—seen in the large oval at our left—is starting work with Taylor Holmes on his first special for release through Vitagraph.

In the lower left hand corner we find Hugh Thompson, who will next be seen opposite Leah Baird in "Cynthia of the Minute," from the Louis Joseph Vance story.

Which completes the tour of The Professional Section's Camera for this week.

GATHERED ON THE COAST

JACK FREULICH, portrait photographer at Universal City, was for a number of years photographer for Underwood and Underwood in New York, where he photographed hundreds of the most important people of the nation.

* * *

CLIFFORD HOWARD, who for more than two years was scenario editor for the American Film Company when sixteeen producing units were busy, and who has written a large number of very successful photoplays, is responsible for the story and continuity of "Blossom," now being directed by William C. Dowlan with Tsuru Aoki as star. Howard's travels enable him to give exceptional description of scenes for the locale of this picture, which has many scenes in Hilo, one of the Sandwich Islands, and others in Honolulu and San Francisco.

* * *

THOMAS JEFFERSON is now filling an engagement supporting Mary MacLaren in "The Forged Bride," at Universal City.

* * *

WILLIAM FOX has engaged Louise Lovely to again support William Farnum in all the features he will make on the coast next year. Miss Lovely appeared opposite the Fox star in the five pictures he made in California during 1919. The engagement is unique because Miss Lovely is the only leading lady who has played with Mr. Farnum in so many consecutive pictures. The new contract begins about February 1st. Despite many offers, Miss Lovely may take a holiday until the Farnum Company arrives in California.

* * *

PERCY HEATH, scenario editor at Universal City, was recently asked for a synonym for the word "speed." His answer has gone down among the classic utterances of the age. He said: "I should say that a synonym for speed would be an excitable colored gentleman outrunning a bullet on a motorcycle in the days of gin."

* * *

PEGGY PEARCE, who will be remembered as a "comedy queen," has been cast in a very important dramatic role in "Sex," the latest C. Gardner Sullivan story, which presents Louise Glaum in the starring role. J. Parker Read, Jr., who is producing "Sex," believes that one of the greatest dramatic educations is a course in comedy, where facial expression is of such intense value, so when casting he decided upon Miss Pearce. Fred Niblo is directing.

* * *

EDDIE POLO, Universal serial star, will, in January, leap from one airplane to another at DeMille field, Hollywood, to obtain a single scene for "The Vanishing Dagger," an eighteen-episode serial. Lieutenant Locklean, dare-devil of the sky, will pilot one of the planes. Jacques Jaccard will direct and Milton Moore will have the difficult task of "shooting" the scene. Polo will make the jump by means of a rope ladder.

* * *

GIBSON GOWLAND is now supporting Anita Stewart in "The Fighting Shepherdess." Less than one year ago, he received his first big part, that of the sea captain in "The White Heather." Since that time he has played the leading character role in "Blind Husbands," the new George Loane Tucker production; "Ladies Must Live," and "The Right of Way."

* * *

WALLACE MACDONALD has just been engaged as leading man for Anita Stewart in her production, "The Fighting Shepherdess," by Carolyn Lockhardt. Edward Jose has arrived from New York to direct this at the Louis B. Mayer studios for First National.

* * *

WARNER OLAND, who has been living in Hollywood, has now gone to the pretty little town of Glendale to escape the profiteering on the motion picture people by landlords and merchants in the "City Beautiful."

* * *

H. H. VAN LOAN has just started a series of articles on scenario writing in the Los Angeles Evening Express. After the first installment, in which it was announced that Mr. Van Loan would answer all inquiries relating to stories for the screen, more than fourscore letters were received.

Wyndham Standing at work on a Perret Production with Emmy Wehlen

Rich Leaves Vitagraph to Join Metro

H. Thompson Rich, who has been on the Vitagraph scenario staff for the greater part of a year, has resigned to accept a position with the Metro Pictures Corp. at Los Angeles. Mr. Rich left for the coast last week, where he will work with Maxwell Karger and June Mathis in the adapting and picturizing of some of the many plays Metro has acquired. Before joining Vitagraph's staff, Mr. Rich was Editor-in-chief of the *Forum Magazine*, and he has sold several feature stories to various producing companies.

Stage and Screen Both Claim Gerald Bacon

Gerald Bacon, whose late feature production "Blind Love," starring Lucy Cotton, has been placed on the state rights market by Nathan Hirsh, president of Aymon Film Corporation, has been prominently identified with both stage and screen for many years, beginning his theatrical career with Sanger and Jordan, one of New York's biggest play brokers, following a short career as mining engineer in the West.

Mr. Bacon, in addition to his work as play broker and producer for the stage, has produced more than half-dozen photodramas including "A Woman's Experience," starring Mary Boland and "Men," featuring Anna Lohr.

HECTOR V. SARNO
FELIPPE LOPEZ—The Heavy—in "RIO GRANDE"
The Augustus Thomas story directed by Edwin Carewe
The "SIRGIUS" in "THE RIGHT TO HAPPINESS"
With DOROTHY PHILLIPS

NOEL MASON SMITH
Directing
Jimmy Aubrey
Big V Comedies At VITAGRAPH
Current Releases: "Squabs and Squabblers" "Bungs and Bunglers"

HUGH THOMPSON
Leading Man with Vivian Martin in a Gaumont Production
"MAKING HER HIS WIFE"
Management EDWARD SMALL

MAY McAVOY
At present Working in a Big Chinese Feature being produced by The Charles Miller Productions
Management Edward Small

Maud Hill

Directors and Pictures

THE MOTION PICTURE DIRECTORS' ASSOCIATION attended the opening performance of "The Phantom Legion," Tony Kelly's latest dramatic offering, at the Playhouse Wednesday evening. Many of those present had directed productions of Mr. Kelly's scenarios, and Charles Miller is reported to have reviewed the legitimate play with the film director's critical eye. And the play "got over."

AL ST. JOHN, Roscoe Arbuckle's nephew, also a motion picture comedian, is making his third Paramount release. It's a story of the sea and he's going to call it "Ship Ahoy!" Frank C. Griffin is handling the megaphone, as they say.

WESLEY RUGGLES, who is directing Owen Moore in a Selznick production has finished interiors and will spend a few days and nights on locations north of White Plains. It makes things nice for Owen, who can spend the night at home and have breakfast with Mother Moore.

"PARTNERS OF THE NIGHT," second Goldwyn production of the Eminent Authors series, and first to be made in the East, is being directed by Paul Scardon. Mr. Scardon and his players expect to leave early in the week for outdoor scenes near Charleston, South Carolina.

Griffith "Discovered Her"

DAVID W. GRIFFITH has served as a propelling medium to the heights of fame of many a star of first eminence in the screen world. Their names would serve to form a roster of interest. One of the most brilliant on this roster, and a young woman who has forged sensationally to the front, is Constance Talmadge.

Constance is a younger sister of Norma Talmadge. She is a native of Brooklyn and was educated in the schools there. Norma was the first of the family to be recognized at the studio, and while yet a high school girl Constance took to haunting the studios where her sister was posing. After being pictured in a number of unimportant roles, Constance, seeing that the association with her elder sister militated against her forging to the front, went to California and made the rounds of the studios there.

One day while at the Griffith studios waiting for a possible call, the producer noticed her wistful air and saw in her an artistic possibility. He engaged her, and the success attending assured her a prosperous and artistic future. Thereafter stardom was conferred upon her, and to the motion picture devotees her subsequent history is common knowledge. And she proudly boasts today that David W. Griffith was the founder of her success. Today she is at the head of her own organization, Constance Talmadge Film Company, and the first of her new pictures, "A Temperamental Wife" and "A Virtuous Vamp," released through the First National Exhibitors' Circuit, are considered the best comedies she has ever made. Her third picture, "Two Weeks," from the English play by Anthony Wharton, is scheduled for an early January release, and her fourth, the one on which she is now at work at her own studio on East 48th street, is an Emerson-Loos adaptation from Charlotte Thompson's "In Search of a Sinner." It is being directed by David Kirkland.

Miss Talmadge has no particular desire to play emotional roles or heavy drama. She recognizes that her forte lies in light comedy, and she believes in doing the thing one is best fitted to do, instead of crying for the moon. "I like comedies of manners," says Miss Talmadge, "comedies that are, what sounds like a paradox when I say, subtle burlesque; comedies that are funny because they delight one's sense of what is ridiculously human in the way of little, every-day, commonplace foibles and frailties—not comedies of the slapstick variety.

Constance Talmadge

"I want comedies chiefly because I enjoy making people laugh; secondly, because this type of work comes easiest and most naturally to me. I am not highly emotional in type. My sister Norma could cry real tears over two sofa cushions stuffed into a long dress and white lace cap, to look like a dead baby, and she would do it so convincingly that 900 people out front would weep with her. That is real art, but my kind of talent would lead me to bounce that padded baby up and down my knee with absurd grimaces that would make the same 900 people roar with laughter. You see, in my way, I take my work quite seriously as my sister does hers—I would be just as in earnest about making the baby seem ridiculous as she would about making it seem real. That, I think, is the secret of being funny on the speaking stage, as well as on the screen. One has to be serious in one's levity. This gives the whole distinction between being funny and being silly. I am not fitted to be a vamp type. There is nothing alluring or exotic or erotic or neurotic about me. I could not pull the Theda Bara stuff to save my life, but if I am assigned a vamp role in a comedy, I play it with all the seriousness and earnestness and sincerity with which Miss Bara would play it, except that I, of course, over-emphasize all the characteristics of the vampire.

"I try to handle a comedy role much the same way that a cartoonist handles his pencils. If he is drawing a picture of the late Theodore Roosevelt, with a few strokes he emphasizes Teddy's eyeglasses and teeth, leaving his ears and nostrils, and the lines of his face barely suggestive. One must leave a great deal to the imagination on the screen.

SCOTT DUNLAP

Directing for

Fox Film Corporation

Hollywood, Calif.

EARL MONTGOMERY

MONTGOMERY & ROCK

VITAGRAPH

JOSEPH ROCK

State Right Head

Hall Outlines Plans of New Year

Hallmark Will Produce Serials on Larger Scale in 1920

PLANS for the increasing of the production activities of Hallmark Pictures Corporation by-its-president, Frank G. Hall, form one of the chief items in the New Year's schedule of work laid out for the various Hallmark departments.

Until recently Mr. Hall has not entered into the serial field of pictures. His initial serial release was in October of this year, when Ben Wilson's fifteen episode serial, "The Trail of the Octopus," was placed on the market through the Hallmark Exchanges. This month will witness the release of the fifteenth and final episode of this serial, it is stated, and its success has been so marked that Mr. Hall has determined to enter the serial field on a large scale.

Beginning the new year his second serial-release, the working title to which is "The Screaming Shadow," turned out under the supervision of Ben Wilson, producer of the "Trail of the Octopus," will be placed on the market Four episodes of the serial are announced as completed by Mr. Wilson with practically the same staff surrounding him as was with him in the production of "The Trail of the Octopus."

The New Year will also witness the beginning of another serial planned by Mr. Hall in co-operation with Ascher Enterprises, Inc., with Benny Leonard, lightweight champion of the world, as the star. It is announced by Mr. Hall that the scenario will be ready shortly after the advent of the New Year, after which Leonard will start work on the Hallmark production.

During the year 1919, Mr. Hall placed on the market the initial releases of the series of pictures known as Famous Directors' Series. The plans formulated by Mr. Hall for the New Year call for the production and distribution of the remaining twenty-one pictures of this series.

With these productions and with his recent deal whereby he took over the Exhibitors Mutual Exchange and distributing rights to the Clarke-Cornelius Corporation series of twelve Chaplin Classics, Mr. Hall believes he has a schedule marked out for the year 1920 that will give to the exhibitors a high class of motion picture productions and service.

Hallmark's Chaplin Issues Make Records

That the initial releases of the series of twelve Chaplin De Luxe Comedies are meeting with big popularity throughout the country is certified to by a letter received recently from the manager of the Majestic Amusement Co., operating a string of theatres in Oklahoma, by General Sales Manager W. F. Rodgers, of Hallmark Pictures Corporation, which organization is distributing the Chaplin Classics as presented by Clarke-Cornelius Corporation. The management of the Majestic Amusement Company writes: "In playing Chaplins in our houses we featured the comedy over our regular feature, as experience has proved that this is the way to get the money. We stood them up every performance on the opening day and broke all house records. But the best part of it all was that the crowded performances held out for the remaining two days of the engagement again breaking records on both days."

First Grossman Feature a Detective Drama

Harry Grossman, president of Grossman Pictures, Inc., announces that he has completed his first feature production, "Wits vs. Wits," in which Marguerite Marsh is the star. The picture has been assembled and is being shown to the trade. Mr. Grossman has completed arrangements for the sale of the production and announcement will be made later of the method of distribution.

"Wits vs. Wits" is a detective story and is said to have been given an elaborate production. It was directed by Mr. Grossman personally. Miss Marsh is shown in one of the best parts of her career.

Besides Miss Marsh, those in the principal parts are Coit Albertson, Joseph Marba, Charles Middleton, Bernard Randall, Leora Spellman and E. D. Bingham.

"Man and Woman" Is Tyrad Offering

Matt Radin, president and general manager of Tyrad Pictures, announces that Jacques Tyrol is now in the finishing of a super-feature written by Winifred Dunn entitled "Man and Woman," in six reels featuring Betty Mason.

The picture deals with the trials and tribulations that man and woman go through in life. It takes the different types of woman and the different types of man. It is not a sex drama and does not deal with the sex question in any form, shape or manner, it is announced.

Serial Shows Power of Mind

Reeves of Supreme Pictures Promises Something New in "The Master Mind"

SOMETHING never before attempted in serials is promised by Arthur B. Reeve, of "Craig Kennedy" fame, and John W. Grey in the new serial, "The Master Mind," starring J. Robert Pauline and Violet MacMillan, which Reeve and Grey are producing in the Flushing studio of Supreme Pictures.

"The secret of serial success nowadays is to put over a new idea in every serial," said Mr. Reeve, who is vice-president of Supreme Pictures. "My 'Exploits of Elaine' made science famous in the movies, with Pearl White and Arnold Daly who played Kennedy, scientific detective. The 'House of Hate' had a central theme, the crushing blight of war and making millions out of the blood of our fellow men. Houdini and his marvelous escapes and feats were the new feature of 'The Master Mystery' and our 'Grim Game.'

"All serials have 'mystery,' 'romance,' 'adventure.' What is to be the new note sounded?

"When Mr. Grey and I looked about for a great idea around which to build the serial we are producing we got what we think is a very powerful and novel theme. It is the power of the mind. At once it occurred to us that no one could put this idea over better than the greatest specialist entertainer in this field, J. Robert Pauline, known in vaudeville for years from Coast to Coast and around the world.

"Hypnotism has never been done before so convincingly as Pauline does it in 'The Master Mind.' In our first episode where Pauline shows us some of the secrets in his marvelous power, we had a scene in which a congress of sceptical doctors were to witness his demonstration, as he stopped and started the flow of blood by hypnotism, hypnotized a subject so that four men could stand on the boy's body while his heels rested on one chair and his head on another. We had a couple of score of extras, sophisticated movie people for the scene. They were fascinated by what Pauline did in an uninterrupted shot before the camera."

Exploiting Picture With Colored Player Cast

Clarence A. Brooks, Secretary of the Lincoln Motion Picture Company, Inc., 1121 Central Avenue, Los Angeles, Calif., was a New York visitor on an extensive road show trip that carries him over the entire United States in conjunction with the exploitation of their latest feature, "A Man's Duty," featuring exclusively negro actors.

It has been learned that at the completion of this trip in the Spring, the Lincoln Company will produce other five reel features with negro actors every five or six weeks in the forthcoming year.

National Film Schedule for 1920 Formulated

The 1920 production schedule of the National Film Corporation has been completely formulated and is being put into actual operation as fast as conditions will allow. Among the stories to be filmed during the winter months will be Opie P. Read's "The Kentucky Colonel," with Joseph J. Dowling, of "The Miracle Man" fame in the title role, supported by Elinor Field and Francis McDonald. William Seiter is directing the piece.

The first week of the New Year will see the beginning of the picturization of "Mary Minds Her Business," by George Weston. "Mary Minds Her Business" is running serially in the "Ladies Home Journal" until March of next year, when it will be placed on the market in book form, it is hoped about the time the film version is completed.

Fisher's New One

A. H. Fischer Features, Inc., will make its next production from an original story by Charles A. Logue, adaptor of "The Amazing Lovers," from Robert W. Chambers' story of "The Shining Band," and the author of "The Red Virgin," the first two subjects put on by the Fischer firm.

The piece, as yet untitled, is a drama based upon the theme that clothes make civilization. It will go into production immediately, with Florida and the Fischer studios in New Rochelle as the scenes of the company's activities.

Scenes from "Lightning Brice" the Jack Hoxie and Ann Lytle serial released through Arrow Film Corporation

Arthur Ripley is New Metro Director

A new director, in the person of Arthur D. Ripley, has been added to the directorial staff under Director General Maxwell Karger, at the new Metro studios in Hollywood, California. Mr. Ripley will direct Bert Lytell in his forthcoming Metro-Screen Classics production of "Alias Jimmy Valentine," which Finis Fox has adapted from the famous stage play by the late Paul Armstrong.

Small Village Built for Metro Picture

A Canadian village street scene built by Metro on the old Universal ranch in the San Fernando Valley, outside of Los Angeles, California, was the setting for Bert Lytell's new Screen Classics, Inc., picture, "The Right of Way," for several days.

This complete street was more than two hundred yards long. Stores and houses typical of the backwoods country of Canada were built on both sides.

Vincent Coleman to Play in Goldwyn Production

Vincent Coleman, who was recently seen in the leading role in "Should a Husband Forgive?" a Fox special production, has been engaged by Director Paul Scardon for a prominent role in the film version of Leroy Scott's popular novel, "Partners of the Night."

Vincent Colman

Willard Mack to Do a Series

Gibraltar Pictures Signs Well-Known Author; Filming "Cynthia of Minute"

GIBRALTAR Pictures have signed Willard Mack, author of "Tiger Rose," "Kick In," and numerous other Broadway hits, to a two-year contract to write an exclusive series of scenarios for Gibraltar production, to be known as the Willard Mack Melodramas.

Mr. Mack has already begun work on the first of these dramas, which is based on certain adventurous happenings east and west upon which the author has been building a tentative structure from time to time. The idea as related in the rough, promises fast action of the sort for which Mack plays are famous.

The contract with Mr. Mack is the culmination of long negotiations between the author and Arthur F. Beck. It is anticipated that the first of the Willard Mack series of plays will go into production early in January.

Some of the most striking scenes in the new Gibraltar Pictures melodrama "Cynthia of the Minute," starring Leah Baird, are being filmed on board the interned German liner Kronprinz Frederic Wilhelm, which was placed with the Prinz Eitel Frederick, renamed the De Kalb, and the Grosser Kurferst, in American hands for troop repatriation after the armistice was signed between Germany and the Allies.

Leah Baird and her company of players have been practically living aboard the big liner for a week past, and several of the principal cabins as well as part of the salon deck have been fitted with a lighting system for the uses of the company.

The story of "Cynthia of the Minute" is laid in great measure on board ship, and the far flung lines of the great craft lend themselves admirably to pictorial effect.

A large number of Uncle Sam's naval reserves now forming the crew of the big ship as she lies at anchor off Spuyten Duyvil, have been enlisted to serve in some of the deck scenes.

Planning Jack London Series

C. E. Shurtleff Who Controls Rights to Stories is on Ground at Metro Studio

C. E. SHURTLEFF, president of C. E. Shurtleff, Inc., is making plans for the forthcoming production of four Jack London novels, with Mitchell Lewis as the star. C. E. Shurtleff, Inc., controls the motion picture rights to these four stories, which are "Smoke Bellew," "A Daughter of the Snows," "The Star Rover" and "Burning Daylight."

As recently announced, Screen Classics, Inc., will produce, and Metro distribute the Jack London picturizations of the Jack London novels, with Mitchell Lewis starring. Mr. Shurtleff will be "on the job" all the time at the Metro studios. He went there to Hollywood, Calif., where the studios are situated, in company with J. Frank Brockliss, the English picture man associated with him in C. E. Shurtleff, Inc., and Richard A. Rowland, the Metro president.

Before turning the Jack London stories that he controls over to Metro for screen production, Mr. Shurtleff received numerous offers from other producing companies to make the novels into screen productions. He chose Metro because of its modern production facilities.

Mr. Shurtleff is an experienced film man. Hitherto, however, his activities have been confined more to the selling than to the producing end of the industry. He was general sales manager for Select and Hodkinson. At the Metro studios he is making a close first-hand study of production methods as they are employed in this modern and lavishly equipped plant.

Elliott in "The Hope" Has Original Role

Frank Elliott who was leading man in the original production of "The Hope" at the Theatre Royal in Drury Lane, London, has been signed to play a principal role in the Metro-Screen Classics, Inc., production of the melodrama. Herbert Blache will direct the production.

City Seeks Art Exhibit Based on Film Scenes

Seldom if ever does a motion picture evoke enough comment among the art enthusiasts of a city to warrant an official request from its art authorities to go forward to a film exchange for permanent exhibits of some scenes in the production.

That is what occurred, however, in Constantine, Michigan, following the engagement of the First National Exhibitors' Circuit, special, "Auction of Souls," which recently played a two-day engagement in that city. The picture created unusual comment, not only among the regular motion picture goers of Constantine, but among those with whom art is a hobby. Manager Harry Scott of the First National Michigan exchange, in Detroit, received a communication from H. J. Meyers of Constantine, asking if arrangements could be made to supply the Constantine Art Museum with several permanent exhibits based on several of the most beautiful scenes in the picture.

The exhibit will be furnished.

Heavy Demand Reported on Grossman Serial

"1,000,000 Reward" the Grossman serial production in which Lillian Walker is starred has been shown to the trade in New York, Boston and other centers and reports are to the effect that it is in great demand among exhibitors. Nathan Hirsch, who controls the New York City rights, gave a trade showing this week and reports widespread bookings.

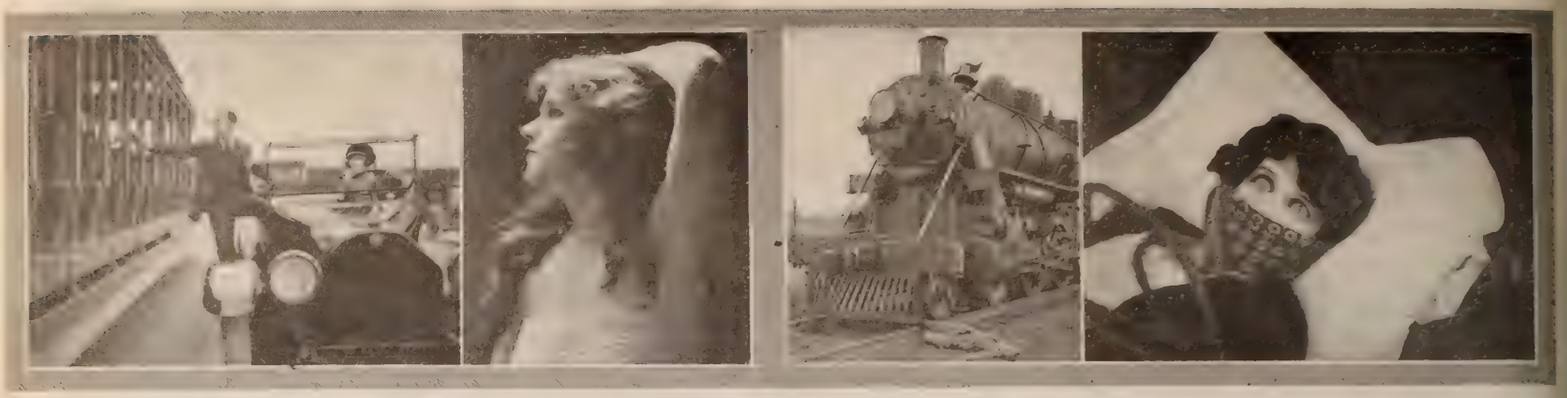
States rights on the serial have been practically all disposed of and it will shortly be released.

Last Scenes Taken On a Transatlantic

Edmund Breese and Claire Whitney have just completed the last few scenes for the Transatlantic superproduction which heretofore has been known under the title of "The Greater Glory," scenario by Lloyd Lonergan.

The picture is in seven reels and if reports are true, contains many spectacular scenes.

The final scenes were "shot" at the Mirror Studios at Glendale, L. I., with Burton King directing and George Morgan assisting.



Arline Pretty is the star in the fifteen episode serial "The Woman in Grey" which comprises many exciting thrills. The serial was produced by the Serico Producing Company.

Filming Historic Spots of the Civil War

The presence of Roy Buckley of Chicago, famous flying ace of the La-Fayette escadrille in Chattanooga with a crew from the Atlas Educational Film Company of Chicago, filming a reel of scenic and historic interest for release through the Greiver Distributing Corporation, has aroused much comment in the press of the southern city, it is reported.

The films will be taken from Chattanooga to Savannah, and the picture will be entitled "From Chattanooga to the Sea." It is planned to show the picture in 2,500 motion picture theatres throughout the United States, giving a big boost to the scenic and historic spots of Tennessee and Georgia. In addition to Buckley, the party is composed of C. E. Ashley, director, R. G. Ganstrom and Harry Peterson, camera men.

Lehrman Feature Goes to First National

The first Henry Lehrman feature has been delivered to the First National Exhibitors' Circuit. The title of Mr. Lehrman's initial feature is "A Twilight Baby." In this release Mr. Lehrman has departed from his usual two-reel offerings, as "A Twilight Baby" is in four reels.

The entire Lehrman stock company was utilized besides the services of three hundred extra people. Those who witnessed the preview of this feature have declared it to be an absolute innovation in the field of comedy.

Films Inc. Engages New Publicity Director

Films Incorporated has secured the service of Mrs. Marie Shores as director of publicity. For the past three years she has been production manager for The Robert J. Shores Corporation, book publishers, and associate editor of New York editorial service. Mrs. Shores will also head the Scenario Department.

Additions to Neilan's Producing Force

Marshall Neilan last week made two important additions to his producing organization in the persons of Betty Bouton, ingenue, and Dave Kisson, well known cameraman.

Miss Bouton will have a prominent part in the second independent Neilan production.

Denies Davison Rumors

General Manager States Grace Davison Will Continue with the Pioneer Film

GENERAL MANAGER M. H. HOFFMAN of the Pioneer has issued the following statement of denial of the rumors which are still widely current in film circles that Grace Davison is to leave the Pioneer to join the Famous Players-Lasky organization.

Mr. Hoffman states in part: "This rumor is pure fiction. How it originated is of no consequence, inasmuch as Miss Davison is completely satisfied with the manner that she is being exploited by the Pioneer. Her latest production, 'Atonement,' in which she appears with Conway Tearle, is meeting with pronounced success throughout the country and in New York in particular. It is shortly to be shown at the representative houses in all parts of New York City and State.

"Part of this rumor which states that Miss Davison will produce for herself, brands the entire story as nonsense. Miss Davison has always produced her own pictures, while the Pioneer acts solely as distributor.

"The relations between John Gracey Pictures, Inc., which is producing the Davison features, and the Pioneer Film Corporation has been from the start most cordial and such it remains at the present."

The Pioneer Film Corporation further reports that Grace Davison will be starred in "The Hidden Code," an adaptation of the novel by Norman Harsell. The production was directed by Richard Lestrange and photographed by Harry Fishbeck. "The Hidden Code," which was produced by the Sulmac Pictures, Inc., will, according to an agreement just entered into, be distributed on the state right plan by the Pioneer.

This production is described as an American Arabian Nights story, inasmuch as the claim is made that the picture is replete with rapid-fire action and deals with nothing but pure romance and excitement.

"Cooperate to Supply Market"

S. L. Barnhart of Capital Film Urges an Amalgamation of Independent Producers

ONE of the most surprising situations of the film industry as it stands with the closing of 1919, exists to-day, according to S. L. Barnhard, president of the Capital Film Company.

Mr. Barnhard's statement of conditions is to the effect that—despite the chaotic situation throughout the country due to the closing of theatres in many districts by order of the Fuel Administration, and with the general high cost of living—the only way to supply the remarkably healthy demand from the independent exchanges for features of all classes is by some sort of co-operation or amalagamation of the independent producers.

"In what form of amalgamation or by what means the independent producers may be brought to co-operate with one another to attain the objective is, of course, a hazardous problem," states Mr. Barnhard. "One thing is certain, however, and that is that the Capital Film Company is going to strive to the utmost to bring about such a co-operation with the earliest possible speed."

"We have taken it upon our shoulders to foster this movement," continued Mr. Barnhard. "For the simple reason that the Capital Film Company cannot possibly hope to produce enough pictures alone to take care of its present list of exchanges."

Mr. Barnhard is planning a trip to the Coast immediately after the holidays for the sole purpose of arranging for more productions, but he confesses he will be unable to start enough new companies to adequately serve the demand.

Accordingly, the Capital Film Company has sent out broadcast to all producers the hearty invitation to place their productions—no matter what type of picture—through the Capital Film Company's distributing resources, and is in no way attempting to conceal the fact that they need other producers' films to solve the solution of supplying the demand.

"Tides and the Moon" said to be a distinct departure from the ordinary matter presented in pictures, features the January 4 issue of Goldwyn-Bray Pictographs.

Vitagraph's final release of the year will be "The Sins of the Mothers," a story with Anita Stewart in the leading role.

Blackton Picture Shows Real Stage Settings

It is said that in filming "My Husband's Other Wife," the third of this series of productions for distribution through Pathe, J. Stuart Blackton virtually had to stage an entire theatrical production. The photodrama opens with the enactment on the stage of the most dramatic moment in a big play, supposedly written by Robert Gordon, with Sylvia Breamer, as Adelaide Hedlar, the star.

Mr. Blackton produced the stage scene in the studio of Blackton productions, in Brooklyn. The stage of the Majestic Theatre in Brooklyn was used to photograph the scenes which occurred behind the wings

Besides Miss Breamer and Mr. Gordon, who have the featured parts, Warren Chandler and May McAvoy have big roles in "My Husband's Other Wife"

American-Born Swede Is Big Film Producer

Victor Seastrom, an American-born Swede, who is a star as well as a director, has been declared the "Griffith" of Scandinavia. Seastrom's productions for the Swedish Biograph Company will soon reach American motion picture screens. About ten years ago, when Charles Magnusson assumed the management of the Swedish Biograph Company, he sought a man of exceptional talents to direct film plays. Seastrom was his choice.

The Swedish "Griffith" has undertaken to picturize the master works of Scandinavian literature. His first American release will be announced soon.

Director Fred Sullivan Goes with Christie

The Christie Film Company has secured Frederic Sullivan, well known moving picture director and stage manager, as one of the new directors who will guide the destinies of the Christie Comedies, according to Al E. Christie, who is now supervising the production of all Christie one-reel comedies and Specials in two reels.

The acquisition of Mr. Sullivan will give the Christies an oportunity to allow the other directors, Al E. Christie, Scott Sidney, William Beaudine and others, to alternate in their production activities with more time for preparation of stories.

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ITHACA, NEW YORK

Two Features Open for State Rights Buyers

According to a report recently received, shortly after January 5th a representative of the J. Frank Hatch Enterprises will start on the road covering all territories where Mr. Hatch's state rights productions have not been sold. In visiting the buyers their representative will be in a prosition to screen both "The Price Woman Pays," featuring Beatrize Michelena, and "Forced to Wed," starring Lois Wilson.

"The Price Woman Pays" offers Beatrize Michelena and Lois Wilson in two powerful roles. They are said to be supported by a strong cast, and it is also stated that the story is consistent and with an unusual happy ending. Forced to marry is the lot that befalls Lois Wilson, in Mr. Hatch's state right production, "Forced to Wed." Without the usual formality of falling in love, Nellie was forced to marry the man after she went to his room to warn him of an attempted robbery. Later the kindness of an old Indian brings the wounded man back to health and binds the two hearts in deeper bonds of partnership and love.

"Movical" Comedy Makes Its Debut on Screen

It is announced by the Theatrical Pictures Corporation that "Movical" comedy has made its appearance in the form of the five-part production, "The New Wizard of Oz" combined with an original musical comedy entitled "The Movie Girls Revue." "The New Wizard of Oz" is from the book by L. Frank Baum and is an elaborately staged production with Violet Macmillan, Frank Moore, Vivian Reed and Mae Wells prominent in the large cast.

"The Movie Girls Revue" is a short snappy musical comedy written especially for presentation in connection with the picture. Sol Levy is responsible for the original musical numbers while Hopp Hadley has contributed some of the lyrics.

American Laboratories Open to Serve All

All the facilities of the American Film Company's big Chicago laboratories are now at the service of anybody wishing film developed, printed, tinted, toned or sub-titled.

In this issue the American Film Company, Inc., announces that it is prepared to do commercial developing and printing. In fact for several months past the Chicago laboratory has been handling a good volume of this sort of work—developing the negative exposed by free-lance camera men all over the Middle West, making as many positive prints as were needed and turning out the work in a surprisingly short time.

American's prices for developing and printing are reported to be reasonable, and the speed with which this work is handled should prove of material assistance to the customer who is up against a "time limit" and simply must have a "rush job" if positive prints are to be ready on time.

Latest Burston Serial Sells Fast

BURSTON FILMS, INC., report that a trail is rapidly being blazed through state rights territory for their latest serial, "The Hawk's Trail," fifteen episodes, starring King Baggot in the name part, and with Grace Darmond and Rhea Mitchell as joint leads opposite. Within a little more than a week after the first announcement of the placing of the said serial feature on the market a number of sales have been consummated. The unanimous opinion of the reviewers as to the quality of "The Hawk's Trail" has spurred bidders into action with the result that the following territories have been sold:

Georgia, Florida, Alabama and Tennessee to the Special Features Co. of Knoxville, Tenn.

North Carolina and South Carolina to the Eltabran Film Exchange of Charlotte, N. C.

Washington, Oregon, Idaho, Montana, California, Arizona and Nevada to Sun Films, Inc., Los Angeles. This sale includes both "The Hawk's Trail" and "The Mystery of 13," the Burston-Ford serial recently released.

The three Canadian rights—Eastern, Central and Western Canada—were disposed of to one buyer, the Regal Films Co. of Toronto., Ontario, Canada.

Another sale has been made, larger than any of the above, but as the buyer wishes to make his own announcement his name is withheld for the present. The rapidity with which these sales were made, and the number of inquiries that are coming in daily in responce to trade press advertising indicates that the independent serial market is wholesomely active, although the reputed success of the former Burston serials is also held to be responsible. The sales were made by the distributing agents, the W. H. Productions Co.

The Publicity Department of Burston Films, Inc., announce that the Exhibitor's Book of "The Hawk's Trail" will contain something more than clever advertising stunts, newspaper cuts, reproductions of posters and other advertising supplies. Advance notices of "The Hawk's Trail" have all laid special stress upon the episode endings and the fact that they differed from the average "stunt" endings, in that they depended for carrying suspense into the next installment through situations and plot development rather by leaving some character in a perilous situation. As proof of this long held contention the Exhibitor's Campaign Book will give the exhibitor a goodly quantity of advertising paragraphs, phrases and slogans, all of which are being compiled from the reviews of the serial given by the official reviewers of the trade papers.

"The Hawk's Trail" Has Been Disposed of in Many States

"The Inferior Sex" Complete

Mayer Will Soon Place Mildred Chaplin's New Production on the Market

FILMING of "The Inferior Sex," Mildred Harris Chaplin's latest and best picture, has been completed at the Louis B. Mayer studios, Los Angeles, and the picture will soon be placed on the market as a First National release. Titling and cutting of the picture is under way at the Mayer laboratories under the supervision of Joseph Henabery, "Billy" Shea and the executives of the studios.

In the production of "The Inferior Sex" Mildred Harris Chaplin is said to be seen at her best in a punchy story. She is supported by a cast including Milton Sills, Mary Alden, Bertram Grassby, John Stepping and James O. Barrows.

Joseph Henabery, who directed Douglas Fairbanks' last big picture, "His Majesty—the American," directed "The Inferior Sex." The picture is a screen adaptation of Frank Stayton's legitimate drama, which some years ago served as Maxine Elliot's Broadway starring vehicle. The story is claimed to be full of punches and to contain a gripping climax. Throughout are interspersed jots of human interest.

In order to add the final touches to a beautiful screen story some of the most beautiful locations in California were used. These include the fashionable Del Monte Hotel, Peeble Beach, Seventeen Mile Drive and a number of San Francisco and Los Angeles mansions.

The production was made under the management of Louis B. Mayer and Bennie Zeidman, vice-president and manager of the Chaplin-Mayer Pictures Co., Inc.

MacManus Film Timely

With the country hearing of cruelty in the Bedford Reformatory, and Joliet prison, and the starting of a wide spread reform movement by the Gray Brotherhood of reformed prisoners, the production of Edward A. McManus' picturization of Thomas Mott Osborne's prison experiences is timely.

While Mr. MacManus claims to have avoided propaganda in "The Gray Brother" and to have evolved out of Mr. Osborne's experiences a romantic drama, it is said that he has enough incidents of life within prison walls under the old system of brutality to emphasize the absolute necessity of such a movement as the Gray Brotherhood has started to prevent a recurrence of some of the horrors to which prisoners were subjected to in Sing Sing and Auburn and which are said to prevail in Joliet and other prisons in the Western states."

Neilan Uses Big Four Studio

Arranges with Fairbanks for Production of His Second Picture; Matt Moore Stars

MARSHALL NEILAN has signed with Douglas Fairbanks for the use of the Big Four Star's studio in Hollywood, where the director will produce his second independent production, the title of which is not available at this time. It is stated that this film is an adaptation by Marion Fairfax, of a serial novel which is at present running in one of the large national magazines. The executive offices of the Marshall Neilan organization will remain at 1723 Allesandro street, Los Angeles, pending the erection of Mr. Neilan's own studio, plans for which are now being completed.

The production of Mr. Neilan's initial independent picture, which is practically finished, has been interrupted by bad weather at the exterior location where the company was working and which plays an important part in the story.

For the lead in his second independent offering, Mr. Neilan has engaged Matt Moore, the third member of the most famous motion picture family. Mr. Neilan had Mr. Moore come on from New York for this work.

Marjorie Daw, recently signed by Mr. Neilan under a long term arrangement and who also appears in his initial independent production, will play another leading role in the new film. Miss Daw's work in the first Neilan offering is said to offer the talented little actress her most dramatic characterization. Little Wesley Barry, Mr. Neilan's "freckle-faced wonder boy," also recently signed on a long term contract by the director.

Stars Emily Stevens in Pioneer-Atlas Film

Emily Stevens has been signed up by the Atlas Film Corporation to play the leading role in the picture version of Harold Macgrath's novel, "The Place of Honeymoons." Pioneer will handle the picture through its exchanges on the state rights plan. Keenan Buel has been engaged to direct the production, while L. E. Dadmun will be in charge of the technical direction. The scenario is now being prepared by Ida Harrison.

"Topics of the Day" Is Used as Headliner

The Majestic Vaudeville Circuit in Texas has booked The Literary Digest "Topics of the Day" and is said to be playing this popular reel of paragraphs as a headline "act" with great success. According to reports, the Majestic theatre in Dallas, one of the finest houses of the circuit, opens every show with this entertaining reel, produced by Timely Films, Inc.

Exhibitors Service Bureau

To the Whole Film Industry—Greetings

THE Exhibitors Service Bureau wishes to add its voice to the chorus of "Merry Christmas and Happy New Year's" with which this, our Christmas number, is replete. Your next copy will bear the 1920 imprint, signifying that another twelve months have been laid away in the annals of time, in your life, in the files of the News and in the efforts of the Service Bureau to advance your interests.

Born of a desire to create a medium through which a closer relation with the exhibitor might be effected and nursed through its infancy by competent direction (not the writer's, however) and high grade editorial supervision, the Exhibitors Service Bureau passed through the swaddling clothes days and is now a thriving youth full of promise for a long and useful life. We say youth because we do not think that it has grown to maturity nor reached its greatest value to the industry.

It has achieved that greatest of all successes—imitation—but, still growing, can be truthfully said to be a lap ahead of all competitors.

We see many things which we believe will make it more valuable to every reader, whether he be exhibitor, producer or connected with any of the many departments of the film industry. Some are impossible of accomplishment, at least just now, but others are being considered, if not actually planned, and hold much promise of great value.

To continue covering our particular field from the same angles and in the same way would soon mean that we did not lead. So it is that we are continually studying our work and attempting to remodel and improve it. The year closing has been an important one in the industry and a memorable one in the growth of exploitation, considered from all sides—exhibitor, producer and a new factor, the exchange expert.

In no department has the improvement been so marked as in the presentation and exploitation of features by the exhibitor. In this fact the Service Bureau modestly claims credit. Not for originating or improving the methods now in vogue, but in having organized itself so well that it is able to collect the exploitation and presentation ideas of the exhibitors in various parts of the country and by transferring those ideas to the printed page inform the exhibitor of Maine what the exhibitor of California is doing, why he does it and what the results of his efforts are.

That is the mission of the Exhibitors Service Bureau—To Serve.

With this thought paramount we have made some changes in our department recently. "How New York Stages the Show" has been discontinued because the need for it diminished. The art of presenting pictures in all the larger cities has grown until it rivals New York, if it does not excel it; therefore other cities do not need lessons from the Metropolis.

With this week's issue "Your Idea and Ours" undergoes some changes. It has been proven that one of its greatest values lies in the reproductions of the displays themselves, framed as they are by the best advertisers and artists in the country, and that our criticism was not of any great interest except to the person who framed a display. Therefore in the future we have adopted certain rules for our selection of displays for those pages. First, a high class ad on a feature which we expect will receive more than an average booking. Second, so far as possible the use of displays framed by experts—men who have studied the theory of advertising and whose work can be considered that of the master. Third, displays on features close to release date, so that even first run houses may have the benefit of the other fellow's knowledge, at least as a matter of confirming his own good judgment. Fourth, so far as possible displays used for pictures listed in the programs of principal houses in principal cities, as they appear under the title of "With First Run Theatres."

For the benefit of the advertiser who wishes our advice and criticism of his efforts in framing newspaper displays, we will continue to render the same service as before, except that our opinion of his work will be mailed directly to him and not be used in our text pages.

For the pages formerly devoted to "Your Idea and Ours" we will use our recently inaugurated service mentioned above, "With First Run Theatres," as backing for properly captioned reproductions of newspaper displays.

With this issue still another addition is made to our service in the text to be found under the title of "Exploitation Men's Minute Book," being a record of what the exploitation experts employed by the producers, and located at their various exchanges, are doing. So far as the exhibitor is concerned this will not be materially different than our other exploitation pages. It will, however, give credit where credit is due and be a just recognition for services well rendered.

We have spoken of our desire to serve and of improvements to the Service Bureau being planned. In this latter connection, we invite suggestions. Give us your frank honest opinions. Tell us where we fail and wherein we may improve.

The change in "Your Idea and Our's" was brought about through the suggestion of an exhibitor. This suggestion came in the form of a full sized brickbat, from a man whom we have never seen. He wrote us a letter that called our attention to certain shortcomings in the department, which previously had not been apparent. He encouraged us to look about for a remedy to the fault which he pointed out. We think we have found it. If we haven't we want to know about it, the sooner the better.

Therefore we urge you to point another brickbat our way if this latest service does not meet with your approval.

Again we express our best wishes.

"Every Woman" Premiere at Columbus, Ohio

Will D. Harris, Manager of the Grand Theatre, Stages Elaborate Prologue in Conjunction With Showing

GIVING "Everywoman" its American premiere and staging a prologue so elaborate that in itself, it might be called an evening's entertainment, has combined lately in keeping Will D. Harris, manager of the Grand theatre, of Columbus, Ohio, a fairly busy gentleman.

Presenting "Everywoman" for its first public showing was an event that Mr. Harris determined to make a mile-stone in his exhibiting career, and in looking about in his mind's eye for something out of the ordinary so far as presentation was concerned, he chose the prologue as the best means of getting out of the everyday rut.

Manager Harris's prologue was divided into several acts, and really more resembled a revue than it did the ordinary prologue as staged for the ordinary motion picture.

In the accompanying illustrations you will be able to get some idea of the magnitude of the event.

Femininity, from the little tot age to budding womanhood were represented. Interpretive dancing was the keynote of the spectacle.

Properly costumed and wonderfully drilled, the various numbers on the bill were given to a most enthusiastic reception at every performance. The acts were as follows:

"The Diving Girls," four young ladies of excellent figure, attired in bathing suits which would have done credit to the Mack Sennett girls.

"The Snow Dance," a pretty number by three maidens.

"The Egyptian Dance," given by nine young ladies.

"The Little Kewpies," presented by six little girls, one of which was Manager Harris's daughter. This was the banner act of the attraction, and was given encore after encore at every performance. Little Janet Goodfellow was the Premier Danseuse in this number.

Much of the talent for Mr. Harris' prologue was secured from a Columbus dramatic school and therefore could be considered in no way amateur, so far as the quality of the performance was concerned. It did, however, have all the pulling power of the home talent show, and it was this fact that was one of the factors in the big success of the prologue.

THE LITTLE KEWPIES - REPRESENTING THE COMING EVERYWOMAN
Janet Goodfellow - Premier Danseuse

Rene Goldberg

THE DIVING GIRLS - IN THE FOUNTAIN SCENE
Marlie Pierce - Georgia Harris - Marguerite Davis - Eleanor Harris

THE SNOW DANCE
Neva Sonnenstein - Mildred Root - Eleanor Harris

Mr. Harris deserves great credit for the manner in which he measured up to an American premiere of a great picture. He billed the picture with startling vigor. A thousand one-sheets of attractive design flashed all over Columbus; twenty-four sheets; window cards; heralds and teaser snipes all added to the public interest. But Mr. Harris reached the climax of his campaign with his newspaper space. Full page ads—the first seen in Columbus on an amusement enterprise—were used in the Saturday and Sunday papers preceding the opening. In one newspaper Mr. Harris succeeded in having them print his page spread in three colors, an hitherto unheard of thing in the Ohio capital city.

THE EGYPTIAN DANCE lead by Marguerite Davies

Mr. Harris, with his accustomed artistic good sense, framed his presentation of "Everywoman" in an impressive way. His massive theatre was fittingly decorated and as a prelude he presented a number of children from a dramatic school in a little dance number that evoked tremendous and kindly interest. Mr. Harris' little daughter was among those in the prelude. Imagine the pride of Daddy Harris in having an American premiere at his theatre and his own daughter taking part!

The showing of "Everywoman" at the Grand, Columbus, is another page in a remarkable bit of picture history. "Everywoman" broke the attendance and box office records established the previous Sunday by "Male and Female." And "Male and Female," upon its opening, broke the record of "The Miracle Man" opening two weeks before! Three records in four weeks! Mr. Harris will keep up his wonderful display of showmanship by offering "Everywoman" for two weeks, to be followed by a return engagement of "Male and Female," and then a third week's engagement of "The Miracle Man."

Tom Mix visits the Liberty theatre, Blackwell, Oklahoma. Manager J. C. Hartman and a lady we do not know also pose for the cameraman

Star of Western Pictures Invades Oklahoma

JUST what Tom Mix was doing out in Blackwell, Oklahoma, when the photograph from which the accompanying cut was made, when according to all the rules of picture making he should have been in California earning his salary as a motion picture star by doing the stunts on and off horseback for which he is famous, we do not know. Anyway, there he is standing in front of the Liberty theatre with manager J. C. Hartman, who also owns another showshop, the Regent, in Blackwell.

With a Mix film scheduled for showing, and Tom Mix to make a personal appearance, any manager ought to be figuring what sort of a new buzz-buggy he would buy from his profits, especially in a country like Oklahoma, where cities are rather far apart and train service somewhat limited and the automobile the best medium for getting over to the Exchange center to look after bookings and such like film necessities.

We have no record of just how Blackwell received Mr. Mix, but it certainly would be with open arms. All we know is that the broncho riding star made a speech, and that the Mix film was shown and everybody was satisfied, star, manager and public, all of which is as it should be.

Blackwell is a thriving town located in the wheat belt of Oklahoma, with a big surrounding territory, threfore the city population of some 3,500 is considerably larger than these figures when theatre patrons are considered. Mr. Hartman, in owning both the Regent and Liberty, is the sole theatrical magnate of the city.

Kornblum Puts the Bloom in Film Life of Evansville

AGAIN Harry P. Kornblum of Evansville has come forward to make his Criterion theatre bloom forth as the bright and busy spot of that bustling Evansville! And, incidentally, we may add that again Mrs. Harry Kornblum has helped in the blooming!

If you know anything about moving picture affairs in Southern Indiana you know about Mr. and Mrs. Harry Kornblum. It isn't often that one speaks of "Mr. and Mrs." in connection with a theatre—but it also is not often that the "Mrs." is so clever a show-woman and so congenial a business aide as is Mrs. Kornblum.

The newest exploit of the Kornblum-Criterion family is the putting over of "The Miracle Man" for a seven-day run at the Criterion—the longest run ever attempted by that house.

Mr. Kornblum had to be out of the city before "The Miracle Man" engagement opened. So Mrs. Kornblum became first aid to the exploitation man sent to Evansville to help put over "The Miracle Man." Mrs. Kornblum knows every newspaperman in town; knows what the papers like and knows what they don't like. She lined up the advance campaign for "The Miracle Man" in a jiffy and when Mr. Kornblum returned had these little things started: A full page advertising tie-up stunt in both the Evansville Journal-News and the Press; a classified ad page stunt (Finding Honest People in Evansville) with the Courier; special feature stories in all the papers; the biggest advertising campaign ever put on in Evansville all mapped out and written; and plans for a dozen other stunts.

The Kornblums (plural) had Evansville dizzy looking at "The Miracle Man Is Coming" teaser snipes and one-sheets. Prior to the opening of the engagement the NC-4, trans-Atlantic airfliers, arrived in Evansville. Mrs. Kornblum at once arranged to have the streets leading to the wharfboats, where the airship was moored, plastered with "Miracle Man" paper; sandwich men circulated through the crowds and everything was done to get full benefit from the gathering of Evansville folk to see the air-wonder of the day. While they saw the "miracle ship" they also were reminded of the "miracle man."

Doing unusual stunts is part of the Kornblums' lives! Did you hear how they put over "Don't Change Your Husband"? For hours and hours each day, Mrs. Kornblum, aided by girl friends called up Evansville homes and simply said: "Don't change your husband." The gossip these mysterious phone calls caused was tremendous—many of those called evidently were actually thinking of changing their husbands and wondered who had learned of the fact.

(*Continued on page* 256)

Advisory Board
Exhibitors Service Bureau

Thomas D. Soriero, Strand theatres, Lowell.
Chas. H. Williams, Strand theatre, Providence, R. I.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Jack Kuhn, Loew's Stillman theatre, Cleveland.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
S. Barret McCormick, Circle theatre, Indianapolis.
Edward L. Hyman, Rivoli and Isis, Denver.
Theo. L. Hays, New Garrick theatre, St. Paul.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Leo A. Landau, Butterfly theatre, Milwaukee.
George Fischer, Alhambra theatre, Milwaukee, Wis.
Julius L. Johnson, New Garrick theatre, Minneapolis.
Paul Gusdanovic, Strand, Cleveland, O.

C. Edgar Momand, Garden theatre, Flint, Mich.
Charles C. Perry, Strand theatre, Minneapolis.
W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta.
Chas. G. Branham, S. A. Lynch Ent., Birmingham.
R. B. Wilby, Strand theatre, Montgomery, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

C. A. Lick, New theatre, Fort Smith, Ark.
Herbert J. Thacher, Strand theatre, Salina, Kan.
H. M. Thomas, Strand theatre, Omaha.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Sunset Theatre, Portland.
E. J. Myrick, Rialto theatre, Butte.
A. S. Kolstad, Liberty theatre, Hood River, Ore.
P. E. Noble, Liberty theatres, Portland.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Ralph Ruffner, Rialto theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
A. C. H. Chamberlin, Opera House, Madera, Cal.

Public Likes a Hint of Any Harmless Spice

So Says R. E. Pritchard, Director of Advertising and Publicity for the Allen Theatrical Enterprises of Toronto, Can.

ANYONE who has had experience in exploiting a high class theatre doesn't need to be told that his newspaper advertising must be kept as clean as the pictures shown in the theatre. I will go further and say that it must be kept cleaner—that there are times when a suggestive passage may pass the censors—we have them—but if that passage were included in the advertising there would be kept away from the theatre many who would otherwise have attended.

When I took the post of director of advertising and publicity for the great chain of theatres conducted by Messrs Jule and Jay J. Allen, I was reminded of the two precepts laid down by them and their father when they established their first theatre in Brantford, Ont., just thirteen years ago—that the patrons must be pleased no matter the trouble or expense—and that nothing but clean pictures should be shown in their theatres. They have faithfully adhered to those rules and if my advertising experience had not taught me that their correct premise was right, I would not have been tempted to infringe on such a sound rule while working in such an environment.

Yet the public does like a little suggestion of spice when it is harmless, so when we came to play Tom Moore in "Lord and Lady Algy," we decided that here we had a unique sex element to play—a case of a woman who really loved her husband and whose husband was really clean. This Goldwyn picture is a clever comedy, as all of you know, and so the thing to do was to attempt to transfer this cleverness to the advertising. It is sound reasoning that if you introduce the comedy element in your advertising, and then just leave enough untold to arouse the curiosity, you are apt to get a considerable share of newspaper readers into your theatre.

First we laid the atmosphere on the picture around the fact that this was "a story of fast horses and the English smart set." Canada had always been strong for horse racing, though it is now under the ban as the result of the war-time measures, and the interest in London society in this British dominion is natural. And while there is really a stirring race in this picture, the claim of "wonderful racing scenes" has been worked so

IT WAS FUNNY UNTIL HUBBY AND HIS WIFE WALKED IN
But she was an amazing wife in this comedy of racing and the English smart set
TOM MOORE IN "LORD AND LADY ALGY"
FROM THE FAMOUS PLAY
NOW ALLEN
THE DECISION OF NEARLY EVERYONE IN AND AROUND TORONTO
DIRECTION JULE & JAY J. ALLEN

This display, four and one-half inches double column, was used Wednesday during the run

NOW Dorothy Gish IN "NOBODY HOME"
JUST A FOOLISH LITTLE WIFE (OF ANOTHER) LOOKING FOR ROMANCE
It's not a sex play, but a clever comedy of racing and the smart set of England
TOM MOORE IN "Lord and Lady Algy"
FROM THE FAMOUS PLAY
STARTING MONDAY ALLEN
THE DECISION OF NEARLY EVERYONE IN AND AROUND TORONTO
DIRECTION JULE & JAY J. ALLEN

Friday before the opening this display, a small one, was used. Here Pritchard hints at "spice," as he says in his article.

hard that we would never dare to use it as the basis of an advertisement. But we did want the "racy" element, and so we kept this to the fore by using in each one of the daily displays a little strip showing running horses. This was one of the tail pieces of the Goldwyn press book and it came in handy.

Let me say right here that it pays to watch everything in the press books. Often you find some little thing not directly intended for your use that will service you in mighty good stead.

I have explained in previous articles that we start advertising our coming attraction on the Thursday before the opening, when we split fifty-fifty with the current attraction, reducing the current film to a few lines in the Friday and Saturday ads., then making the big splash on Sunday.

In the ordinary course of events a play centering around husband and wife is taken by the average reader to mean sex stuff, so I repeat that we made it clear that this was a clean picture—without actually saying so. Therefore we laid the basic element for the exploitation in our first ad when we showed a scene of Algy recording a bet with his wife and the simple line "Husband against wife on a horse race." *This was distinctly a "teaser" meaning to center interest on our subsequent displays.*

For the Friday ad. we could not risk the temptation of using the scene showing the married woman in Lord Algy's apartment, and with it the caption "Just a foolish little wife (of another) looking for romance." But we did not take chances of this situation carrying any improper idea, except spice, if that is improper, for we added: "Its not a sex play, but a clever comedy of racing and the English smart set."

Saturday we kept the same "little wife" in the ad. and showed the scene where Lady Algy enters, with the caption "Just then his wife walked in." But any wrong impression that this might have carried was removed by the matter prominently displayed in the circle—"And all she said was 'Pickles.' Such a wife!" Again we repeated that this was a comedy.

Our ads in the so-called Sunday issues (actually distributed Saturday evening) have to be general, because they are seen by so many who do not see the daily papers. So in this one we used a figure of Moore in hunting garb and a racing scene, and called it "A comedy of fast horses and the English smart set" as before referred to, and then said that it was an amazing comedy of married life in the selling argument below.

Then on Monday and Tuesday we played the husband and wife element against, first with the scene of the couple together, and the catch line, "She loved him so much that she left him," and Tuesday with the figure of Moore, and the line, "He loved horses and beautiful women, but his wife more than them all." Wednesday we reverted once more to the "little wife," by showing a scene of her and Algy seated, and the caption, "It *was* funny until hubby and *his* wife walked in." Again this was done to get the attention, and again we took away any possible shock by adding, "But she was an amazing wife in this comedy of racing and the English smart set."

For the parting shot on Thursday we were content with laughing figures of the two and the phrase "If you missed it, you're shy a part of the joy of life". We were confident that by this time the newspaper displays and the picture itself had excited sufficient word of mouth advertising and we were content to help it along.

We never use a lot of words in our advertising for we are distinctly of the belief that if you give a suggestion of the story, or of a situation in the illustration and in a few lines you have at once indicated the character of the story and

IF YOU MISSED IT, YOU'RE SHY A PART OF THE JOY OF LIFE -
Tom Moore
IN
"LORD AND LADY ALGY"
A COMEDY OF RACING AND THE ENGLISH SMART SET.
NOW
ALLEN
RICHMOND & VICTORIA STS.
THE DECISION OF NEARLY EVERYONE IN AND AROUND TORONTO
DIRECTION JULE & JAY J. ALLEN

The ad used on the day the picture opened, four inches double column

have excited the greatest amount of curiosity about a picture. We always strive never to give the wrong impression of a production, but we are equally as opposed to "telling the story."

"Situation" advertising's worth must of course depend on the sort of stills that you have. Meaningless ones will make your displays inane, but expressive ones require only a sentence or so to make them fraught with interest. This is best shown with the buzzes of comment we heard in the theatre during the showing of the picture when some incident that we had illustrated came on the scene. That was particularly true of the Saturday advertisement in which we had the wife saying "Pickles". But there's a warning here, too, *Don't use this sort of advertising unless you see the picture first.* We are only too, too familiar with the practise of some producers sending our "stills" that are not in the picture themselves. Never show a scene that the audience will not immediately recognize.

But we started in to commenting on turning the sex element of this picture. Any time you can take any of the ordinary situations of pictures and give them a different meaning you are bound to appeal to vast portion of people who are looking for "something new". We do not believe that any considerable portion of theatre patrons are looking for real smut in pictures, but we do believe that they like a certain dash of harmless spice. Thank heaven the days of the "wronged gal" stuff are passing from the screen, but the public likes a drama where it is let in on the inside and knows from the start that there is nothing wrong, but at the same time can enjoy the discomfiture or even problems of some of the characters. When you can reflect that in your advertising you are getting the interest, but be mighty sure to tread lightly on the sex element unless you put the suggestion of a laugh behind it.

These little lines we used and the little strips of running horses gave the advertising a certain sort of flavor. *The people knew just about what to expect but the edge was not taken off their enjoyment.*

Work the theme hard without revealing how it comes out, but keep it clean as possible. Let one event in the picture stand out, and if it leaves too strong an impression, after it has served the purpose of getting the eye, qualify it. These are the things that we tried to do in exploiting "Lord and Lady Algy". We do not believe it could have given the slightest possible offense to anyone, yet it had a certain amount of dash—and appeal to all, no matter which way their minds might choose to turn. And every line of it was truthful advertising—the sort that lets the patron leave the theatre satisfied that he has seen just what he was promised.

HUSBAND AGAINST WIFE ON A HORSE RACE
TOM MOORE in "LORD AND LADY ALGY"
STARTING MONDAY
ALLEN
THE DECISION OF NEARLY EVERYONE IN AND AROUND TORONTO
DIRECTION JULE & JAY J. ALLEN

One of the first display run for the feature, being used on Thursday.

Kornbloom Puts the Bloom in Evansville

(*Continued from page T*)

Another stunt of the Criterion was to circumvent the city ordinance forbidding any sidewalk advertising. It was snowing like the dickens. Drifts were piled high in the street. The Kornblums had "Reaching for the Moon" as its coming attraction. How could they advertise it with the sidewalks banked four feet in snow drifts? Presto! Kornblum had a number of small signs made, saying "Reaching for the Moon" and tacked onto sticks. That night (about 1 a. m.) he and Mrs. Kornblum went through the downtown district with the signs and stuck them in the tops of the snow drifts. The next morning everybody laughed as they saw the snow "Reaching for the Moon."

Dismisses Congregation to See "The Miracle Man"

IN addition to making big money for exhibitors, "The Miracle Man," George Loane Tucker's masterpiece, is accomplishing something else, the value of which should not be underestimated by moving picture interests. This picture is enlisting the favorable interest of the pulpit as has no other dramatic production in years.

A striking instance of the fine support being given this picture by the clergy was that which occurred in Springfield, Ohio, during the engagement of "The Miracle Man" at the Majestic theatre.

The Rev. Isadore Tedesche, rabbi of the Springfield Synagogue, and one of the most popular clergymen in that city, had seen the picture in Cincinnati before it was shown in Springfield. He returned to his pulpit filled with inspiration and enthusiasm. He preached a sermon on the picture and declared that every person in Springfield must see it, and that when it arrived in Springfield he would gladly dismiss his congregation and dispense with his own sermon, so his flock could go to the theatre to see the silent sermon of "The Miracle Man."

When the photoplay did arrive at the Majestic, Springfield, Dr. Tedesche kept his word. He again preached on the picture and told his congregation that he would excuse anyone present who had not seen the picture, and urged them to leave the synagogue and attend the picture theatre. His action attracted widespread attention, because Dr. Tedesche is known in Springfield as anything but a radical member of the clergy.

THEN HIS WIFE WALKED IN
AND ALL SHE SAID WAS PICKLES! SUCH A WIFE!!
From the famous London play starring Wm. Faversham and Maxine Elliott.
Tom Moore
IN
LORD AND LADY ALGY
A comedy of the race track and smart English society
STARTING MONDAY
ALLEN
THE DECISION OF NEARLY EVERYONE IN AND AROUND TORONTO
DIRECTION JULE & JAY J. ALLEN
LAST TIMES TO-DAY
Dorothy Gish in "NOBODY HOME"

One of the largest display used, being better than eight inches double column. It was run in the Saturday editions.

Getting the News Idea Into Your Exploitation

Successful Publicity Is Getting Something Unusual Into Your Campaign, Says Vance

A SIMPLE definition of what will make a successful exploitation campaign for a production and an almost positive method for determining what forms of stunts or unique advertising will bring record patronage are provided by William Vance, manager of the New Lyric theatre in Minneapolis, in his description of the things he did recently which have proved the soundness of his theories.

"The successful exploitation campaign is the result of the same thing that makes a startling newspaper story—something different, or, in common terms, that which is news because it is new," declares Mr. Vance.

With J. L. Johnston, advertising manager of the theatres controlled by Ruben and Finkelstein, in charge of newspaper copy and Mr. Vance supervising the lobby display and stunt work, the Lyric manager proceeded to test his theory that an exploitation campaign that is "news" in that it is "new" and sufficiently different to pique curiosity and arouse attention, can safely be predicted in advance as a real success.

The imprint of wild animal tracks across the pages of the daily newspapers, transformation of the lobby into a realistic likeness of a trapper's cabin and an extensive billboard advertising campaign made up the aggregate of effort to advertise the Nell Shipman attraction.

The advertising planned by Johnston carried a striking appeal and stood out in bold relief from other more or less commonplace ads of the local merchants appearing in the papers. His ads were different, because they contained real "news" value.

They were rivalled only in the unique lobby display arranged by Mr. Vance. The lobby was turned into a startling imitation of a real trapper's cabin of the north.

Skins of wild animals, three deer heads, a hunting bag, snowshoes and other equipment of the northern woodsman adorned the walls. The box office itself was made to represent the fireplace within the cabin. Hanging on the side of the fireplace were bear traps, wolf traps and traps of many other varieties. Beside the box office window a wise looking owl (stuffed) watched the theatre patrons as they lined up to pass their money through the little opening in the ticket seller's cage.

The atmosphere of the frozen north was well caught and its presentation came at the psychological time, for simultaneous with the showing of "Back to God's Country" Minneapolis experienced its first snowstorm of the season.

The snow and cold, however, proved no bar to the success of the picture, for the fans came out anyway, lured by the novel exploitation.

Minnesota is a veritable paradise for winter sports and for game of many varieties; it is the home of many hunters and sportsmen and consequently the picture struck a happy chord in the heart of many.

A special children's matinee was given at the New Lyric Saturday at 10 a. m., when a well filled house of youngsters and educators viewed the film which presented so many interesting and educational scenes of the timbered wilds and the Arctic. Two hundred Minneapolis teachers, especially invited guests, enjoyed the performance. Invitations admitting the recipients free to the showing were sent to all Minneapolis teachers of geography and natural history. Many of the teachers came to the theatre with a good percentage of their classes, all the members of whom paid the regular admission.

Attractive lobby display for "Back to God's Country" at the Lyric theatre, Minneapolis

Bills the Title of the Picture Above Chaplin. Is He Correct?

WE are willing to gamble that nine out of ten exhibitors and publicity men will say that the management of the Majestic Garden theatre of Grand Rapids, Mich, is dead wrong in the publicity angle adopted in billing the title of a Chaplin film over the star, as was done at the above named house in the case of "The Floorwalker," but here is documentary proof of the fact that the Majestic did a whale of a business following out this idea, so where does our argument go?

The way the Majestic of Grand Rapids advertised "The Floor Walker" and the crowd waiting to get in at a second show

There is, however, something further to be considered in the case of this particular film, since of all the pictures which Chaplin has made, probably none are so well known for themselves alone as "The Floorwalker."

Billing this picture may be compared to billing David Warfield in "The Music Master." You might, with perfect advertising propriety, say "The Music Master" with David Warfield since this play has become associated with this distinguished actor solely.

However we think most showmen would bill both title and star even if it is orthodox by putting up their headlines as follows: Charlie Chaplin in "The Floorwalker."

Here is a chance for an argument. Who wants to argue?

Novel Card Advertises "Poor Relations"

AS advance advertising for "Poor Relations" which was played last week at Clunes Broadway theatre, Los Angeles, a card stating that "Your Poor Relations" are coming to meet you at Clunes Broadway with illustrations of two young people, one pair dressed as rustics and the other in the height of fashion, on each end of the card, was sent out to members of a big mailing list the theatre has compiled. The novelty of the card and the neatness of the printing job made the stunt one which we should judge will be effective advertising.

Home Town Girl in Aeroplane Advertises "Soldiers of Fortune"

IT was her first flight in the ar, but she chalked up a non-stop record at the box office of her home town picture theatre.

Messrs. Ney and Bernower, owners of the Alhambra theatre, Canton, Ohio, are congratulating each other and also Miss Gretchen Groetzinger, society editor of the Canton Repository, for the success of one of the biggest publicity stunts in the history of their city.

These live-wire Ohio exhibitors had signed up for "Soldiers of Fortune," an Allan Dwan Production, and the unusual exploitation methods adopted, including full-page advertising in newspapers and an aeroplane flight over the city and the surrounding countryside.

The full-page advertising run in the Canton newspapers was rather unusual in that there was no attempt to laud "Soldiers of Fortune." Here is the argument used:

"The new Capitol theatre in New York is the largest theatre in the world. It opened October 29, 1919. It seats five thousand four hundred people. It cost three million dollars. It has Arthur Pryor's Band of seventy pieces. It has Ned Wayburn's Girl Review of seventy-five people. It charges up to one dollar and fifty cents. It shows for the week commencing Sunday, Nov. 23, Richard Harding Davis' 'Soldiers of Fortune.'"

Then in display type comes the punch of the advertisement:

"So do we on the same date for 25 and 30 cents."

"Note: A raise of price of only 5 cents, as this is the most expensive picture ever brought to this city."

But it was the aeroplane flight that capped the climax of the exploitation campaign. An aviator was engaged and Miss Groetzinger, one of the most popular young women of the city, was induced to ride with the pilot and scatter "Soldier of Fortune" handbills from the clouds.

Miss Groetzinger was in the air for fifty minutes and in that time covered territory around Canton, Oberlin, Louisville and East Canton, dropping more than ten thousand heralds.

Not only did the flight occupy the interest and attention of the inhabitants along the route, but newspapers had representatives on the flying field. Many photographs were taken and these were run with feature stories in the papers. A motion picture camera was brought to the grounds and about 175 feet of negative was shot. By means of this unusual idea the feature picture of the Alhambra theatre got an unprecedented amount of publicity from many sources.

Messrs. Ney and Bernower, at only slight cost, have made a name for themselves and their Alhambra theatre in Canton and surrounding Ohio cities. In addition they showed what could be done with such excellent exploitation material as "Soldiers of Fortune," and in doing it they shattered all previous records at their house.

Live-wire exhibitors? We'll say so!

Contradictory Arguments on the "Teaser" Method

YOU never find any clubs under the apple tree which bears no fruit, so R. E. Pritchard, director of publicity and advertising for the Allen Theatrical Enterprises of Toronto, Can., whose contention that the teaser form of advertising is only advisable on a light or humorous subject, and which is being made the subject of contradictory arguments in these columns by the experience of such good showmen as Tom Moore and S. Barret McCormick, need not be disturbed in mind or think less of his theory. Pritchard as you will remember alibied himself by saying there must be a real idea back of the teaser method.

In the foregoing is an illustration of using the "teaser method" successfully which we believe will prove interesting to those who study the science of the newspaper display.

The exact science of a successful teaser ad campaign has been given a demonstration by S. Barret McCormick, managing director of the Circle theatre at Indianapolis, who proved conclusively that an exhibitor in his own way may be just as important a factor in the making of a new star as the producer, director or anyone else connected with the motion picture industry.

By the application of this science he has created popularity for a new star in Indianapolis. In fact, he "made" that star as far as the Indiana city is concerned, for that community knew little about Katherine MacDonald until McCormick excited the public's interest by his methods.

Mr. McCormick confined his exploitation campaign for "The Thunderbolt" strictly to the newspapers and started out with a teaser ad, a reproduction of which is being used in "Your Idea and Ours." He based his exploitation theory that the whole world is interested in a beautiful woman. The first advertisements to appear contained only an illustration of a beautiful American Beauty rose with an announcement that a wonderful new star, who would be styled "The American Beauty," was coming to the Circle the next week.

These curious advertisements soon had all Indianapolis discussing the possible identity of the new star. A day or two later the Circle's advertisements contained a picture of Miss MacDonald, with the opened American Beauty rose as the background. In these ads she was introduced as "The American Beauty," the wonderful new star to appear next week at the Circle.

The teasers having accomplished Mr. McCormick's desire, that of arousing the theatregoers' curiosity, he based his subsequent advertising on the merits of the picture, using direct quotations and illustrations from the story. However, in each advertisement he used a picture of Miss MacDonald surrounded by the petals of the rose, in order to immediately connect the readers with the teaser campaign previously carried out. The star's name was played up prominently in each succeeding advertisement.

Results of this scientific campaign were registered from the start of the engagement until the end. The Circle was packed on Sunday from the time it opened until the box office was closed at night, and similar conditions prevailed for the balance of the week.

Charters Flat Car for Picture Exploitation

IT isn't so long since the South was looked on as rich field for the experienced Northern picture men, and had a general reputation of not going in strong for exploitation living sort of on the "let 'em run themselves" list.

While there may be some cities south of the M. and D. line which could stand a little injection of energy, which might suggest that there are some up North too, we are of the opinion that Charlotte, N. C., is not one of them. Last week we told you how manager Craver of the above named city put over "Back to God's Country." This week we have for you a pertinent illustration of the fact that Mr. Craver has a real rival in showmanship in the person of Harry Somerville, manager of the Strand theatre. In fact it looks as if perhaps competition was pretty keen in Charlotte and that both managers are up and stirring to put over something good to help business for their particular house.

Anyway manager Sommerville's latest stunt is too charter an advertising car owned by the Charlotte railway, all by his lonesome and after painting it up for his Monroe Salisbury showing, "The Light of Victory," send it over every mile of street railway track in Charlotte, with a big bell inside the car banging away to attract attention.

Sommerville obtained the use of this flat car for a song—compared to what he might have spent in billboards, and newspapers. He tried this out recently and heard so much comment on his novel picture exploitation stunt he has stated that at regular intervals he will employ this means of boosting his house.

Clancy of Hartford Gets Away with a New One

The Story of How a Manager Pulled a Stunt That Won Pages of Free Space

THIS is a story which reaches the printed page somewhat late owing to printing troubles now a thing of the past. From a news angle it is perhaps passe. From the exploitation standpoint it is as good as ever and that is the thing the Service Bureau is interested in.

In the presence of a crowd of 20,000 persons which taxed the seating and standing accommodations of Colt's Park, the city of Hartford, Conn., paid a unique honor to the popularity of Douglas Fairbanks Sunday, September 14, by conducting a big athletic carnival, which it officially designated as "Douglas Fairbanks' Day."

Before Richard J. Kinsella, mayor of Hartford, and a score of city officials a new bicycle track which the Hartford Park Commission had just completed was formally opened with a twenty-mile race open to riders of Connecticut and which was down on the day's program as "Douglas Fairbanks' Twenty-Mile Handicap."

The reader has no doubt began to wonder by this time what "Doug" ever did to merit such signal honors from the city which claims among other things the proud distinction of being the insurance centre of these United States. As a matter of fact "Doug" is no better known to the citizens of Hartford than a score of other towns and distributed between Maine and 'Frisco.

One of the chain of theatres operated by S. Z. Poli in New England is the Palace at Hartford, whose manager is J. F. Clancy a wide-awake individual who in addition to having a pretty intimate knowledge of show business appreciates the value of good publicity. Years ago Clancy himsed used to grind out copy in the city room of several big newspapers. One evening a chap who guides the destinies of the Amateur Athletic Union in the state of Connecticut called upon Clancy for a contribution in the form of some prize to be contested for at one of the athletic events which the A. A. U. had been running every Sunday at Colt's Park under city supervision.

Doug Gives Prizes for Local Races

Douglas Fairbanks is the donor of the prizes to be awarded in the bicycle races at Colt park Sunday, August 31. Following is a reproduction of his letter to Manager Clancy of the Palace theater:

Douglas Fairbanks

Hollywood, California, August 12th, 1919.

Mr. J. F. Clancy,
Manager Palace Theatre,
Hartford, Conn.

My Dear Clancy:

In response to your telegram of yesterday, I am happy indeed to offer a silver loving cup, a gold medal, a silver medal and two bronze medals for the bicycle races to be held at Colt Park, Sunday, August 31st, under the auspices of the Connecticut Valley Association.

I thank you sincerely for the honor you have bestowed on me in calling your twenty-mile open New England Handicap the Douglas Fairbanks Handicap, and wish that I could be with you the afternoon of the races.

Please assure Mr. De Ridder that I appreciate his kind invitation to act as starter on Sunday afternoon, but that I am so busy out here at Hollywood that I don't believe that I can possibly get East for a number of months.

May I congratulate the officers of the Connecticut Valley Association and yourself for the promotion of amateur sports in your city. I need not tell you of my own interest in outdoor sports and nothing would please me better than to be able to hop on a bike and start out after the bunch myself.

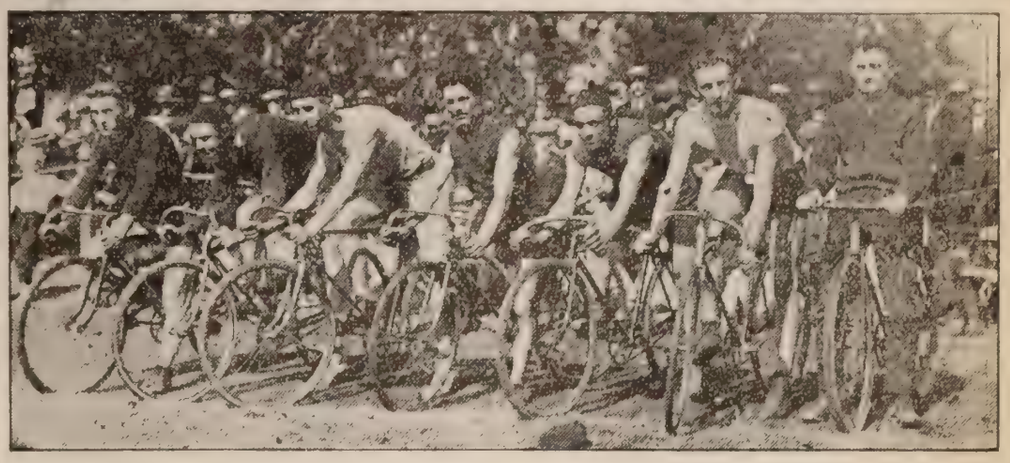
I thank you again for your kind invitation. The best of luck to you and my good wishes to every one of the participants in the race, whether he wins or loses.

Sincerely yours,
Douglas Fairbanks

DF/BS

The Hartford papers copied the Fairbanks letter and gave the Poli house and Manager Clancy other free publicity

STARTERS IN THE DOUGLAS FAIRBANKS 20-MILE H ANDICAP BICYCLE RACE, TO BE RUN SUNDAY AT COLT PARK



Left to Right—John Armande, Gillis, Ziras, James Armande, Curase, Ragew and Clewman.

Reproduction of a cut used by the Hartford Curant to illustrate its story of the field day held in the city and the "loving cup" race

Mr. Clancy was not long in seeing the point. He got into communication with Paul Lazarus of the United Artists' New York offices and between the two the whole matter was arranged. A letter which is herewith appended and self explanatory was published in all of the Hartford newspapers.

The same afternoon a well-known Hartford jeweler carried a window display which consisted of a large silver cup and four medals along with a couple of large photographs of Doug and a neatly painted card which announced "that these prizes had been donated for a twenty-mile bicycle handicap to be held at Colt's Park by Douglas Fairbanks, who would shortly be seen at the Palace in his latest picture 'His Majesty the American.'

No city in America does more for clean sport than Hartford. Its recreation centres, public golf links, tennis courts and base ball diamonds have achieved a national reputation. With the announcement that Fairbanks had donated a group of prizes interest among the sporting fraternity was soon aroused. The Park Board became interested and the superintendent of parks agreed to bank the bicycle track at angle of forty-five degrees in order to permit a faster race and at the same time insure the safety of the riders.

Mayor Kinsella, who during his term of office has been an earnest advocate of clean sport sanctioned the meet and then left for a two weeks' vacation. The acting mayor fearing that a public race meet on Sunday under city auspices might offend some of the "church people" notified the officials of the A. A. U. that he would not permit any races where prizes were to be given with the result that the District Attorney was appealed to and while the pair argued back and forth regarding the legal status of an athletic carnival on Sunday the affair received from the Hartford newspapers columns of unexpected publicity.

The carnival was originally scheduled for Sunday, August 31, and with the crowd assembled a thunder storm broke, making a postponement necessary. The following Sunday in the presence of a tremendous crowd the carnival was held. The Fairbanks' Handicap started with twenty entries. With but two more laps to go one of the riders who claimed to have been "pocketed" withdrew and when the riders passed him again on the final lap he deliberately threw his wheel in front of the bunch causing a spill in which all of the leaders were pretty badly shook up. The result, the officials declared the race had to be run over again. More publicity.

On Sunday, September 14, the riders toed the scratch for the third time in the presence of the largest crowd the park ever held. Mayor Kinsella seeing the interest that the public was displaying ordered the park commissioners to supply a band. The trolley company ran extra cars and every car in the city carried a one-half sheet card on the front fender which read "Fairbanks Day Colt's Park." The race was run and the following Tuesday night the riders assembled on the stage of the Palace Theatre where they were presented by Mayor Kinsella with the prizes "so generously donated in the interests of clean sport by Douglas Fairbanks."

All of which goes to prove that free publicity, the very best kind of free publicity can be obtained. It is probable that few exhibitors were accorded such an opportunity on "His Majesty The American," but the moral of the story is to be found in the fact that Manager Clancy simply took advantage of an opportunity which came his way. There are other opportunities of a like nature which can be utilized if only the exhibitor recognizes his chances when they appear.

The most attractive lobby display we have seen for "Back to God's Country." Arranged by G. E. Braddock, managing director of the New Liberty theatre, St. Paul, Minn.

This Is the Forest Primeval Idea in Lobby Display

THE Twin Cities, St. Paul and Minneapolis, the home of the best in motion picture presentation.

At St. Paul, Managing Director G. E. Braddock of the New Liberty, one of the Finkelstein and Ruben houses, goes in for elaborate lobby displays and prologues.

At his recent showing of "Back to God's Country," Mr. Braddock evolved what we think is the best prologue setting yet to come to our hands, and which is especially commendable, since this is a picture which has had a lot of unusual exploitation along this line.

Used as a prelude to the screening of the picture, Mr. Braddock got some effects that register as immense.

The pine woods, a natural waterfall, two black bears, owls in the trees and all the denizens of the forest were present and added to the realism of a very fine scenic back drop typical of the atmosphere of the picture.

The New Lyric theatre, Minneapolis, also had an elaborate prologue setting, but Mr. Braddock went the New Lyric executive one better, by using falling "snow" and lighting his stage effectively. He also sprayed the interior of the theatre with cedar oil which gave the house the odor of the pine forest. These effects brought forth many compliments from the New Liberty patrons.

Koehler Scores Hit in Presentation of "Red Lantern"

UNDER the above caption the Colorado Springs (Col.) Gazette recently gave manager Joe. Koehler of the Burns theatre, some front page publicity which demonstrates another angle of gain from the use of the lobby display or any other unusual exploitation stunt which may be utilized if one goes about it right.

Anything unusual is news to the newspaper and as such gets a place in the news columns, no matter if primarily the unusual thing was advertising. Consequently manager Koehler in this case can deduct a certain amount from the expense of building his lobby display and charge it to his newspaper advertising appropriation.

"The Red Lantern," featuring Nazimova, at the Burns theater this week has attracted nearly as much attention in Colorado Springs, because of the colorful scheme of decoration employed by Manager Joe Koehler as because of the intrinsic value of the film itself.

Mr. Koehler has gone to considerable expense in preparing for the production of the photoplay here and has employed great ingenuity in decorations for the entrance and foyer of the theater. Chinese effect is obtained by lanterns and flood lights in front of the theater, while in the lobby opposite the box office is a Chinese altar from which burning incense introduces the theater-goer to a subtly oriental atmosphere. Numerous tiny statues of Chinese gods complete the effect, with a ticket taker garbed in the flowing costume of a mandarin.

A representative of the Metro Picture corporation, here yesterday, expressed surprise that such preparation for the exhibition of a photoplay should be made in a city of the size of Colorado Springs. It compared favorably with the decorations of theaters in New York, Chicago and San Francisco, he declared.

"Better Times" Continue to Flourish

"BETTER TIMES" the Zazu Pitts feature still continues to get unusual exploitation at most of its engagements. One of the latest successful campaigns is that given the feature by Manager Tarbor of the Grand Opera House, Denver.

To advertise the production Denver was pasted with door hangers entitled "Better Times". Manager Vickaroy over night sent fifty boys in various parts of the city and literally awakened everyone with the door knock. In addition to this advertising feature large space in the Denver papers was used for display and was backed by a wealth of publicity containing interviews from the prominent men in the city.

Two sixty foot banners stretched across the principal streets of Denver with the inscription "Better Times Coming" gained wide-spread publicity for the picture.

Philadelphia Orphans Have a Party

FIFTY little shavers of Philadelphia, inmates of an orphan asylum, cast their "jinx" overboard on Thanksgiving Day and went to see "Jinx," the Mabel Normand circus picture at the Capitol theatre, as guests of the management. The children journeyed to the theatre from the Home by specially engaged taxicabs placarded with "Jinx" signs, as will be noted in the accompanying illustration.

The stunt received front page mention in the Philadelphia Record and brought the Capitol theatre and the "Jinx" showing a lot of free publicity.

The Capitol began its "Jinx" advertising some time before the picture opened, distributing about 25,000 "cats-heads" as souvenirs on Hallowe'en night. The heads were placed in hotels and cafes and at the Bingham Hotel a special "Jinx" cabaret act was staged.

The taxicabs which conveyed the little shavers of a Philadelphia orphan asylum to the "Jinx" special show on Thanksgiving Day

"WITH FIRST RUN THEATRES"
WILL INTEREST YOU EACH
WEEK AND SERVE YOU WELL

Manager Koch Admitted "He" Men Free

Novel Exploitation Stunt for "Six Feet Four" Used at Minneapolis

EXPLOITATION extraordinary, coupled with the personal guarantee has set some new records for the New Aster theatre, Minneapolis and started all the residents of the Twin Cities talking about Manager Koch and his unique idea in advertising William Russell's picture, "Six Feet Four."

The picture's plot has a lot to do with the "he" man idea and it was in this that Manager Koch decided to make his bid for publicity.

He hired a good big broadshouldered man mounted him on stilts and sent him parading the streets bearing fore and aft a banner proclaiming the coming of the tall hero, Bill Russell in his latest photodrama. Posters announced that all who measured up to six feet four inches would be admitted to the New Aster free.

All this was a week before the opening of the film at the New Aster, and gave the showing a good publicity start.

A humorous incident occurred during the run, when a deep-voiced Goliath boomed indignantly to the box-office clerk. "Where d'you get that stuff, makin' all this holler about six feet four? I'm six feet nine!" Needless to say, he was granted free admission and was escorted to his seat by Manager Koch himself.

The New Aster's lobby was Manager Koch's trump card. It was unique, tasty and different from any of the stunts which had ever been pulled in Minneapolis. On each side of the box-office stood measuring rods, approximately six feet four in height, by which all applicants for free admission were measured. A novelty cut-out from the 24-sheet poster, showing Vola Vale demonstrating Bill Russell's claim to the inches of the title, attracted attention on one side of the lobby, and good action pictures were conspicuously placed. A one-sheet reproducing in longhand the manager's personal guarantee was posted beneath the box-office. It offered to refund the admission price to any who could not consciously O. K. Manager Koch's statement that "SIX FEET FOUR" was the best western picture produced in the last three years. Mr. Koch announced in one of his two column ads that after a four days' run not one single soul had claimed a refund.

View of the lobby of the New Aster theatre, Minneapolis, during the "Six Feet Four" showing

The result of Manager William Koch's novel advertising for "Six Feet Four" was big crowds all the week

"Male and Female" Monopolizing the News Pages of Ohio Papers

THROUGH the efforts of the exploitation department of the Famous Players-Lasky Cincinnati Exchange, "Male and Female" is getting a lot of free advertising, which is not only helping the first run houses in putting over the feature, but will extend down the line and help popularize the picture with the public as it comes to the smaller theatres.

Entire credit for getting so much free space can not go entirely to the exploitation experts, however, since the unusually attractive "stills" are an important factor in getting editorial attention for the attraction. Many of the Ohio papers are illustrating feature stories with elaborate layouts of illustrations taken from the "stills."

The Dayton, O., *News* on Nov. 16 used more than a half page feature to lead off its Magazine Section on "Male and Female," describing how De Mille constructed a tropical isle upon which to stage the much discussed Barrie story. Eye-arresting photographs of Gloria Swanson illustrated the article. On the same day—by coincidence—the Dayton, Ohio, *Journal* devoted nearly an entire page to "Spending a Day with Gloria Swanson," illustrating the supposedly many changes of costume of Miss Swanson, from her arising at 11 a. m. to retiring at —? The cuts were made from "Male and Female" stills.

Incidentally the Dayton *News* feature will be run in the several newspapers affiliated with that publication, including the Springfield, Ohio, *News*.

The Cincinnati *Post* is now running a seven-day feature on "Male and Female," describing the gowns worn by Miss Swanson in the picture, one each day, and illustrating each with a large reproduction of the "stills."

The Rivoli theatre of Columbia, S. C., comes through with a new idea for advertising Mary Pickford in "Heart o' the Hills," as will be seen in the above cut

Brown Appropriates Public Square and Stages Masque Dance

THIS is a sermon for the man who "says it can't be done," when you mention something out of the ordinary in exploitation, especially something which requires the active help of the public.

It is the story of how Caldwell Brown who manages the Liberty theatre of Zanesville, O., pulled some stunts that brought him real publicity and along with them real dollars in profit.

But we will let Mr. Brown tell the story himself:

"If there was a person who did not know that 'Up Stairs and Down' was in town on our engagement at the Liberty, he must have been deaf, dumb and blind," says Mr. Brown in discussing the engagement of the Olive Thomas film at his house.

"When I booked the picture I determined to get out of the usual run of advertising and put on some stunts which would make the populace sit up and take notice. A week before the showing we started things with a teaser campaign, using the newspapers, automobile stickers, and other forms of curiosity-stimulators. Then we enlisted the aid of one of the leading Zanesville dailies and put on an 'Olive Thomas Resemblance Contest.' All the town beauties in Zanesville who thought they in any way resembled the star were asked to send in their pictures in competition for a beautiful loving cup, which was kept on display at a local jewelry store. As a result every baby vamp in the city sent in a photograph, and we secured space in the paper which no amount of money could have purchased. Then we got in touch with the drug stores and sundae parlors in town, and had them put on special 'Olive Thomas Upstairs and Down' sundaes and sodas. We also secured the co-operation of the department stores in the sale of 'Upstairs and Down' music, and they gladly consented to put in big window displays. Then came our biggest stunt, an 'Upstairs and Down' masque dance. We secured the consent of the town officials to rope off the entire square in front of the Court House, where two large jazz bands furnished music for the dance, and about 1,000 masqued couples engaged in competition for another 'Olive Thomas Loving Cup.' Talk about crowds! If Olive Thomas herself had been on hand you couldn't have had more interest. It seemed like everybody in town came down to see that dance, and when it was all over they all wanted to see the picture. During the entire four-day run we played to capacity audiences, and our only regret was that we had to turn some of the people away.

This is suggestive of a political meeting during a hot Presidential campaign, but in reality it is a view of the interest the masque dance staged by Caldwell Brown, manager of the Liberty theatre, Zanesville, Ohio, aroused in his exploitation of "Upstairs and Down"

Mary Pickford on a "Skate"

UNUSUAL exploitation, something new in your city can always be counted upon to produce results. And it is not always the most expensive or complicated idea which gets head-line attention. Often the simple little stunt accomplishes the trick as is illustrated in the following story of how, using one of the incidents in a picture as a basis of an advertising medium, will recommend itself to every live exhibitor.

L. T. Lester, manager of the Rivoli theatre, Columbia, S. C., is the originator of this distinct novelty in motion picture advertising and had his public lined up on the side walks watching his "donkey" parade the streets.

Mr. Lester used a cut-out from the twenty-four sheet on "Heart O' the Hills" showing Mary Pickford perched upon a donkey. This cut-out was placed on a base mounted on roller skates in such a way that by attaching a string to the bridle on the donkey, the outfit could be drawn through the street.

The figure of Mary Pickford in quaint attire, seated on a donkey, attracted great attention. During the evening performances the cut-out was kept standing in front of the theatre.

As a lobby display, Mr. Lester covered all available space with posters, using green foliage and vines to suggest the woodland effect.

Coming as it does so close to the release date of Miss Pickford's latest picture, this idea ought to be grabbed by every exhibitor who will play the feature, especially in the smaller towns where traffic will not seriously interfere with the parade of "Mary on horse back."

No expense of importance is involved. All that is needed is the 24 sheet poster, a board and the necessary roller skates.

Being a novelty there is absolutely no doubt that the stunt will attract wide attention. It is further suggested that the person who is to lead the "donkey" be costumed in the atmosphere of the picture. For instance, a boy who looks something like the youthful lover of the star in "Heart O' the Hills" would add to the effectiveness of the stunt.

Exploitation Men's Minute Book

Free Lance Exploitation Office Opens

J. HOYT CUMMINGS, who has been handling publicity for the Cleveland Universal Exchange, has opened a special motion picture exploitation office in the Lennox building, and is now available to both exchange managers and exhibitors in the territory, to lay out and execute advertising campaigns extraordinary, for feature productions. Mr. Cummings is the first to specialize in this kind of advertising in Cleveland, and is already being besieged with contracts to come into the theatre and put a picture over.

One of Mr. Cumming's recent campaigns was pulled off last week in Toledo, and caused a lot of favorable talk. The picture to be exploited was Olive Thomas in "The Spite Bride." It played at the Colonial theatre for a week, beginning Sunday, Nov. 16. But the campaign was started a whole week in advance. The preceding Sunday the Toledo Times carried a personal letter from Olive Thomas, offering four prizes of $25 each to the four best answers to the question based by the picture, "What Would You Do in Similar Circumstances?" These answers were not limited in words or diction. Prose, poetry, or any other form of expression was allowed. But the four were to be selected by Miss Thomas herself from among the many contestants.

The Cleveland Select Exchange contributed $50 toward the prizes. The Colonial theatre contributed a like amount. But these prizes were awarded in merchandise instead of in cash, thus gaining the co-operation of four of the largest retail stores in Toledo. One of the leading millinery stores devoted a whole window to a modish hat which bore a $25 price mark and a card saying, "This is the hat that goes to the winner of the Olive Thomas contest." A star photo of Olive Thomas was also conspicuously displayed in the window. This method of advertising was pursued in three other leading stores, one of them being a gentlemen's furnishing store, and the other a department store. Prizes were on display in each of these stores with announcements and photos.

This co-operation with the Toledo stores was further carried out by concerted advertising in the newspapers. One whole page was reserved in the Sunday edition of the Toledo Times. Across the top of the sheet in heavy type was "Spite Bride Stores." Then followed four quarter-page ads of the four stores involved in the contest, announcing, in addition to their wares, the fact that the prizes were on exhibition at those stores.

The pre-release advertising was also ingenuously worked out by Mr. Cummings. Instead of coming out in the papers with the whole story at one time, he first stimulated public curiosity, and then fed that curiosity bit by bit. On the opening day of the campaign, the Toledo Times carried only the personal letter from Olive Thomas, announcing her intention of giving prizes to the four who told best what they would do if placed in conditions to those similar to the ones she faced in "The Spite Bride." The following day appeared the announcement of what those prizes would be. The third day, it was announced that an additional prize of fifty pairs of seats would be awarded to other contestants, after the first four were allotted. The fourth day came the tale of where the prizes were on display. Subsequent events offered additional material so that the following days of the campaign each carried its own story.

"EXPLOITATION MEN'S MINUTE BOOK—"

GIVING Credit Where Credit Is Due. The text of the pages under this heading is devoted exclusively to the achievements of the Exchange Exploitation Men.

It places at the disposal of the exhibitor all the exploitation ideas these experts originate, renders their services practically universal and gives credit where credit is due.

Exploitation Man Plays the Fair

MANY are the stories of the shows which have played "fair dates" to big business, for it is well known that the annual agricultural event of the average county or state brings out some virgin entertainment prospects. Likewise we have known where picture houses have advertised themselves and their current bills on the fair grounds with good success, but the engagement of a booth in the fair house for the purpose of popularizing a brand of pictures is new to us, especially for the producer himself to make such reservation.

At the Louisiana State Fair held at New Orleans late this fall, the Goldwyn New Orleans Exchange men, under the direction of John H. Gihon, press and service representative, engaged space on the fair ground and fixed up a very attractive booth where courteous employees of the Exchange extolled the merits of its product to the passing throngs.

Since the State Fair in Louisiana is quite some event and the booth nicely located and well arranged, the Exchange management was well-pleased with the result. The accompanying cut will testify to the attractiveness of the booth.

The Goldwyn booth at the Louisiana State Fair, New Orleans

Cleveland News and Hodkinson Exchange Co-operate

PUTTING over publicity in the news columns of the newspaper so it helps both newspaper and the exhibitors in the territory covered by the publication is an art, and also one of the most effective exploitation angles which can be treated upon.

As an example of what can be done is demonstrated by a recital of the experiences of W. F. Seymour, Cleveland, Ohio, representative of the W. W. Hodkinson Corporation, who has recently completed a most unusual co-operative advertising campaign with the Cleveland News.

The picture on which the campaign was conducted was "The Westerners," the picturization of Stewart Edward White's famous novel. Mr. Seymour secured the publishing rights to the book and made a present of these rights to the Cleveland News, one of the leading daily and Sunday newspapers in Cleveland, with the understanding that the story was to be run in novel form in the Sunday News-Leader on the Sunday preceding the opening of the picture "Westerners" at the Grand theatre, the week of October 6.

In appreciation of this gift from Mr. Seymour, the News ran its advertising campaign on both the novel and the film. On that date, the News used an insert on the front page announcing that the story, a film version of which was current, would be published the following Sunday in the News-Leader. This is space that cannot be bought for advertising purpose at any price whatsoever. But, by securing the good will of the paper, Mr. Seymour secured the most conspicuous and most valuable advertising space in the entire paper. During the week, a full page ad was carried in every edition of the paper, including baseball, extras and final. Saturday's editions carried a four-column eighteen-inch ad, as well as a three-column editorial in the same issue. The Sunday paper featured a teaser ad on the first page again, announcing where the four pages of the story of "Westerners" was to be found in the paper, as well as a half page ad in the movie section of the Grand theatre. In addition, one of the leading periodical shops down town had a big window display of the book, "Westerners," so there was no avenue left unvisited, by which the public could be informed that there was such a book and such a play as "Westerners,' 'and that the book could be had, free of charge by reading the Sunday News-Leader, and that the picture of the book could be seen at the Grand theatre.

This seems to have the most complete, the most comprehensive advertising campaign ever conducted in Cleveland on any picture. And all it cost the local Hodkinson exchange was the price of the publishing rights of the book. Maybe this was as much as it would have cost to go right in and cover the advertising material, but it was better than just buying space, because, by leaving the advertising to the judgment and discretion of the paper, it was given space in that paper which is never for sale. Front pages cannot be bought. Neither can space on a front page. But "Westerners" got front page advertising because it behooved the paper to announce its wares to the public in some manner that would be unmistakably conspicuous.

The Fiction Mart

Record No. 33
By Ida Clyde Clark

Character of Story: Humorous mystery.
Theme: Coincidence.
Characters: Amelie Trent; Robert Cartwright, banker; Mr. Lawrence; Mr. Chalmers; Carter Raines; Will Channing; Professor Marville; Miss Warren; Mrs. Marville, the Professor's mother.
The Plot: Amelie Trent is an orphan in a small Southern town. A girl of good family with plenty of money to support her in comfort, though not rich. She finds her environment somewhat cramped, especially in the matter of cultural pursuits and amuses herself by studying French in phonograph record lessons. One day she puts on a record numbered 33 and instead of the usual high pitched mechanical voice beginning, "I drink coffee and my sister drinks tea," she is surprised to hear a perfectly natural masculine voice say: "I am very very tired of talking to a machine—a cold, heartless, unresponsive machine, day after day, week after week. I want to scent the jessamine and the roses and to see the glint of the Southern sun on Southern waters. I know that somewhere in the dear Southern land there is a sweet and gentle woman with a dream in her eyes and music in her voice and goodness in her soul who could bring me the only happiness I crave—home and love." This record astonishes and charms her. It seems like a friend. Her interest in the record is further enhanced when she has a letter from the president of the phonograph company asking her to return Record No. 33 and offering to supply her another in place of it. She writes that the record is satisfactory and she wishes to keep it, but her curiosity is aroused and she decides to go to New York and see the man who made it. She borrows money on her property and goes to New York where she looks up the phonograph company and discovers that a reward of $5,000 has been offered for the missing record which contains a valuable scientific formula making the voice sound perfectly natural. She denies any knowledge of this formula but the officers of the company suspect that she has the missing record and that she is simply holding out for a bigger price. They send the office girl and boy to take Amelie to dinner with the idea of surprising her secret. While they are dining in a fahionable hotel the Professor passes and is induced to stay to dinner—this is Professor Marville, the man who made the record Amelie has grown to love. Amelie and the Professor become great friends, both being Southerners and enthusiasts on all things of the South, but he is troubled by the suspicion that still obtains at the office that she has the scientific record. Finally she plays her record for him on the phonograph and it develops that this was an extra record and one which he supposed was in his own trunk. Having confessed her secret, Amelie goes home and the Professor follows her there to tell her that in her he has found that sweet and gentle woman of whom he spoke in the record.
Locale: Small town in Kentucky; New York.
Picture High Lights: This is a simple love story but could be made appealing.

* * *

Chan's Wife
By Jessie Anderson Chase

Character of Story:
Theme: Compatability.
Characters: Chandler Morton, artist; Fanny Ticknor; Heloise Lewandowska, Chan's aunt; Beryl Stainer; Tom Brinkerhoff; Sabina Morrell.
The Plot: Chandler Morton, a Boston artist, finds a very congenial companion in Fanny Ticknor, Professor of English at the University of Chicago and daughter of a clergyman. Fanny, as Chandler is about to return East, proposes marriage to him and he accepts her proposal. They are married and settle in Boston happily enough though it is a short time only before they clash more or less in the matter of house furnishings and the like. Chan is of the type which is profoundly affected by surroundings; he cannot endure furniture or bric-a-brac which offends his artistic taste. Fanny, being a person of mentality, rather than temperament, is able to adjust herself to any sort of surroundings and attaches little importance to the things which seem of vital importance to him. Chan is called to New York to paint some portraits and while he is gone Beryl Stainer comes to visit Fanny—a girl who has absorbed too much of the recently discovered age-old philosophy of the decadent Orient which seems to college students quite the newest thing going. Beryl doesn't care for physical sensations or mental exercise of any sort—she prefers to leave her soul free to roam where it will. In spite of this Chan's friend, Tom Brinkerhoff, is determined that she shall "wake up" and sets himself the task of waking her. Chan is not attracted to Beryl but while in New York meets a very wealthy and companionable girl in Sabina Morrell, who does not know that he is married and who permits herself to become interested in him for that reason. Chan does not trouble himself to mention his companionship with Sabina to Fanny and Fanny only learns of it through overhearing a conversation between Sabina and another woman at a tea when Sabina comes to Boston. Chan, learning that Sabina is in Boston, tells Fanny of her for he fears that otherwise she will hear it from someone else. Sabina, learning that Chan is married, accepts the situation and endeavors to make a friend of Fanny but only succeeds in rousing her jealousy. Fanny, who is expecting a child, encourages Chan to take a trip to Europe. Unfortunately for her peace of mind, she learns that Sabina is also in Europe—though she is there on her wedding trip, having married another artist. Chan's letters telling of further companionship with Sabina so prey on Fanny's mind that she nearly dies and temporarily becomes delirious. Sabina learning of this, rushes home and nurses her through the crisis so that when Chan arrives to greet his wife and daughter Fanny is again in a normal frame of mind and realizes that her jealousy has been unfounded that she has been torturing herself unnecessarily.
Locale: Chicago and Boston.
Picture High Lights: This is really a study of the problem which confronts the wife of an artist—can a woman love strongly and not be jealous?

* * *

The Secret House
By Edgar Wallace

Character of Story:
Theme:
Characters: Count Poltavo, gentleman adventurer; Gregory Farrington, gentleman of means; Montague Fallock, the unknown; T. B. Smith of Scotland Yard; Lady Constance Dex; Ela, another Scotland Yard man; Henri Sans, an architect; De Coasta, a go-between; Doris Gray, Farrington's ward; Frank Doughton; Dr. Fall.
The Plot: Gregory Farrington, a supposedly respectable member of London society, is secretly the owner of a weekly society sheet called "The Gossip" and employs "Count" Poltavo to act as the nominal editor of the paper. Farrington visits the offices of the paper by way of a secret entrance, with a veil over his face. Poltavo learns that the real business of his employer is blackmail—that the choicest bits of scandal sent in to the paper are not printed but the information is used to force money from the persons whose reputations are involved. This business is conducted under the name of "Montague Fallock" and the police have many complaints concerning this mysterious malefactor. Frank Doughton, who is in love with Doris, Farrington's ward, is employed by Farrington to search for the missing heir to the Tollington millions. It develops later that Doughton himself is the heir to this fortune and that for this reason Farrington desires to marry Doris to him, Farrington having spent Doris' fortune and desiring to make it up to her—the only human creature for whom he has any sort of affection—by marrying her to a man of great wealth. De Coasta and Sans, two of Farrington's tools, meet each other on the doorstep of Farrington's house where they have gone to blackmail him—having discovered that he is really Montague Fallock. Farrington hears them quarrelling and as one of them draws a pistol, he shoots through the door and kills them both. Lady Constance Dex, whom he is blackmailing, happens to be in the areaway of the house at the time but does not witness the shooting. Years before Farrington has told her finance—another Doughton—of an indiscretion of hers and Doughton has gone to Africa where Farrington did away with him. Lady Constance does not know that Farrington is the responsible party and he keeps her under his control in the hope that she will be able through him to reach Montague Fallock and secure her revenge. In a country place Farrington has erected a house known as "the secret house" in which there are all sorts of mechanical contrivances, such as rooms which move about on the same principle as an elevator, secret prisons, an electric chair and an underground railway leading to a cottage on the moor. This property is supposed to belong to an eccentric and insane American worth millions. This man is in charge of Dr. Fall. The American is supposed to be a recluse, secluded because of his affliction. As a matter of fact this is a blind and the man who poses as the American is a half-witted farmer. Farrington is tracked down to the secret house but it is, at first, not possible to prove his presence. Farrington pretends to commit suicide. Count Poltavo desires to marry Doris and plans to leave London with the ill-gotten gains of his employer. He is caught and confined in the cottage on the moor by Smith of Scotland Yard. Farrington and Falls carry him off by the underground and electrocute him in the Secret House. Smith follows, releases Lady Dex, who is confined there, and is very nearly electrocuted himself when rescued by Ela. Dougaton and Doris are married.
Locale: London and country place in England.
Picture High Lights: Full of melodramatic action.

* * *

Through Stained Glass
By George Agnew Chamberlain

Character of Story: Society drama.
Theme: Experience.
Characters: The Rev. Orme Leighton; Ann Leighton, his wife; Shenton Leighton, their son; Natalie Leighton, their daughter; Manoel, gardener; Lewis Leighton; Mammy; Lalia; the chief of police; Dom Francisco; Glendenning Leighton; Lady Helene Derl; Le Brux, sculptor; Violet Materlin; Mlle. Folly Delaires; Old Ivory.
The Plot: After the close of the Civil War the Rev. Leighton leaves his home in the South and goes to Brazil where, with his wife, he begins life anew, founding an academy which prospers. In addition to their own two children they are foster parents to Lewis Leighton, a cousin from England. The Rev. Leighton surprises the gardener, Manoel, giving liquor to his son, Shenton, and in his rage and anger, he chokes the gardener to death. Going to the chief of police to give himself up for trial he is told by the chief that he will be given time to get out of the country and he does so, taking his family with him. On the journey Shenton is taken ill with a fever and dies. The others settle down in a less populous part of Brazil. Lewis learns that it is planned that Natalie shall marry Dom Francisco, an old man, for the sake of the money that this will bring into the family, and Lewis quarrels with his foster mother and father and leaves the place at once, striking out for the seacoast. On the way he encounters a stranger who turns out to be Glendenning Leighton, Lewis' father. His father takes him home to England and afterward to Paris to study sculpture. Lewis has a talent for this. Lewis is curiously innocent and though thrown with many women of the world is in no way touched by this, but falls platonically in love with a model who is nothing more than a playmate to him. His father arranges that this attachment shall be broken up before it grows into any serious matter. Lewis hears that the Rev. Leighton has died and that the marriage which was contemplated for Natalie did not take place. He goes to Brazil to look up the Leightons but finds that they have gone to the United States. On the way from Brazil he falls in with Folly Delaires, a dancer who desires to make a conquest of him. He falls desperately in love with her and wishes to marry her. She does not wish to marry him but will not let him go. His father interferes but finally decides it is best to let matters take their course. Meeting Natalie again Lewis finds that he is also in love with her but feels bound to Folly. Accidentally he hears Folly cursing a little begger in the strongest of Cockney idioms and both she and he realize that all is over between them. Lewis then returns to Natalie at the same time that he learns of the death of his father. The underlying motive of the story is the effort of the father to shield his son from the experiences through which he has passed.
Locale: Brazil, London, New England.
Picture High Lights: The murder; the meeting of father and son.

* * *

The Man
By Edwina Levin

Character of Story: Comedy.
Theme: Babies.
Characters: John Brenton; Edna Warrick, his sister; Tom Warrick, her husband; Laura Dixon, a friend; Edward Dixon, her husband; "Billy."
The Plot: This is a comedy in which the humor consists in the efforts of a high-school boy to play the man of the world and take a hand in the affairs of the family. Young John Brenton, who lives with his sister and her husband, has been acquiring a knowledge of the world through books and when he finds some baby garments among his sister's sewing things, he proceeds to advise her that she should contemplate only beautiful objects, think beautiful thoughts and avoid losing her temper. Edna is astonished at this harrangue and when she has the opportunity demands to know what he means. He explains that these rules are laid down for the guidance of every wife who expects to be a mother. Edna declares that she is NOT a mother but the remark passes over John's head for he is not aware of the fact that Edna and Tom have been planning to adopt a baby. Edna demands information as to where John secured his knowledge of the subject and he admits that he gleaned it from a volume called "Things a Young Mother Ought to Know." Nothing more is said about the baby and John notices that Laura and Tom are having private conversations. His suspicions are arroused. He has heard of many housholds in which the happiness of a truly mated couple has been wrecked by the designs of a Vampire in the guise of a best friend. John determines that this shall not happen in his sister's home if he can help it, so he sets out to play the amateur detective. He has hard luck at first, try as he will, he cannot catch Tom and Laura in a compromising position nor collect any evidence to support his inward conviction that Laura is a natural-born home-wrecker. He has guardedly warned Edna of the danger in which she stands of losing her happiness but she does not get the drift of his remarks and so John is forced to keep on playing watch-dog over the family integrity. Finally he gets a real clue—Tom is meeting some strange man for luncheon and dinner and Tom is not dressing as Tom would ordinarily dress to meet a man. John follows Tom, after overhearing an engagement made over the telephone and finds that the strange man is not a man at all—but Laura. He is horrified but determined to secure more evidence before he breaks the terrible news to his sister. Other luncheons and even a dinner follow in rapid succession and each time Tom is heard to say at home that he has a business engagement with a man. Then John finds that Tom and Laura are concealing something from Edna—they have a guilty secret it is evident, for they whisper together in corners—whispers which cease abruptly on Edna's approach. So John tells Edna as delicately as he can what a terrible thing has happened, but she thinks he is talking of a disappointing love affair of his own! And she comforts him as one would a child. And just then Laura and Tom arrive with the baby, "Billy"—the long expected baby who could not be secured at first owing to a shortage in orphans and who is now presented to Edna as a surprise.
Locale: New York or any city.

Comedy a la William C. De Mille—Director

WILLIAM DE MILLE has been writing and directing photoplays for the past five years. Henceforth, he will devote himself exclusively to the direction of special screen productions which will bear his name. And, insofar as Mr. De Mille is concerned, each and every one of these feature photoplays will be comedies—but comedies in the best sense of that much-misused word.

"Truth is the essential ingredient of real comedy," says Mr. De Mille. "There is an old French definition which differentiates the two forms of comedy very clearly. True comedy, says this definition, makes truth essential and laughter incidental; in farce, laughter is essential and truth incidental.

"It is the real comedy, based on truth, that I hope to do in the future.

"The decision to devote my attention to this type of comedy has been several years in the forming. I believe that the public approves of clean, humorous stories and I hope to supply a portion of this demand.

"For the initial production under this new system, I have chosen 'The Prince Chap.' To those who remember the stage play, this story needs no introduction. It is a story of whimsical charm and humor that has all of the best elements for the particular type of comedy which I have in mind.

"Comedy and pathos are never entirely divorced. It is the photoplays which combine a laugh and a half-sob in the same breath that the public likes to see and that I like to produce. 'The Prince Chap' is an example of this type in its stage form and its adaptation to the screen will serve to open wider fields for the development of its basic strain.

"Although I have not as yet determined on the production which will follow 'The Prince Chap,' I can promise that it will be of the same calibre."

Wistaria Has Big Plays for Coming Year

Burton King, director-general of Wistaria Productions, announces that the policy of the company for the coming year will embrace the filming of a number of well-known books and Broadway successes.

The first vehicle to be put into production by this company will be "Why Women Sin," a play which is widely known. Lloyd Lonergan has prepared the continuity of this script and it is now in production.

Anne Luther, who has just completed "The Lurking Peril," for the Wistaria Productions, is featured in "Why Women Sin," and in the cast which has been assembled to support her are many well known players.

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—There were 320 days when the sun shone in 1917 and 290 days when the sun shone in 1918.
—Many successful productions have been made in San Antonio by various well known companies.
—Sunshine the year round; incomparable climate, clear air and wonderful scenery have already attracted four producing companies to San Antonio.

The Big Studio Buildings of the San Antonio Pictures Corporation (Maclyn Arbuckle Photoplays) recently constructed, offer ample facilities at low rates for visiting companies.

Come to Sunny San Antonio—You will want to stay and build your own studio. This is what Maclyn Arbuckle and L. D. Wharton (General Manager and Producer) say about San Antonio after having made several big pictures here.

"We have found that the light conditions in and about San Antonio give more photographic hours per day than is generally found elsewhere. This vitally important factor, coupled with its beautiful scenic surroundings, makes San Antonio an ideal permanent location for the production of motion pictures of every kind."

Address CHAMBER OF COMMERCE, *San Antonio, Texas*, for further particulars.

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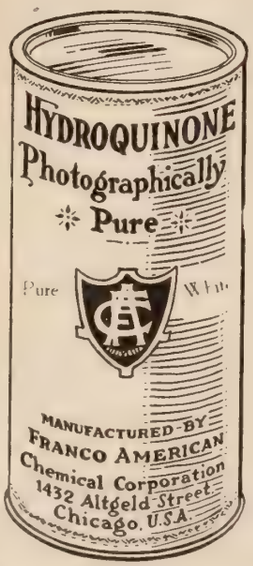

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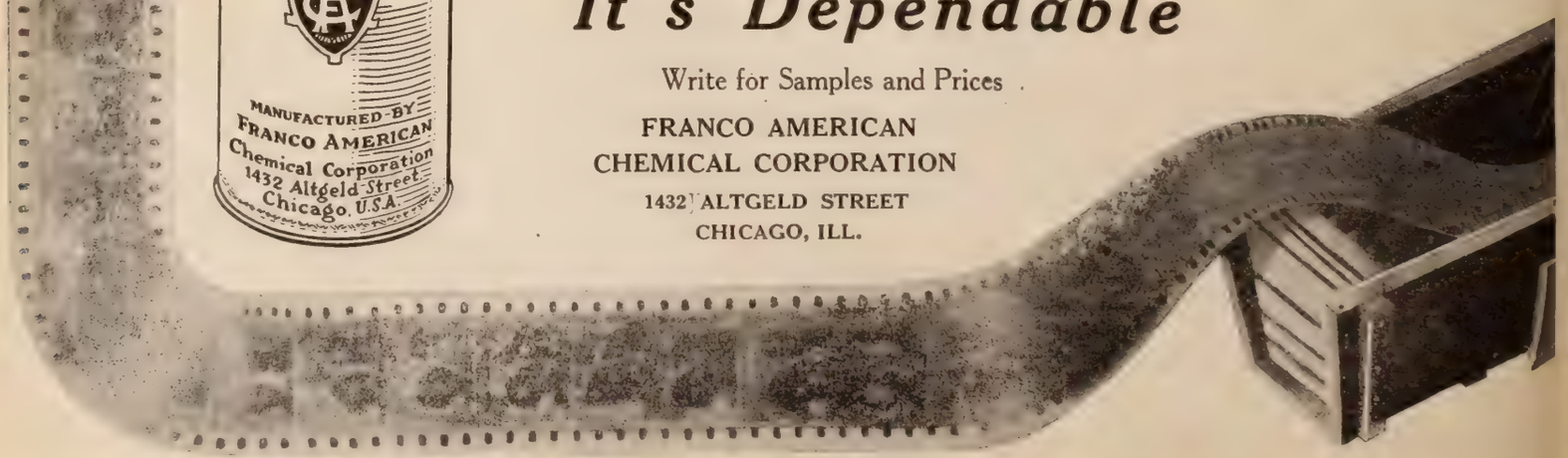


Complete Plan Book

"THE GAY LORD QUEX"
(GOLDWYN)

This Picture Is Just Pleasantly Entertaining

WITH English locale and aristocratic atmosphere this famous stage play by Sir Arthur Wing Pinero will undoubtedly attract the attention of high class patrons. But the picture may not register so heavily with them as they are entitled to expect for several reasons. With probably one exception (Naomi Childers) every member of the cast is off on type. They are all good artists, but the casting director miscast them.

And the director and performers have not quite caught the spirit of the story. The sets are elaborately correct and the photography is very good. Continuity shows clear sequences. There is no question about the picture being pleasantly entertaining, but its real possibilities have not been realized and brought out strongly enough to earn it the attention accorded to special attractions.

Young and gay Lord Quex loves the ladies and has so many affairs to his discredit that when he finds himself actually in love with a sweet young girl, he has a terrible time convincing her that his frivolous career is a thing of the past.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, good puller and generally pleasing; Elite, good puller and generally pleasing; Family, good puller and very pleasing; Workers, average puller and fairly pleasing.—Length, 5 reels.—Released November 30.—*Tom Hamlin.*

THE CAST

Marquess of Quex.....Tom Moore
Muriel Eden.....Gloria Hope
Duchess of Strood.....Naomi Childers
Sophie Fullgarney.....Hazel Daly
Sir Chichester Frayne...Sydney Ainsworth
Captain Bastling.....P. H. McCullough
"Valma" (Frank Pollitt).Arthur Housman
Lady Owbridge.....Kate Lester
Jack Eden.....Henry Miller, Jr.
Mrs. Jack Eden.....Kathleen Kirkham
Story by Sir Arthur Wing Pinero.
Scenario by Edfrid A. Bingham.
Direction by Harry Beaumont.
Photography by Norbert Brodin.

PRESS NOTICE—STORY

Tom Moore is scheduled for a ——— days run at the ——— theatre beginning ——— in his latest Goldwyn picture, "The Gay Lord Quex."

This is from the play by Sir Arthur Wing Pinero which had such a tremendous vogue, and Mr. Moore is supported by Gloria Hope, Naomi Childers, Hazel Daly, Kate Lester, Kathleen Kirkham, and Sydney Ainsworth.

The Marquess of Quex certainly loved the ladies. And just for that he was known throughout England as "The Gay Lord Quex." His many conquests were noted freely in society gossip and the newspapers often mentioned them. This did not bother the gay young fellow until suddenly he found himself in love with a sweet young girl

It was then that he began to repent and tried to blot out his past career. But the old ghosts seem to continually haunt him. It happened that one of his former flames, "The Duchess of Strood," visited the same house party where the young man was laying siege to the hand and heart of the sweet young ingenue.

When Muriel, the young object of Lord Quex' attentions visited her old friend, Sophie Fullgarney, the manicurist, she learned that her finance had formerly met his girls there in great numbers. And Sophie was determined that a man with such a reputation would not win her young and innocent friend.

Sophie boosted for another suitor thinking him a grand man, but secretly he was worse than Lord Quex ever dared to be. There is a great anti-claimax when the gay Lord Quex locks Sophie, the manicurist, with him in a room to argue it out. And the great climax comes later when the young Lord Quex discovers his sweet young finance in the arms of his rival, in a back room at Sophie's manicuring parlors.

But all comes out clean and nice after all and the now thoroughly subdued gay Lord Quex finally wins his great and only love.

PROGRAM READER

Tom Moore has certainly surrounded himself with a bevy of screen beauties in his latest Goldwyn picture, "The Gay Lord Quex."

Sir Arthur Wing Pinero's famous stage play calls for this and the screen version fulfills the intent of the great author.

Gloria Hope, Naomi Childers, Hazel Daly, Kate Lester and Kathleen Kirkham are the principal ladies in the group, but some of the ladies in the picture caused the gay Lord Quex so much worry and trouble that he is more to be pitied than envied.

He was a gay dog and had so many affairs with the ladies that when he finally discovered a sweet young girl whom he wanted to marry his past always arose accusingly to confront him.

The young man was not a man of low morals only he had roamed through aristocratic society unhindered and his love affairs were many. The old flames would appear when he was laying ardent siege to the young ingenue. And she loved the gay young Lord Quex, but his past was such a terrible thing to overcome. All this is pictured in the Goldwyn picture coming to this theatre next week.

Tom Moore has in "The Gay Lord Quex," one of his best screen offerings.

SUGGESTIONS

There are many ways to exploit this picture after you have booked it, but it should be done in a high class manner. The appeal is mostly for the elite as the picture is based upon a high class stage play. But you have some good names to use. The author, Sir Arthur Wing Pinero, should be mentioned by all means, and the title. "The Gay Lord Quex," is a captivating title. And then Tom Moore, the star, can be counted on to help pull them in. But don't neglect mentioning the five women in the cast and run as many photographs and cuts of the group as possible to place. The fact that Goldwyn is in the midst of a big advertising and publicity campaign should impel you to use the brand name also, "Goldwyn Pictures," on ever occasion. If you have a society list you should mail every prospective patron an announcement, using all the names as just mentioned.

CATCH LINES

He loved the ladies and just see the trouble it brought him.

"MARKED MEN"
(UNIVERSAL)

This Is A Mighty Good Picture

"MARKED MEN" may be generally considered the best Harry Carey picture to date as there is a wider appeal than in any of his former productions. In the first place it possesses the rare quality of being a Western picture with a woman appeal. And the many beautiful "long shots" display expert photography.

The direction of Jack Ford is exceptionally good and a realistic sandstorm should certainly cause them to gasp. There is one star performer not mentioned in the cast, and that is the baby adopted by the three rough men of the desert. And many real thrills are injected, one of which portrays the fall of a horse and rider from a high bridge to the distant water.

Suspense has been provided by the fact that three men have escaped prison. Then they rob a bank and escape into the desert where they come across a wagon containing a mother and her newborn baby. After admonishing them to bring the child up to become as good as they are themselves she passes away. Only one of the three men survives the terrible trip to civilization with the baby. His sweetheart is waiting for him as is also the sheriff. The pardon came after the officer learns that the baby is his own niece. This is a mighty good picture.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, good puller and very pleasing; Elite, average puller and very pleasing; Family, good puller and very pleasing; Workers, big puller and exceptionally pleasing.—Length, 6 reels.—Released December 21.—*Tom Hamlin.*

THE CAST

Harry .....Harry Carey
Placer.....J. Farrel McDonald
Tom Gibbons.....Joe Harris
Tony Garcia.....Ted Brooks
Ruby Merril.....Winifred Westover
Sheriff Cushing.....Charles Lemoyne

Story by Peter Kyne.
Scenario by Tipton Steck.
Direction by Jack Ford.

PRESS NOTICE—STORY

Harry Carey in the Universal feature, "Marked Men," will be shown at the ——— theatre for ——— days beginning ———.

Peter Kyne wrote the story which ran in the Saturday Evening Post under the title, "The Three Godfathers." This is heralded as the best Harry Carey feature to date.

Harry and his pals are serving time in prison under suspicion of being implicated in a train robbery. A desperate attempt to break jail is effective and after a thrilling ride across country and running battles with prison guards they separate and meet again later in a Western mining camp.

In the meantime Harry has met and fallen in love with a girl whom circumstances has driven to seek employment as waitress in a dance hall. It is this girl that warns him that the Sheriff suspicions him. Then his old partners appear and plan a bank robbery. As they had previously saved his life he felt that he should help them in spite of the girl's pleading.

The robbers flee to the desert with the officers in hot pursuit. After wandering for days they come across a wagon containing a woman and a new born babe. The woman in dying requests them to be the three godfathers of the child and bring it up as good as they are themselves.

After days of sunshine and fierce sandstorms two of the men pass away and Harry manages to reach civilization again with the baby in his arms. And his girl is waiting for him, as is also the Sheriff.

But the baby saves Harry from going back to prison again. And the baby unites Harry and his sweetheart. This production is described as a thriller, and filled with romance and adventure.

According to the reviewers the women will especially like this picture. It is said to possess the essential heart interest. Jack Ford, one of the youngest directors in the business, is responsible for the production.

PROGRAM READER

It is a rare occasion when a so-called "Western" picture will take a firm grip upon the women. Ordinarily they show but passing interest.

But we have a Universal production coming to this theatre next week that is warranted to captivate the woman. And Harry Carey, the well known star of the "Great Out-Doors," has the principal role.

This picture is entitled "Marked Men" and is taken from Peter B. Kyne's Saturday Evening Post story, "The Three Godfathers."

Three rough men, pursued by officers of the law, escape to the desert. While wandering about they come across an abandoned wagon containing a woman with a new-born babe.

And when this woman in passing away delivers the baby in their charge, she admonishes them to carefully raise it so that some day it will be as good as they are themselves.

In reaching civilization, one man and the baby survive. The first person to see him was the Sheriff. The second person to catch sight of him was his sweetheart.

It looked as if he would have to go back to prison again, as he was an escaped prisoner. But he had done a heroic deed. The baby was also to be considered. And the little babe was to blame for the happiness that loomed up on future's horizon.

CATCH LINES

Where a little babe polishes three diamonds in the rough.

The mother called them good men and these three escaped convicts tried to live up to the thought.

His sweetheart and the Sheriff were waiting for him with open arms. He chose the girl and the Sheriff chose him.

"EVERYWOMAN"
(PARAMOUNT-ARTCRAFT)

Spectacular Appeal in This Rich Production

"EVERYWOMAN," an adaptation of Walter Browne's morality play of the same name, may be put down as an artistic achievement. The lavish disregard for expense noticeable in the scenic investiture and feminine apparel makes it a sumptuous production, indeed. Its keynote of beauty, its spectacular effects, its striking pictures dominate the story and bring it forward as a feast for the eye rather than a treat for the mind. Although a morality play, its moral is not made emphatic simply because the characters labeled as symbols of life and emotions do not convey any message that is not told in any ordinary love story.

Give the symbolic folk human names and "Everywoman" would not rise above a dead level. That it does rise and offer entertainment is proven in its production, which is a credit to George Melford and his artistic perceptions. Probably it shall prove more entertaining as a photoplay than as a spoken drama because of its pictorial qualities. If it serves no other purpose than to present the screen as a medium of artistic pictorial endeavor, its creation will not have been in vain. The still small voice of sustained drama can be forgotten in this instance. The interest will be aroused in the sweep of Mr. Melford's brush as his canvas takes form. Particularly will he be appreciated in his banquet scene which is a master stroke of color and atmosphere and beauty.

The picture is interpreted by a cast that reaches all-star proportions. Violet Heming, in the character of "Everywoman," who searches for love and finds it after a series of temptations, plays with a great deal of charm and understanding. Her companions on the journey are Youth and Beauty, enacted by Clara Horton and Wanda Hawley, respectively. Irving Cummings is a villainous Passion, Theodore Roberts, a characteristic Wealth, and James Neill, a shadowy Nobody. A host of other players are seen in lesser roles. The subtitles are elaborated with designs after the fashion of statuaries. There is not a blemish in the production; it is artistic in every department.—Length, 7 reels.—*Laurence Reid.*

THE CAST

Everywoman ..... Violet Heming
Youth ..... Clara Horton
Beauty ..... Wanda Hawley
Modesty ..... Margaret Loomis
Conscience ..... Mildred Reardon
Truth ..... Edythe Chapman
Vice ..... Bebe Daniels
Wealth ..... Theodore Roberts
Love ..... Monte Blue
Passion ..... Irving Cummings
Nobody ..... James Neill
Flattery ..... Raymond Hatton
Lord Witless ..... Lucien Littlefield
Bluff ..... Noah Beery
Stuff ..... Jay Dwiggins
Puff ..... Tully Marshall
Age ..... Robert Brower
Time ..... Charles Ogle
Dissipation ..... Fred Huntley
Auctioneer ..... Clarence Geldart

By Walter Browns.
Scenario by Will M. Ritchey.
Directed by George Melford.
Photographed by Paul Perry.

PRESS NOTICE—STORY

The photoplay, "Everywoman," adapted from Walter Browne's great morality play, will appear at the———theatre beginning ———. The story has been filmed on an extremely lavish scale and abounds in beautiful settings and spectacular effects. Against this extravagent background Walter Browne's celebrated allegory of life and its temptations is acted by an extraordinary cast of players. The role of Everywoman is played by Violet Heming. Monte Blue has the part of Love, Wanda Hawley is Beauty, and Theodore Roberts is Wealth. Others in the company include Margaret Loomis as Modesty, Mildred Reardon as Conscience, Bebe Daniels as Vice, Irving Cummings as Passion, Raymond Hatton as Flattery, Noah Beery, Tully Marshall and Charles Ogle. The picture was directed by George Melford with infinite skill.

"Everywoman" is a story of Every woman's quest for Love, Wealth, Flattery, Dissipation and Passion stand in her way but her quest is finally successful. A beautiful girl is wooed by a physician, an actor and a millionaire. She is also urged to adopt a theatrical career. Everywoman is advised to go upon the Stage of Life by Flatterv to seek King Love. Her long journey leads her through many temptations until she finally reaches the humble hut of Love, who turns out to be the young physician. Scenes of striking splendor mark the picture throughout. "Everywoman" is an artistic achievement.

PROGRAM READER

Everybody has heard of "Everywoman," the celebrated morality play by Walter Browne, which scored such phenomenal success upon the stage. However great as its popularity as spoken drama has been, it has taken the screen to bring out the entertaining and spectacular values of "Everywoman" to the full. Lavish beauty is its keynote. And a cast of exceptional talent. an expert director, and an expenditure of artistic effort have been combined to produce one of the most beautiful photoplays of all times.

The pictude is a feast for the eye, but it unfolds an interest-compelling plot leading through thrilling climaxes to a happy conclusion. It is inspiring because it is the allegorical story of life itself. Violet Heming, a prominent actress of the stage and screen, plays the part of Everywoman. She is supported by Theodore Roberts as Wealth, Irving Cummings as Passion, Wanda Hawley as Beauty, Monte Blue as Love and many others. "Everywoman" will be at this theatre next ———.

SUGGESTIONS

Here is an artistic production which needs to be exploited as a beauty show. Make the most of the play, that it is an adaptation of Walter Browne's celebrated morality story which had phenomenal success upon the stage. Tell that an all star cast has been selected and feature their names. Make mention of the marvelously beautiful gowns worn by the feminine players. Treat this picture with the utmost dignity, not only in your newspaper exploitation but in your teaser campaign, your circular letter campaign, and in your decorative scheme for the theatre. Tell that the story describes every woman's search for love and that she finds it after severe temptations.

CATCH LINES

Walter Browne's celebrated allegory of Life. "Everywoman," will be seen at the ———theatre next———. A beautiful production acted by an all star cast. See it.

Everywoman who values true love; who enioys striking drama richly presented, in which Youth and Beauty run riot, will welcome the showing of "Everywoman," the picture beautiful, at this theatre next———.

See "Everywoman," the morality play. See Everywoman's quest for Love and her adventures with Passion and Wealth. See the most spectacular banquet revels ever shown on the screen.

"JINX"
(GOLDWYN)

Mabel Normand Appears in Eccentric Comedy

HERE is the old time Mabel Normand—the Mabel of the Keystone "lots" appearing in a veritable pepperpot of eccentric comedy hot off the griddle. While the picture unfolds an idea which is held together with melodramatic and humorous threads, this angle will be overlooked by the average spectator providing he is one of Mabel's devotees. He will be interested only in the comedienne's antics. Her tricks, her expressions, her clothes all bring back memories of the time when she appeared with Chaplin. It is a circus story, is "Jinx," and naturally it offers a rich quota of action—but action which has to do with life back of the tents and pertaining to the freaks rather than in the show itself.

To detail the plot would be presenting nothing out of the ordinary. On close inspection it offers a romance between a couple of freaks with enough conflict generated to make their happiness a thing of hope rather than reality until the conclusion. She is little Miss Ragamuffin and Cinderella rolled into one. And she is called the Jinx because of the hard luck she brings her associates. The youth who impersonates the "wild man" has faith in her and eventually finds out that she brings good luck as far as he is concerned. It is Mabel Normand's picture any way you look at it. With any one else attempting to interpret the "wild harumscarum" the picture would hardly pass muster.

The story will not bear analysis regarding its plot. Its ingredients are quite moth-eaten. But the stunts brighten it and uplift it. Miss Normand is ridiculously funny when she attempts to save the show by appearing in the serpentine dancer's role, and when she puts on a circus of her own and walks a slack wire and performs somersaults. And her eccentricities are emphasized by her grotesque clothes. The support she receives from Cullen Landis, Florence Carpenter, and others is entirely acceptable.—Length, 5 reels.—*Laurence Reid.*

THE CAST

The Jinx ..... Mabel Normand
"Slicker" Evans ..... Cullen Landis
Rory Bory Alice ..... Florence Carpenter
Aunt Tina ..... Gertrude Claire
"Bull" Hogarth ..... Ogden Crane
Judge Jepson ..... Clarence Arper

By Shannon Fife.
Directed by Victor L. Schertzinger.
Photographed by George Webber.

PRESS NOTICE—STORY

Mabel Normand, the Goldwyn comedienne, will appear at the———theatre next ——— in her latest photoplay entitled "Jinx." This story is by Shannon Fife, the well known scenario writer, and it affords the star a role which brings out her funmaking talents splendidly. The plot concerns an orphaned circus waif known as Jinx because she has supposedly brought hard luck to the traveling showpeople. Her forlorn plight, her ignorance, and awkwardness, and her kindly heart plunge the Jinx into situations which are highly ludicrous and full of novel comedy. When the circus folk strike and desert the almost bankrupt show, the Jinx, because she feels responsible for the catastrophe, tries to keep the performance going by taking the place of the serpentine dancer.

This is the final calamity as the Jinx cannot dance. She is pursued by an irate manager and finds refuge in an orphans' home. where happiness is found. Her own true Slicker, after an untiring search, finds his little companion of the circus and takes her to his heart. This is a story fraught with any number of humorous moments and contains a sustaining quality of melodrama so that the interest is never lost. It carries a strong note of sympathy and heart interest too.

Miss Normand is constantly the center of attention in "Jinx." Her tricks and her business are refreshing and amusing and she carries the action through to a most successful finish. Her companion funmakers in "Iinx" are Cullen Landis, Florence Carnenter. Gertrude Claire. Ogden Crane and Clarence Arper. Victor L. Schertzinger directed the picture.

PROGRAM READER

They called her the Jinx, and no wonder Everywhere she went. Old Hard Luck was sure to go. She was an unlucky charm Then she followed the circus and it went to smash. Oh, she was a Jinx for sure. Then when she went to an orphans' home and the orphanage caught on fire—well you see the Jinx still pursued her. No matter where she turned, she brought bad luck. But she found happiness at last. And the Jinx was over.

It's a circus, this picture, "Jinx,"w hich comes to this theatre next——— with that rollicking comedienne, Mabel Normand in the title role. We guarantee you'll laugh louder and harder than you ever laughed before when you see this Goldwyn funmaker in her greatest comedy. It's a circus picture. And you know what that means That you'll have the time of your life. You'll see a genuine circus and a genuine comedy. And Mabel Normand. It's a rare treat, for you get all the thrills of the circus with the added enjoyment of Miss Normand in a hilariously funny picture.

SUGGESTIONS

Your exploitation campaign for "Jinx" should be centered around the circus theme. So "circus" the picture to the limit. Arrange a ballyhoo, have banners and streamers spread about conspicuously. You can work up a lot of clever stunts which smack of a circus in driving home the value of this picture. Publicize the picture far in advance. That is a good way to plant it in the spectator's mind. Feature the title. It lends itself well to exploitation of a humorous character. We have written some that could be used as samples.

CATCH LINES

"Look out for her! She's a Jinx." "How's your luck, has it left you?" "Jinx" is in town. "Be careful!" See Mabel Normand, the funmaker, in her greatest comedy, "Jinx."

Come and see "Jinx," with Mabel Normand. It is a story of circus life—a story full of clever comedy and circus atmosphere. You will see the tumbling clowns, the snake dancer and Mabel Normand. What does she do? Come and find out. She is a complete circus in herself.

Ladies and Gentlemen—There will be a circus in this theatre next- - —. The biggest aggregation of entertainers ever assembled under one tent. Don't miss it. The circus is "Jinx" and it presents Mabel Normand as the star entertainer. See it.

You simply must see "Jinx." It will put the Jinx on your grouch, your blues. For one full hour you'll be as happy as a circus.

"THE WEB OF CHANCE"
(FOX)

Nothing Here to Cause You Worry

ALTHOUGH this is heralded as a "whimsical comedy drama starring Peggy Hyland," the instigator of the voluminous sub-titles tries to walk away with the show. There are only about five sets used in the picture and the balance is taken up with sub-titles or exteriors. Miss Hyland wears the one dress through the picture excepting for the few minutes spent in a riding habit.

But this picture does not pretend to be anything but light and frivolous, and it is both. Even the members of the cast do not appear to take it too seriously. If everything is all right at your home, and things are running smoothly at the office, you can witness this picture and remain serene and contented to the end, as it does not present any weighty problems for you to solve. There is nothing in it to cause you worry. It was built for entertainment purposes only and may generally fulfill its mission.

The uncle is a private detective and when he leaves town temporarily the girl and her cousin become amateur detectives. She arrests a man, thinking he is a thief, and after she finds he isn't she marries him, while her cousin is arrested by the village constable.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, average puller and barely pleasing; Elite, average puller and barely pleasing; Family, good puller and fairly pleasing; Workers, good puller and fairly pleasing.—Length, 5 reels.—Released December 21.—*Tom Hamlin.*

THE CAST

Dorothy Hale.....Peggy Hyland
Arthur Brown.....Harry Hamm
John Harrison..... E. B. Tilton
Thorne Potter.....Wiliam Machin
Henry.....George Dromgold
Detective.....Sam Appel
Story by Edgar Franklin.
Scenario by Douglas Bronston.
Direction by Alfred E. Green.
Photography by Frank Good.

PRESS NOTICE—STORY

William Fox presents Peggy Hyland in "The Web of Chance" for a ——— days run at the ——— theatre beginning ———.

This is described as a comedy drama with a pretty romantic interest and plenty of adventure. Henry Hamm is Peggy Hyland's leading man and the offering is from the story by Edgar Franklin.

John Harrison is head of the Harrison Agency and his niece and nephew assist him in the office. The young ones are especially anxious to assist him actively in detective work and the youthful nephew is constantly reading Old Sleuth stories and experimenting with disguises to the amusement of the niece.

During a short vacation in the mountains the niece is courted very briskly by a young city fellow who gives the name of Arthur Brown. When the plans and specifications of the great Sarsfield Machine Works has been stolen this man Brown is suspicioned as he is an employe, but he disappears.

In the absence of her detective uncle the niece takes up his trail and this brings her through several escapades and many amusing situations. When she finally corners him in a country house she counts upon the assistance of the village constable but that worthy has fallen asleep on the job.

The constable wakes up in time to arrest the wrong man and takes the nephew, an amateur sleuth, to the town lock-up. And then the pretty niece finds that she loves the man she has arrested but determines to put duty before love.

Then the man confesses, not that he is the thief but that he loves her and is glad she has arrested him. Then comes the climax, and it is a welcome denouement for the young couple.

PROGRAM READER

Here is an alert, ambitious and pretty young woman who starts tracking a man until she finds him.

The girl is an amateur detective and believes that the young fellow is guilty of the theft of some very valuable papers.

When she finds him she is amazed to recognize a former very ardent suitor whom she had met some time before at a summer resort.

This is comedy drama. And the comedy is derived from the fact that this girl was mistaken in her man. She resolved to put duty before love and arrested him. And he was glad to be arrested by such a charming little girl. Because he knew that the only crime he could possibly be accused of was the possible stealing of her heart. And she was just as guilty because she had already stolen his heart.

Motion Picture News
wishes
A Merry Xmas
to all of you
and
A Happy New Year!

So there you are and the many comedy situations and romance is pictured in "The Web of Chance," a Wiliam Fox production coming to this theatre next week. And Peggy Hyland is the star.

SUGGESTIONS

After booking this picture you will, of course, adopt the regular exploitation methods of announcing it. It will not stand for any big special angles of exploitation, consequently it is up to you to get as much as possible out of the title, "The Web of Chance;" the author, Edgar Franklin; the star, Peggy Hyland, and the producer, William Fox. Of course the title may be deceiving to many as to the theme of the story. Therefore you should announce it as a modern romantic comedy. Your best bet outside of these regular channels is to use the catch lines in as many spots as possible.

CATCH LINES

She chased a man almost ragged, thinking he was a thief, and then arrested her future husband.

This girl was not a regular detective. She was only a volunteer. It's a pleasure to be arrested by a pretty amateur sleuth.

When her gasoline gave out after a wild pursuit of the thief she was forced to accept gasoline from him.

She was very clumsy while going hurriedly through his clothes which hung in a closet. So she married him, and no doubt became very adept.

It's a good thing that the constable who assisted her in arresting the man, was also a Justice of the Peace. He performed his duty. He married the couple.

"WANTED, A HUSBAND"
(PARAMOUNT-ARTCRAFT)

Registers as Highly Amusing Comedy

BILLIE BURKE has a role here that affords her an opportunity of displaying some real activity instead of simply posing, and she suitably enacts the part in a charming manner. While the picture may be considered a trifle slow at the start it soon picks up a faster tempo and as it increases its stride it noticeably takes a stronger hold on the spectators.

Your women patrons will like the gowns, and the cast is well balanced with capable artists of the correct type. The story is one of those light comedy romances which requires no elaborate settings or spectacular effects and it registers as highly amusing, being also favored with a very clear continuity.

The girl is unkempt through carelessness and is aroused from her apparent stupor when her two room mates announce their forthcoming weddings. She realizes that she must ginger up a bit and a course of gymnastics augmented by dressmakers and hairdressers accomplishes wonders. After some laughable escapades she wins for herself a husband in the lottery of love.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, good puller and generally pleasing; Elite, big puller and very pleasing; Family, good puller and very pleasing; Workers, average puller and generally pleasing.—Length, 5 reels.—Released December 28.—*Tom Hamlin.*

THE CAST

Amanda Darcy Cole.....Billie Burke
Jack Remsen.....James L. Crane
Gloria Green.....Margaret Linden
Tom Harmon.....Charles Lane
Paul Wood.....Edward Lester
Holcomb Lee.....Bradley Barker
Maude Raynes.....Helen Greene
Helen Bartlett.....Gypsy O'Brien
Andy Dunn.....Kid Broad
Veronica.....Mrs. Priestly Morrison
Hiram.....Frank Goldsmith

Story by Samuel Hopkins Adams.
Scenario by Clara Beranger.
Direction by Lawrence C. Windon.

PRESS NOTICE—STORY

Billie Burke in her latest Paramount-Artcraft picture is scheduled for a ——— days' run at the ——— theatre beginning ———.

Samuel Hopkins Adams wrote the story, and James L. Crane is the star's leading man. A group of pretty women with striking gowns is declared to be one of the many attractive features in this production.

Amanda Darcy Cole is very careless of her personal appearance and allows herself to become actually unkempt. Her two young lady room-mates come in very enthusiastically one day and she learns that the young men who have been sending them flowers and candies have proposed and a double wedding is soon to be held.

The Cole girl tells her girl friend across the hall that she has never had a fellow and the girl urges her to perk up and spend some of her bank account on clothes and with the hairdressers. And also to take a course of gymnastic exercises and adopt a little style.

When she finally does this the change is marvelous and the young fellows flock around her in droves. She conjures in her mind an English lord, whom she says she is engaged to and even goes so far as to show her friends a picture of him that she has found. This picture happened to be the lost photograph of a nice young fellow who had put on the disguise during some amateur theatricals.

A practical joker coaxes the two newly married couples to occupy his bungalow and also invites the Cole girl. She sees the others on the train and in desperation realizes that she must have an English husband to show them, as she was now supposed to be married. And in the same car was the exact man of her photograph, having put on the disguise again to escape a process server.

Some very amusing situations arise from these complications and "Wanted, a Husband" is heralded as one of the best light comedy romances that Billie Burke has ever presented.

PROGRAM READER

All her girl friends were getting married. And for many months they were daily receiving candies and flowers while their nice young men were calling upon them.

It was glorious—for them.

But no young man ever paid any attention to her. So she decided to turn over a new leaf. She started by giving her face a good washing. Then she went to a hair dresser.

There was money enough left in her purse to purchase some attractive gowns. But this was not all she did.

The girl found out that she was not only unkempt, but had also allowed herself to lope along instead of briskly walking. And was getting just a little bit too fat.

A gymnasium managed by an ex-pugilist did wonders for her.

Here is the outcome—keep it secret: The fellows fairly flocked to her. Simple, wasn't it?

Billie Burke appears as the girl in the case and the Paramount-Artcraft picture portraying this series of events is coming to this theatre next week.

It is entitled, "Wanted, a Husband."

SUGGESTIONS

When this picture is booked for your theatre you should display as many pictures of the star around in as many places as you can find spots for. And Billie Burke undoubtedly has considerable drawing power in many localities. Your next best bet is the title, used in connection with catch lines mostly. And as the Paramount-Artcraft brand name is well advertised, do not fail to mention the brand at every opportunity. An inexpensive exploitation stunt is the insertion of a classified ad in your daily newspapers under the classification of "Male Help Wanted." As follows: "Wanted, A Husband," apply to Miss Darcy Cole, in care of Billie Burke at the ——— theatre. No flowers or rice.

CATCH LINES

When she decided that she was losing out in the lottery of love she washed her face and won a husband.

The girl knew she was adding weight and allowing herself to become actually unkempt. So she took up gymnastic training and became the perfect ingenue.

One girl decides that she should commit matrimony. So she took a course of boxing lessons.

She decided that competition was fierce and that if she wanted a husband she would have to comb her hair and cut out the slouchy walk.

Newspaper Directory
of interest to all
will be found on
Pages 155 to 118

"A JOYOUS LIAR"
(BRUNTON-HODKINSON)

Kerrigan Picture Has Interesting Moments

J. WARREN KERRIGAN has one of those mock-heroic roles in "The Joyous Liar," a story that is as light and fluffy as snowflakes. One must simply accept it as a breeze for the star—a made-to-order subject for his romantic expression. You cannot accept it as plausible—in fact you don't want to accept it in that light at all. If you do you won't be entertained. But if you accept it in the spirit in which it is written and played then you are in for an hour of passable entertainment. You will look upon the star ensnaring a girl by his ability to tell whopping big lies. It is a fantastic creation and it unfolds a fair quota of action for so mild a theme.

Kerrigan is mistaken for a criminal and lugged off to the home of a criminologist, where the latter uses him as "copy." The hero doesn't mind it in the least, since it not only takes him out of jail, but places him near the girl for whose rescue he is arrested. After a series of mild adventures on his part, and the counterplay of the old man, we find him the center of a lively situation which has to do with an elopement. The story here defies conventions and truth if you're looking at it seriously, for it presents the "criminal" assaulting the police and resisting arrest. But the story must have a breezy finish, and there you are.

Somehow the story does not sag in the middle as a majority of such things do. Which speaks well for the director, Ernest C. Warde. He has kept it moving faster than the facts in the case warranted. And it holds together well. It couldn't do anything else with such a frail idea. Mr. Kerrigan gets a lot of fun out of the role and he is assisted by Lillian Walker, Joseph J. Dowling and others. Mr. Dowling has a weak role, but he makes the most of it.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Burke Harlan.....J. Warren Kerrigan
Anne Warren. .....Lillian Walker
Wilbur Warren.....Joseph J. Dowling
James Roth.....Albert Cody
Jimmy MacDonald.....Pell Trenton
James MacDonald, Sr..Alfred Hollingsworth
By Jack Cunningham.
Directed by Ernest C. Warde.
Photographed by Charles Kaufmann.

PRESS NOTICE—STORY

J. Warren Kerrigan, the popular romantic actor, will be seen at the ——— theatre again on ——— of ——— week. His latest picture is "The Joyous Liar," and judging from the praise it has merited from reliable critics it is one of the best in his highly pleasng series of picture productions. From the opening scene to the final fade-out the action mingles thrills and laughs in such alluring proportions that the interest is never once allowed to drop. The story for "The Joyous Liar" is written by Jack Cunningham and produced under the direction of Ernest C. Warde. He has kept the action moving spontaneously throughout and the original way he has of creating his effect makes the story appear in a refreshing light.

Mr. Kerrigan assumes the role of Burke Harlan, a wealthy artist who is arrested for an alleged attempt to steal Anne Warren's car, resulting from his having in reality saved it from the thieves. The girl's father, Wilbur Warren, is a scientific criminologist who has a theory he can cure criminals by studying and reforming them. Burke is released from jail and taken into custody by Warren. Of course he could easily prove his identity, but when he is offered a chance to reform he accepts it in a spirit of fun. Besides it gives him an opportunity to be near the girl with whom he is infatuated. She does not know that he is a "criminal" and he tells her blood-curdling tales of his exploits not only to arouse her curiosity but to excite the wonder of her father, who declares that Burke is the worst criminal he has ever attempted to reform.

A rival lover, the police commissioner, is desirous of taking Harlan back into the custody of the law. So he awaits an opportunity to frame him. But Harlan proves his resourcefulness by outwitting them all and elopes with the girl and marries her. With the complications swept aside he reveals his identity. The star does fine work in his study of the pseudo-crook and he is ably supported by Lillian Walker and Joseph J. Dowling.

PROGRAM READER

Why did the authorities arrest him as a desperate criminal just because he was trying to rescue a captivating girl from a group of auto thieves? He had commandeered her car when they caught him and lugged him off to jail. Why was he placed in the custody of the girl's father, a criminologist, and compelled to have the latter study him at close range? He didn't know, but he accepted it all in a spirit of mischief. He would become a joyous liar and make himself out a desperate criminal and prove to the old man that he was wrong. Anyway he was in love with the girl and she with him. And he was glad to suffer any experimenting on the part of her father to be near her.

This is the brief outline of "The Joyous Liar," J. Warren Kerrigan's new picture which comes to this theatre next ———. The climax brings a scene full of humor and excitement and the entire story is chock full of comedy high lights which are brought forward with effective expression. Sounds pretty interesting, doesn't it? Be sure and see it.

SUGGESTIONS

If you've played the other Kerrigan pictures recently you should have no trouble in bringing the crowds in for this one. Reports indicate that this star's offerings are going over big no matter what locality they are shown in. He is one of the oldest actors in point of service on the screen and he has a well established following. So you don't have to go to any length in emphasizing his personality. Merely mention that J. Warren Kerrigan will appear in his newest picture. But use stills of him and also a teaser campaign.

Tell that he is seen in a new sort of role here. Tell that the picture is a joyful comedy—a comedy rich in romance and adventure. All that is necessary in announcing "The Joyous Liar" is to lay stress on the action and the comedy and the troubles which come to the star. You can't go wrong if you follow this course. For the rest of the picture will advertise itself if you give it a chance by playing it successive days.

CATCH LINES

They thought him a criminal, and he led them to believe that he was beyond redemption. Why? Because he was in love with a beautiful girl. See Warren Kerrigan in "The Joyous Liar."

He told some big whoppers and she believed him. And no matter how black he painted himself it only made the girl love him more. See "The Joyous Liar," a comedy with thrills and adventure and romance.

He was arrested as a criminal and placed in the custody of a criminologist. The latter would reform him but gave it up as a bad job when he found that his daughter loved the young man. What happened? See "The Joyous Liar."

See "The Joyous Liar," J. Warren Kerrigan's new picture. The breeziest role he has ever played.

"THE LAST OF HIS PEOPLE"
(SELECT)

Lewis Has Characteristic Role Here

IN "The Last of His People" Mitchell Lewis has a story which is a reminder of the nickelodeon days as far as the characterization is concerned. He plays the part of an Indian and the long recognized barrier between the red race and the white composes the central idea. For it is a romance between the red man and a white girl that gives the story its sustaining point, although a wealth of counterplotting is offered to carry out the adventurous line of action. Make up your mind that it unfolds as rich an assortment of picturesque scenes as were ever contained in a Western. These backgrounds are truly enchanting and give the offering an appeal quite aside from its sympathetic characterization.

Mr. Lewis is a sort of last Mohican, an adopted son of a white man. A chance comes for him to denounce the ways of the paleface when an irresponsible girl from the East makes a mockery of his love. And when an accepted suitor attempts to violate the honor of the Indian's sister, you are in for an old-fashioned Mitch Lewis fight—one of those fights staged upon a precipice, with man to man and knife against knife. A Lewis fight is as sure as his homespun shirt.

It is a story of the primitive elements of man, balanced with softened attitudes. You have your conflict and your contrast of characters. Some of these are rather inconsistent in their actions. And the plot does not always hold you in its grip. This is a minor flaw in a picture calculated to please for its vivid and vital qualities. Mr. Lewis has never given a more rugged portrayal and one more thoroughly in character. His study of the Indian can be put alongside of his Canuck and not suffer. Such is his ability to portray the son of the soil as it flourishes in the Northwest or God's vast cathedral as some will have it. Robert North Bradbury wrote and directed the picture and his work is meritorious.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Lone Wolf
Wolf Briggs .....Mitchell Lewis
Anthony Briggs .....Harry Lonsdale
Na-ta-he .....Yvette Mitchell
Yvonne Lacombe ....Catherine Van Buren
Robert Lacey .....J. J. Bryson
Reynard Lacey .....Eddie Hearn
Baron Bonart .....Joseph Swickard
By Robert North Bradbury and Frank Howard Clark.
Directed by Robert North Bradbury.

PRESS NOTICE—STORY

Mitchell Lewis, the virile star of Western pictures, will come to the ——— theatre on——— of ——— week in his latest offering entitled "The Last of His People." This is a vital drama of the Northwest and it affords the star a picturesque role—one in which he takes the fullest advantage. It is an Indian story with Mr. Lewis cast as Lone Wolf, the last of his tribe, who, with his sister, Na-ta-he, is adopted and reared by an embittered white man who had cast himself to a life of isolation in the forest of the Northwest. Anthony Briggs had taken up this life through disillusionment—brought of course by his wife who has eloped with the foreman of the lumber camp, Robert Lacey.

So Lone Wolf and his sister grow to maturity. He is educated in the ways of the whites, but never having seen a white woman, he is startled one day to see a pretty white girl, meet with an accident. Lone Wolf rescues her and is at once captivated by her charms. She returns to her hunting lodge where her frivolous companions from New York at once design the unsuspecting Indian as the victim of a practical joke in which the girl, Yvonne, is to encourage his attentions and win his love on a wager. This she accomplishes but in doing so she failed to reckon with her own heart and the deception she played upon the honest Indian. So he denounces her and puts aside the ways of the white race as too deceitful to countenance. His sister has been intrigued by Lacey's son, who is also a member of the New York party. And Lone Wolf pursues him to bring him back. When they meet Lacey puts up a fight—a fight which ends in his death.

The working out of this story requires all the skill of the author-director. It is a powerful drama which contains not only magnificent scenery but a plethora of dramatic situation. The star is well qualified to enact the leading character. A capable supporting cast is one of the features.

PROGRAM READER

Do you like to see a picture of the Great Outdoors where the vast silences take hold of man and make him a child of nature? Do you like to see a picture of the Great Northwest in which a vivid, vital drama of life is enacted?. Do you enjoy seeing a picture of the woods and snow capped hills with Mitchell Lewis enacting one of his colorful roles? If so then "The Last of His People" is the picture for you. Here you will see the rugged star portraying an Indian, who is the last of his race. You will see him take up the ways of the white man only to discard them in the end. You will see a picture which expresses rich dramatic action, sympathy, pathos, sentiment and romance. You will be thrilled with the hair-raising situations; you will respond to the marvelously beautiful scenery.

"The Last of His People" is one of Mr. Lewis' greatest pictures. No actor knows the woods and hills better than Mitchell Lewis, and no actor is better qualified to enact a powerful drama of love and adventure. "The Last of His People" will be at this theatre next ———.

SUGGESTIONS

Here is a Mitchell Lewis picture and if you've played this virile star in the past you shoud have no trouble in filling your house. He is quite the best interpreter of Northwest pictures on the screen. So take advantage of his art and bill him as such. Play up the title. It is catchy. It suggests an Indian and so it is. If you go in for lobby display you can decorate your house in Indian trimmings and trappings. Tell that the picture is a story of love and adventure—action and thrills, sentiment and pathos enacted against a background of marvelously beautiful scenery. By all means play up its grandeur.

Feature the star and emphasize the work he has done on the screen. Distribute dodgers, circulars and throwaways of the picture. Lithographs for "The Last of His People" are attractive and should be used freely. Play up the punch points. Feature it as a vivid and vital story in which the virile Mitchell Lewis is the star. You can make a lot of atmosphere for the picture if you want to go in for a lobby display. If you employ an artist have him draw a colorful sketch for the exterior of the house.

CATCH LINES

He fell in love with a white girl and she toyed with his affections. Disillusioned, he resolved to cast aside the ways of the white race. What happened? See "The Last of His People."

He was the last of his race. See Mitchell Lewis in his powerful characterization of an Indian. See a vital, vivid drama of the Great Northwest. See "The Last of His People."

"THE GOLDEN SHOWER"

(VITAGRAPH)

Better Than Average Entertainment

THIS photoplay will be generally liked, although it may not cause any deluge at the box office nor excite sensational comment. But it very pleasantly unfolds a threadworn story in a most acceptable manner and the star is very charming in her role. Gladys Leslie is supported by a very good cast of capable screen performers.

A very creditable attempt was made to provide appropriate sets, and the cabaret scenes, as well as the midnight house-party, were particularly effective. A wealthy widower is a Broadway libertine and after witnessing a classical dance performed by a sweet girl at her college exercises, he determines to secure her for himself.

She is tricked into dancing one night at a notorious cabaret and at another time she dances at a midnight house-party, not knowing that the host is the libertine whom she had repulsed. The host pursues her to her dressing room, but this excitement causes him heart failure. He is so angry at the girl that he schemes to forever disgrace her and before he passes away that night he makes a will leaving his millions to her and cuts his son off with a single dollar.

The romance is injected when the son meets the girl in a distant town whence she had fled to escape humiliation. Not knowing each other, they fall in love. This picture is better than average entertainment.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, good puller and very pleasing; Elite, average puller and fairly pleasing; Family, good puller and fairly pleasing; Workers, good puller and very pleasing.—Length, 5 reels.—Released November 30.—*Tom Hamlin.*

THE CAST

Mary .....Gladys Leslie
Broadway Al.....Robert Cummings
Lester .....Frank Morgan
Helen .....Estelle Taylor
Gabby .....Corinne Barker
Black .....Karl Lowenhaupt
Story by Marie Eve.
Direction by John W. Noble.

PRESS NOTICE—STORY

Gladys Leslie in "The Golden Shower" is the Vitagraph attraction coming to the ——— theatre for a ——— days' run beginning ———.

The star appears in the role of a sweet young college girl who leads the class in its classic dancing exercises. A wealthy man known as "Broadway Al," is a typical libertine and catches sight of the graceful young girl in one of her dances.

By conspiring with a well known cabaret dancer he induces the young girl to dance one night at a notorious cabaret but she repulses him and flees away. To enable the old fellow to meet the girl under more favorable circumstances a dancing party is arranged at his palatial home with the festivities commencing at midnight.

The girl is engaged to do her classic dance here little realizing that her persecutor is the host. When she takes refuge in her dressing room he is seized with heart failure but before he passes away that night he wills her his entire fortune cutting his only son off with a single dollar.

This old libertine's idea in doing this was to disgrace the girl and brand her as his own in order to be revenged for her spurning of his suit. The stage where she danced had been backed by a strong X-Ray light arranged to shine through her costume and thus blast her reputation.

When the young girl is put out of college and shunned by all her old friends she finally goes home to her father and he also bids her to go away. She does not claim a cent of the old millionaire's money and finally seeks a new life in a far distant town.

It is here that she meets the son of the millionaire who was so cruel to her. Neither knows who the other is but they both fall in love at first sight. And then comes the denouement.

This picture is described as one of the best productions Gladys Leslie has starred in for pretty sentiment and great heart interest.

PROGRAM READER

Broadway Al has become infatuated with a sweet college girl and induces her to give one of her classic dances at his home.

To blast her reputation so that she will not longer repulse his advances he causes a strong X-Ray light to be so arranged behind the stage that it shines through her light costume.

Her college refuses to take her back again and all her former friends forsake her. When Broadway Al dies he leaves her his fortune with the exception of a single dollar which goes to his son in the west.

Gladys Leslie in a strong moment from her latest Vitagraph feature, "The Golden Shower"

This poor persecuted girl is finally forced to leave the town to save herself continued humiliation but refuses to accept a cent of her inheritance.

It is in the west that she later meets the son of the libertine and they both fall in love at first sight without knowing who the other really is.

This is the romantic situation unfolded in Gladys Leslie's latest Vitagraph picture scheduled to be shown at this theatre all next week.

SUGGESTIONS

When you book this picture you will make the star's name prominent in all your exploitation especially if she happens to be a particularly good drawing card in your town. Display her pictures and cuts in as many places as possible. The attractive layouts are also good to use and some of the scenes portray lively cabaret groups. The catch lines should also be utilized. Set the program reader on a card and use these as "throw-aways" and they may produce some good results.

She was a sweet college girl gracefully performing a classic dance at the school exercises, and the very next day everybody shunned her.

CATCH LINES

A veritable shower of gold greeted one girl but wealth without honor and respect did not appeal to her, so she ran away.

One Broadway libertine plans a terrible revenge for one girl that repulsed his advances.

"TOBY'S BOW"

(GOLDWYN)

A Very Entertaining Photoplay

THIS picture will no doubt be better received by Tom Moore's old admirers than the English themes he has been seen in so much of late. He is perfectly adapted to the role and is surrounded by some pretty women in a photoplay set in Greenwich Village, New York City, and in Virginia.

The direction, mountings, continuity and photography are all up to present-day standards and the story contains a very pretty romantic flavor. Whenever he approaches the dramatic it is cleverly breezed along in light comedy channels. A very entertaining photo play that should give pleasure to all classes of patrons.

The young author has spent all the royalties, received from his successful novel, in a riot of fast living, and finally visits a quiet place in Virginia far away from the Bohemian set. Under an assumed name he meets the daughter of a proud old Southern family and collaborates with her on a novel which is finally sold and thus enables her to pay off the mortgage on the old homestead. She is furious when she discovers that he is already a successful author and declares she will accept no charity. But everything is adjusted in Cupid's hand-book and he is favored with the very deferential bow that Toby, the old colored servant, saves for members of this naughty family.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, good puller and very pleasing; Elite, big puller and very pleasing; Family, good puller and very pleasing; Workers, good puller and generally pleasing.—Length, 5 reels.—*Tom Hamlin.*

THE CAST

Tom Blake.....Tom Moore
Eugenia ..... Doris Pawn
Dubois ..... Macey Harlam
Bagby ..... Arthur Housman
Bainbridge ..... Colin Kenny
Paige ..... Augustus Phillips
Valerie ..... Catherine Wallace
Mona ..... Violet Schram
Grandmother ..... Ruby LaFayette
Jap ..... George K. Kuwa
Toby ..... Nick Cogley
By John Tainter Foote.
Scenario by Edward T. Lowe, Jr.
Direction by Harry Beaumont.
Photography by Norbert Brodin.

PRESS NOTICE—STORY

Tom Moore in his latest Goldwyn picture, "Toby's Bow," will have a ——— day's showing at the ——— theatre beginning ———.

This is taken from the Broadway stage success by John Tainter Foote, and the scenes are laid in Greenwich Village, New York City, and in Virginia.

The star appears as Tom Blake, the author of a very successful novel, who has squandered all his royalties in wild living among the Bohemian set. His publisher finally advises him to seek a quiet place where he can rest and then start on another novel.

He learns that a proud old Southern family in a small Virginia town is forced by financial difficulties to take in a boarder or two and goes there under an assumed name. The pretty daughter does not let the old mother know that Tom Blake is a paying boarder and he is received as a guest.

The old black servant defers to the guest but does not favor him with the elaborate bow retained for members of the aristocratic family. The young man collaborates with the girl in writing a novel which is accepted and the money received enables her to pay off the pressing debts.

It is then she learns that her guest is using an assumed name and that he is her favorite author. She is furious as she believes he has been fooling her and declares she will have none of his charity.

A trip to New York through a Greenwich Village entertainment is enough for the girl and she returns to the Virginia home that the author had never left. And as the couple reach a clear understanding the author is at last favored by the old black servant's bow. "Toby's Bow."

PROGRAM READER

There was only one way for him to receive the elaborate deferential bow of old Toby, the black servant.

And that was to become a member of this proud old Virginia family.

Toby did not hand these bows around promiscuously. You just HAD to be a member of the family.

And with a pretty but very haughty daughter to win in order to become a member of this family, was no easy job.

Besides all this he felt that he was unworthy of the girl. He had thrown his small fortune away in fast living among the Bohemian set in Greenwich Village.

Tom Moore has the star role in "Toby's Bow" which will be shown at this theatre next week. It is a Goldwyn picture and the scenes are all laid in America.

A group of very pretty girls enliven the cast and a very neat little romance embellishes this comedy drama.

Don't miss "Toby's Bow."

SUGGESTIONS

After booking this picture you should emphasize the fact that it is laid in America as the recent features starring Tom Moore have been set in England. And mention that it is from the Broadway stage success by John Tainter Foote. As Goldwyn has a national advertising campaign under way you should not fail to publicize the brand name as all these things help considerably at the box office. For your lobby or a special street stunt you could have a man make-up as a colored elderly servant with the gray hair and dressed in a sort of thread-bare dress suit. An old silk hat would also be appropriate. Let him simply walk the streets or walk in the lobby. Have the name "Toby" on a ribbon crossing his expansive shirt front. And have no other advertising appear. He will form the tie-in and attract great attention by simply making a very elaborate and deferential bow in an expansive manner to about every sixth person he meets.

CATCH LINES

He spent his money in wild living and then hied himself away to the quiet Virgnia countryside. And then it happened.

Oh if he could only earn the privilege of receiving one of those elaborate bows that Old Black Toby reserved for immediate members of the aristocratic family.

His body was run down from city excesses and while the country life quieted his body it almost immediately lost him his heart.

Twelve Pictures
Reviewed
in the
Complete Plan Book
In This Issue

"MY HUSBAND'S OTHER WIFE"

(BLACKTON-PATHE)

Satisfying Offering on a Marital Theme

J. STUART BLACKTON'S picture, "My Husband's Other Wife," makes a satisfying offering, all things considered. While it brings out nothing new in plot and characterization, yet its assortment of dramatic ingredients are so well emphasized that the spectator is kept constantly interested. The theme is based upon the marriage and divorce question and presents it on that biblical phrase—"whom God has joined together, let no man put asunder."

Therefore when the actress divorces her husband, a physician, the latter marries an unsophisticated country girl. His rival, a playwright, is desirous of marrying the divorcee. But she discourages him because she is still in love with her ex-husband. When the playwright discovers him renewing his affection for her he denounces him. Whereupon the doctor takes refuge in the Bible. The author gets out of his dilemma by having the actress show a magnanimous spirit and departs, leaving the husband with his second wife. The latter has received her husband's confession of an earlier marriage and her belief in the biblical phrase is sincere. She leavs him only to be reconciled through the efforts of the actress.

The picture attempts to show that a leading lady can love her husband and her art at the same time. It does not strike any heights of inspiration, but it does offer a little drama of family life that contains a note of heart interest, a vein of pathos and a deal of simplicity. The action is fairly well sustained for one is not always sure what the conclusion will bring. The interpretation of the story has been intrusted to Sylvia Breamer, Robert Gordon, Warren Chandler and others. The latter contributes the outstanding performance. "My Husband's Other Wife" may be summed up as a study in contrasts—with the virtues of country life predominating naturally.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Adelaide Hedlar.....Sylvia Breamer
Wilfred Dean.....Robert Gordon
Dr. Mark Ridgewell.....Warren Chandler
Nettie Bryson.....May McAvoy
Rita Rivulet.....Fanny Rice
By Stanley Olmsted.
Directed by J. Stuart Blackton.

PRESS NOTICE—STORY

"My Husband's Other Wife," a Blackton picture, will be presented at the ——— theatre on ——— of ——— week with Sylvia Breamer and Robert Gordon as the featured players. The story, by Stanley Olmsted, presents a famous actress who loves the glamor of the footlights and will not give them up for the husband who has given up his ambitions to be just "Adelaide Hedlar's husband." When a divorce has finally been obtained she hesitates about marrying Wilfred Dean, a playwright, the man who has written her most successful plays, until she knows that her first husband, Dr. Ridgewell, has married again. Even then she hesitates though Dean is a persistent suitor.

The first husband, a physician, takes another name and goes to a small town, where he builds a hospital, a school and a church and becomes the guardian of the community. One day Adelaide learns that he has married again, and she, realizing, too late, that her husband was a man whose love was worth having, decides to win him back. She goes to the little town and develops a friendship for the doctor's wife—a friendship which makes her charitable in the end. Sooner than disillusion the innocent girl who has a theory that the sanctity of the marriage vows cannot be violated, she departs, leaving the couple to continue their happiness.

The story moves steadily and surely and it has a tensity that is grippingly absorbing. It is rich in sentiment and heart interest. The characterization is well drawn and the plot unfolds a deal of dramatic action. Miss Breamer and Mr. Gordon give satisfactory performances of the actress and playwright respectively, while Warren Chandler portrays the husband with considerable feeling. May McAvoy is charming as his second wife. Mr. Blackton's direction is capable.

CATCH LINES

Can an actress love her husband and her art at the same time and do justice to both? This question is answered dramatically in "My Husband's Other Wife," a Blackton picture.

Adelaide Hedlar was a stage favorite. But her home life could not be called happy. Before she realized what her husband meant to her, she had become her husband's "other wife."

A drama of the footlights—a drama of the country—a drama of marriage and divorce—a drama of sentiment and heart appeal and one that carries a powerful message. See "My Husband's Other Wife."

A picture of home and family—that is "My Husband's Other Wife," which comes here next ———. First it's Love—then it's Marriage—and then—? A drama of woman's desire for Display, and a man's cry for Love and Home.

PROGRAM READER

When Nettie Bryson married Dr. Mark Loring, her father, a minister said to her: "Do not forget that what God hath joined together let no man put asunder!" Neither of them knew that Dr. Loring was the divorced husband of a famous actress. And when, after months of happy life, the second wife, learned of the first wife, her narrow training convinced her that she was not his wife.

How she abides by her father's advice, how the first wife saved the woman who had come into the doctor's life—saved her from disillusionment, how the actress realized that she loved the man who had once belonged to her, and appreciated the fact that he had gone out of her life for good and all, are events that compose a drama filled with dramatic situations—situations of compelling interest. The picture is by Stanley Olmsted and is a Blackton production. In the featured roles are Sylvia Breamer, the Australian actress, and Robert Gordon. A picture of heart interest, home and family. See it.

SUGGESTIONS

In the first place you have an attractive title which can be exploited to its full possibilities. So use it in catch lines and appropriate teasers—so framed as to arouse curiosity. We have written some catch lines that would fit well in your copy. Make mention that it is a drama of the contrast between the life behind the footlights and the life of a country village. Use questions in your copy. Ask if it is possible for an actress to remain faithful to her husband and her art at the same time. Tell that it is a play of marriage and divorce.

Use the theme and outline it in a way to attract attention. The actress was known as her husband's other wife, when he married again after a divorce. Tell that it is a story that shows the desire of a woman for finery and show, and the desire of a man for love and home. Tell of its dramatic highlights. Feature the author and director. Feature the principal players and state that each has been seen in some big production. If you use questions for your newspaper copy you will certainly arouse interest. Bring out its pathos and heart appeal.

"THE LORD LOVES THE IRISH"

(BRUNTON-HODKINSON)

Melodrama and Humor in This Kerrigan Film

MONTE M. KATTERJOHN has concocted a fairly clever comedy-drama in "The Lord Loves the Irish," J. Warren Kerrigan's newest release. It seemingly touches all the elements of dramatic fare, for there are moments of comedy, flashes of melodrama and notes of pathos and sentiment. It is an interesting characterization he has drawn even though his plot is somewhat hackneyed. And the title is going to make a lot of friends for the picture. It sure is a winner. The star appears as a product of the New York police force—direct from the "auld sod." Typically Irish, he rises to the top in typically Irish fashion. Oh, yes, he has influence. His uncle is an alderman, but then you must reckon on his own native wit and shrewdness and good-natured personality.

The sentimental touch is revealed in the opening reel before the hero's emigration and the action is naturally of a quiet character here. But it picks up its melodramatic threads once he arrives in America and finishes with plenty of strength. The meat of the subject is found in an attempt to replace the currency of a bank by a master counterfeiter with the Irish policeman catching the crook eventually. The romantic interest, without which no Kerrigan picture could be called complete, keeps pace with its moving moments. The banker's daughter is not sure of her heart and does not encourage the policeman, even though she is of Irish descent. So you have your conflict to keep the spectator interested.

The continuity of this subject is clearly defined and progressive. The only criticism of the picture may be found in the action which carries a theatrical flourish at times. Mr. Kerrigan looks better in this picture than he has in a long time. In the first place he has a good characterization to work with and he has surely taken advantage of it. Fritzi Brunette is the girl in the case and Joseph Dowling is the counterfeiter.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Miles Machree.....J. Warren Kerrigan
Mother Machree.....Aggie Herring
Timothy Lynch.....James O. Barrows
Sheila Lynch.....Fritzi Brunette
Malachi Nolan.....William Ellingford
Allyn Dexter.....Wedgwood Nowell
Dr. Leon Wilson
Hugo Strauss.....Joseph J. Dowling
By Monte M. Katterjohn.
Directed by Ernest C. Warde.
Photographed by Arthur Todd.

PRESS NOTICE—STORY

"The Lord Loves the Irish" is the name of the photoplay which will come to the ——— theatre on ——— of ——— week with J. Warren Kerrigan as the star. This story is from the pen of Monte M. Katterjohn, one of the best known scenario writers, and it offers Mr. Kerrigan a charming Irish role. He is introduced as Miles Machree, who meets and falls in love with an Irish-American girl, Sheila Lynch, when she is touring Ireland with her father. Shortly after her departure back to America Miles follows her, and gets a position on the New York police force through the influence of his uncle, an alderman. His "beat" is the picturesque East Side and he chances upon clues of a counterfeiting scheme and follows them.

Sheila's father is president of a bank and the girl is engaged to her father's secretary, Allyn Dexter, who is the tool of the master counterfeiter. Miles learns that the girl he loves is engaged to Dexter, and shortly after that the latter and the counterfeiter plan to replace the currency of the bank with bad money and escape. At this time the Secret Service takes a hand. Miles arranges a raid on the counterfeiter's den, and rescues Sheila, who had been lured there. In the ensuing scuffle Dexter is killed and Hugo Strauss, the counterfeiter is captured. In gratitude for his pluck and courage, Miles is given a responsible position in the bank and his determination to win the girl is rewarded at last.

The picture abounds in atmosphere and offers a novel plot filled with action and suspense. The romantic element is sustained throughout the picture. Mr. Kerrigan gives a fine performance of the hero and he is assisted by Fritzi Brunette, Joseph J. Dowling and others. Ernest C. Warde directed.

PROGRAM READER

The romantic actor, J. Warren Kerrigan, will be at the ——— theatre soon in his newest photoplay, "The Lord Loves the Irish," a comedy drama by Monte M. Katterjohn, the well known scenario writer. This star has assumed many roles in his career on the screen but it is safe to say that never has he appeared to better advantage than as the son of Erin in "The Lord Loves the Irish." He comes straight from the "auld sod" to New York. And where do you guess he landed? Why on the police force.

An Irishman loves excitement and a fight. And the force is the place to find it. Well he finds both all right, but he also finds love. It comes to him because he is the "divil" with the women. It's a romantic picture—a sentimental picture—an exciting picture and it is charged with atmosphere, action and suspense. M. Kerrigan has selected an aggregation of popular players who accord him unusually brilliant support. Among them is the vivacious Fritzi Brunette.

SUGGESTIONS

Take advantage of this title in the exploitation of the picture. Treat it humorously. It lends itself well to a catch line and teaser campaign, so be sure to emphasize it along these angles. Make mention that it presents the star in a new role. He has played many parts during his career on the screen but he has never played an Irishman before. Feature this actor with the Irish name in a rattling good Irish comedy-drama. Emphasize that he becomes a New York policeman, a job he took because it promised adventure and excitement.

Play up the theme. The Lord loves the Irish, because they look on life good naturedly and take advantage of their opportunities. Mention the other players, particularly Fritzi Brunette who appears opposite the star. Make the front of your house as Irish in atmosphere as possible. Pasteboard shamrocks could be used and also the Irish flag. Have your orchestra play strictly Irish tunes. Use stills of the star and the picture. These are colorful enough to attract attention.

CATCH LINES

No matter how much trouble an Irishman gets into you can depend on it that the Lord loves him enough to help him out of it. See how J. Warren Kerrigan is helped in "The Lord Loves the Irish."

A romance direct from the "auld sod" is "The Lord Loves the Irish," J. Warren Kerrigan's picture. See it.

He came from Ireland and found a job on the New York police force. See how he found romance, adventure and excitement. See "The Lord Loves the Irish," J. Warren Kerrigan's best picture.

He had the luck of the Irish and the pluck of the Irish too. And between the two he won the finest girl in the land. See "The Lord Loves the Irish."

Advance Information on All Film Releases

CHRISTIE FILM COMEDIES
(At State Right Exchanges)

CHRISTIE TWO REELERS
Nov. 30—An Roman Scandal (Colleen Moore) . . .
Oct. . .—Wild and Western (Fay Tincher) 2

SINGLE REEL COMEDIES
His Master's Voice 1
Home Brew 1
Her Bear Escape 1

EDUCATIONAL FILM CORP.
(Through State Right and Educational Exch.)

RED CROSS TRAVEL SERIES
The Relief of Poland 1
Constantinople, the Gateway of the Orient 1

BLACK AND WHITE COMEDIES
Oct. 13—Business is Business 1
Oct. 6—A Prince There Was 1

EQUITY PICTURES CORPORATION
Silk Husbands and Calico Wives (House Peters) 6
Eyes of Youth (Clara Kimba'l Young) 7

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCRAFT
Dec. 28—Red Hot Dollars (C. Ray) 5
Dec. 28—Wanted: A Husband (Billie Burke) 5
Dec. 21—A Girl Named Mary (Marguerite Clark) 5
Dec. 21—Hawthorne of the U. S. A. (Wallace Reid) . . . 5
Dec. 21—His Wife's Friend (Dorothy Dalton) 5
Dec. 14—Behind the Door (Ince Special) 5
Dec. 14—The Cinema Murder (Special Cast) 5
Dec. 7—More Deadly Than the Male (Ethel Clayton) . . 5
Dec. 7—Victory (M. Tourneur) 5
Dec. 7—An Adventure in Hearts (Robt. Warwick) 5
Nov. 30—Scarlet Days (Griffith Prod.) 5
Nov. 30—Counterfeit (Elsie Ferguson) 5

SHORT SUBJECTS
Dec. 14—Down the Strand in London (Burlingham) . . . 1
Dec. 14—Clouds and Sunsets (Paramount Magazine) . . 1
Dec. 14—A Scenic Classic (Burton Holmes) 1
Dec. 14—Speed (Al. St. John) 2
Dec. 7—Memory Lane (Post Nature) 2
Dec. 7—A South American Niagara (Paramount Mag.) . 1
Dec. 7—Push Car Trails in Formosa (Holmes) 1
Dec. 7—After the Circus (Briggs) 1
Dec. 7—A Lady's Tailor (Sennett) 2

FOX FILM PRODUCTIONS

BIG PRODUCTIONS
Shou'd a Husband Forgive? 5
Kathleen Mavourneen 5
Evangeline 6

WILLIAM FARNUM SERIES
The Adventurer 5
Heart Strings (Wm. Farnum) 5
Wings of the Morning 5

TOM MIX SERIES
Three Gold Coins 5
The Cyclone 5
The Daredevil 5
The Feud 5

FOX ENTERTAINMENTS
The Hell Ship (Madleine Traverse) 5
The Elephant Man (Shirley Mason) 5
The Pan Alley (Ray-Fair) 5
The Square Shooter (Buck Jones) 5
Flames of the Flesh (Gladys Brockwell) 5
Shod with Fire (Wm. Russell) 5
The Shark (Geo. Walsh) 5
The Devil's Riddle (Gladys Brockwell) 5
The Lincoln Highwayman (William Russell) 5
Thieves (Gladys Brockwell) 5
Eastward Ho! (William Russell) 5
The Winning Stroke (George Walsh) 5
Lost Money (Madleine Traverse) 5
Vagabond Luck (Ray-Fair) 5
Chasing Rainbows (Gladys Brockwell) 5

SUNSHINE COMEDIES
Hungry Lions and Tender Hearts 2
Chicken a la Cabaret 2
The Roaming Bath Tub 2
Back to Nature Girls 2

MUTT AND JEFF CARTOONS
The Plumbers . . . . . ½
How Dry I Am . . . . . ½
Shaking the Shimmy . . . . . ½
On Strike . . . . . ½
He Ain't Done Right by Our Nell . . . . . ½
For Better or for Verse . . . . . ½
Cutting Out His Nonsense 1
Iceland 1

GOLDWYN EXCHANGES
The Cup of Fury (Rupert Hughes) 6
Flame of the Desert (Geraldine Farrar) 7
The Loves of Letty (Pauline Frederick) 5
Jubilo (Will Rogers) 6
The Gay Lord Quex (Tom Moore) 5
Jinx (Mabel Normand) 5
Bonds of Love (Pauline Frederick) 5
Strictly Confidential (Madge Kennedy) 5
Almost a Husband (Will Rogers) 5
The World and Its Woman (Geraldine Farrar) 5
Lord and Lady Algy (Tom Moore) 5

CAPITOL COMEDIES
Jan. 11—A Sure Cure (De Haven) 2
Dec. 28—Two Dollars, Please 2
Dec. 14—The Little Dears (De Haven) 2
Nov. 30—A Much Needed Rest (Parsons) 2
Nov. 16—Moving Day (De Haven) 2
Nov. 2—His Own Medicine (Parsons) 2

GOLDWYN-BRAY PICTOGRAPHS
Dec. 6—Reformed Saloons 1
Nov. 30—Passing of the Old World 1
Nov. 23—Department Stores on Wheels 1
Nov. 16—How Time Flies 1
Nov. 9—Ponchos from Peru 1
Nov. 2—A City of Kings 1

HODKINSON CORP. W. W.
Mary Minds Her Business (Billie Rhodes) 6
Hearts and Masks (Billie Rhodes) 6
The Joyous Liar (J. Warren Kerigan) 5
The Westerners (Stewart Edward White) 7
The Sagebrusher (Stewart Edward White) 7
Desert Gold (Zane Grey) 7
As a Man Thinks (Leah Baird) 5
The Volcano (Leah Baird) 6
The Capitol (Leah Baird) 6

METRO EXCHANGES

NAZIMOVA PRODUCTIONS
The Heart of a Child (Nazimova) 7
Stronger Than Death (Nazimova) 7
The Brat (Nazimova) 7
The Red Lantern (Nazimova) 7

SCREEN CLASSICS, INC., SPECIALS
Feb. . .—Judith (May Allison) 6
Feb. . .—Eliza Comes to Stay (Viola Dana) 6
Feb. . .—Shore Acres (Alice Lake) 6
Feb. . .—Old Lady 31 (Emma Dunn) 6
Jan. . .—The Walk-Offs (May Allison) 6
Jan. . .—The Right of Way (Bert Lytell) 6
Jan. . .—The Willow Tree (Viola Dana) 6
Dec. . .—Should a Woman Tell (Alice Lake) 6
Dec. . .—The Best of Luck (Special Cast) 6

TAYLOR-HOLMES PRODUCTIONS
Mar. . .—The Very Idea (Taylor Holmes) 6
Jan. . .—Nothing But the Truth (Taylor Holmes) 6

PATHE EXCHANGES
Jan. 25—The Web of Deceit (Dolores Cassinelli) 6
Jan. 11—Fighting Cressy (Blanche Sweet) 6
Jan. 4—My Husband's Other Wife (Sylvia Breamer-Rob. Gordon) 6
Dec. 21—The Prince and Betty (Wm. Desmond-Mary Thurman) 5
Dec. 14—The A-B-C of Love (Mae Murray) 6
Dec. 7—Brothers Divided (Frank Keenan) 5
Nov. 30—Dawn (Breamer-Gordon) 6
Nov. 16—The Right to Lie (Dolores Cassinelli) 7
Nov. 9—A Woman of Pleasure (Blanche Sweet) 7

BOUND AND GAGGED (Serial)
(George B. Seitz and Marguerite Courtot)
Dec. 28—Tenth, Hopley Takes the Liberty 2
Dec. 21—Ninth, A Homeless Prince 2
Dec. 14—Eighth, Arrested 2
Dec. 7—Seventh, A Fatal Error 2
Nov. 30—Sixth, Out Again, In Again 2
Nov. 23—Fifth, Held for Ransom 2
Nov. 16—Fourth, An Unwilling Princess 2
Nov. 9—Third, Snared 2

THE BLACK SECRET
(Pearl White and Walter McGrail)
Jan. 25—Eleventh, The Death Studio 2
Jan. 11—Tenth, The Inn of Dread 2
Jan. 4—Ninth, Webs of Deceit 2
Dec. 28—Eighth, A Crippled Hand 2
Dec. 21—Seventh, The Betrayal 2
Dec. 14—Sixth, The Unknown 2
Dec. 7—Fifth, The Acid Test 2
Nov. 30—Fourth, Below the Water Line 2
Nov. 23—Third, The Gas Chamber 2
Nov. 16—Second, Marked for Death 2
Nov. 9—First, The Great Secret 2

"FLYING A" SPECIALS (American)
The Hellion (Margarita Fisher) 5
Six Feet Four (William Russell) 6

AMERICAN FILM COMPANY, INC.
Aug. 19—This Hero Stuff (William Russell) 6

THE ADVENTURES OF RUTH
(Fifteen two-reel episodes, featuring Ruth Roland and Wm. Human).
Jan. 25—Fourth, The Stolen Picture 2
Jan. 11—Third, The Bewitching Spy 2
Jan. 4—Second, Kidnapped 2
Nov. 2—First, The False Countess 2

REALART PICTURES CORP.

SPECIAL FEATURES
The Mysteries of the Yellow-Room (Chautard) 6
Soldiers of Fortune (Dwan) 7

STAR PRODUCTIONS
Erstwhile Susan (Constance Binney) 5
Anne of Green Gables (Mary Miles Minter) 6

ROBERTSON-COLE PRODUCTIONS

SUPERIOR PICTURES
Dec. . .—The Tong Man (Sessue Hayakawa) 5
Dec. . .—Beckoning Roads (Bessie Barriscale) 5
Dec. . .—Seeing It Through (Brentwood Prod.) 5
Nov. . .—A Fugitive from Matrimony (H. B. Warner) . . 5
Nov. . .—The Blue Bandanna (Wm. Desmond) 5
Nov. . .—The Illustrious Prince (Sessue Hayakawa) 5
Oct. . .—The Gray Wolf's Ghost (H. B. Warner) 5
Oct. . .—Poor Relations (Brentwood) 5
Oct. . .—Kitty Kelly, M. D. (Bessie Barriscale) 5

SPECIALS
Dec. . .—The Beloved Cheater (Lew Cody) 5
Nov. . .—The Broken Butterfly (Tourneur) 5
Oct. . .—The Open Door (special cast) 5

SUPREME COMEDIES
Dec. . .—Struck Out 2
Dec. . .—Good Night Judge 2

MARTIN JOHNSON PICTURES
Dec. . .—Tulagi, A White Spot in a Black Land 2
Dec. . .—Through the Isles of the New Hebrides 2
Dec. . .—The Home of the Hula Hula 2

ADVENTURE SCENICS
Dec. . .—I and the Mountains 1
Dec. . .—Just Over Yonder 1
Dec. . .—The Forbidden River 1

SELECT PICTURES
Aug. . .—The Undercurrent (Guy Empey) 6
Sept. . .—Faith of the Strong (Mitchell Lewis) 5
Sept. . .—A Scream in the Night (Special) 5
Oct. . .—Isle of Conquest (Norma Talmadge) 5

SELZNICK PICTURES
(Distributed Through Select Pictures Corp.)
Sept. . .—A Regular Girl (Elsie Janis) . . . . .
Oct. . .—The Country Cousin (Elaine Hammerstein) . . .
Oct. . .—Sealed Hearts (Eugene O'Brien) . . . . .
Oct. . .—The Glorious Lady (Olive Thomas) . . . . .
—Out Yonder (Olive Thomas) 5
Nov. . .—The Broken Melody (Eugene O'Brien) 5

TRIANGLE EXCHANGES
Nov. 23—Flame of the Yukon (Dorothy Dalton) 6
Sept. 7—Let Katie Do It (D. W. Griffith) 5

UNITED ARTISTS CORPORATION
Dec. 29—When the Clouds Roll By (Doug. Fairbanks) . 6
Oct. 20—Broken Blossoms (D. W. Griffith) 6
Sept. 1—His Majesty the American (Doug. Fairb'ks) . . 8

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS
The Day She Paid (Francelia Billington) 5
The Pointing Finger (Mary MacLaren) 5
A Gun-Fightin' Gentleman (Harry Carey) 5
Lasca (Edith Roberts-Frank Mayo) 5
Under Suspicion (Ora Carew-Forrest Stanley) 5
His Divorced Wife (Monroe Salisbury) 5
The Trembling Hour (Helen Eddy-Kenneth Harlan) . . . 5
The Rider of the Law (Harry Carey) 5
The Brute Breaker (Mayo-Adams) 6
Bonnie, Bonnie Lassie (Mary MacLaren) 6

JEWEL PRODUCTIONS, INC.
She's Everywhere (Enid Markey-Montagu Love) 2
The Good Ship Rock 'n Rye (Mrs. Joe Martin- Jimmy Adams) 2
The Mite of Love (Mabel Taliaferro-Robert Edeson) . . . 2
The Right to Happiness (Dorothy Phillips) 8

THE GREAT RADIUM MYSTERY
(Fifteen two-reel episodes, starring Eileen Sedgwick, Cleo Madison and Bob Reeves.)
Jan. 5—Thirteenth, The Scalding Pit 2
Dec. 29—Twelfth, Shackled 2
Dec. 22—Eleventh, Perils of Doom 2
Dec. 15—Tenth, Creeping Flames 2
Dec. 8—Ninth, The Roaring Volcano 2
Dec. 1—Eighth, In the Clutches of a Madman 2
Nov. 24—Seventh, A Flash in the Dark 2
Nov. 17—Sixth, The Tunnel of Doom 2
Nov. 10—Fifth, The Torture Chamber 2
Nov. 3—Fourth, The Swing for Life 2
Oct. 27—Third, The Fatal Ride 2
Oct. 20—Second, The Death Trap 2

THE LION MAN
(Fifteen two-reel episodes, featuring Kathleen O'Connor and Jack Perrin.)
Dec. 29—The Flames of Hate 2
Jan. 5—The Rope of Death 2

THE MIDNIGHT MAN
(Eighteen two-reel episodes, featuring James Corbett.)
Dec. 29—Eighteenth, A Wild Finish 2
Dec. 22—Seventeenth, The Cave of Destruction 2
Dec. 15—Sixteenth, Hurled from the Heights 2
Dec. 8—Fifteenth, The Wheel of Terror 2
Dec. 1—Fourteenth, Flames of Fury 2
Nov. 24—Thirteenth, A Fight to a Finish 2
Nov. 17—Twelfth, The Tunnel of Terror 2
Nov. 10—Eleventh, The Death Ride 2
Nov. 3—Tenth, The Blazing Torch 2
Oct. 27—Ninth, A Society Hold-Up 2
Oct. 20—Eighth, The Shadow of Fear 2

STAR COMEDIES
Jan. 5—Sweet Patootie (Lyons and Moran) 1
Dec. 22—In the Good Old Days (Lyons and Moran) 1
Dec. 8—Woes of a Woman (Lyons and Moran) 1
Nov. 24—Ten Nights in a Tea Room (Lyons & Moran) . . 1
Nov. 10—The Tick Tick Man (Lyons and Moran) 1
Oct. 27—Who's Her Husband (Lyons and Moran) 1
Oct. 13—Regular Cut Ups (Lyons and Moran) 1

VITAGRAPH EXCHANGES
The Birth of a Soul (Harry T. Morey) 5
Human Collateral (Corinne Griffith) 5
The Midnight Bride (Gladys Leslie) 5
The Sins of the Mothers (Anita Stewart) 5
When a Man Loves (Earle Williams) 5

SPECIALS
Slaves of Pride (Alice Joyce) 6
The Vengeance of Durand (Alice Joyce) 7
The Climbers (Corinne Griffith) 6

Directory of New Theatres

ARKANSAS

Little Rock—The S. A. Lynch Enterprises, Incorporated, is to erect a new theatre on the corner of Sixth and Main streets, it is announced.

CALIFORNIA

Ontario—A new picture theatre is in course of construction at the corner of North Euclid and East B streets. It will be operated by J. V. Spaugh who owns the Euclid photoplay house in that town and will cost between $25,000 and $40,000.

Van Nuys—E. B. Ottestad and Lloyd Cornwell, are to erect a new theatre at a cost of $20,000.

Downey—Hogan Willeford is to erect a new theatre on the Daniel Lane lot on Crawford street.

Calipatria—H. M. Beale is constructing a new theatre. It has been leased by C. Cunningham, proprietor of the airdome and will be operated as a moving picture house.

Los Angeles—A new theatre to cost $2,000,000 and to seat 4.200, it is said, will be constructed by D. J. Grauman at the corner of Hill and Sixth streets.

Anaheim—Hugo Strodholl is to construct a new theatre on West Center street.

CONNECTICUT

Waterbury—A new theatre is to be erected on upper Main street on the site formerly occupied by A. Y. Beach.

Waterbury—If present plans materialize, a new theatre will be constructed on the site of the Art theatre which was destroyed by fire.
Sponsler harness shop.

FLORIDA

Miami—A new theatre and office building is to be constructed at the corner of Twelfth street and Avenue B on the site of the Airdome building.

INDIANA

Corydon—It is rumored that a new picture house may be erected here within the immediate future.

South Bend—The new Blackstone theatre is in course of construction.

Ft. Wayne—A new picture house is to be constructed on the site of the Kiser Block. Joseph Bogenschuetz has leased the house and will operate it as a moving picture theatre.

Otwell—A new picture theatre is to be erected here. It will be operated by Verne McGowen.

ILLINOIS

Chicago—Ascher Brothers are to construct another new picture house on the site of the Marshall Field buildings at 110-112 N. State street.

Ottawa—Walter Bosselman is to erect a new picture theatre on the building site formerly occupied by Thomas Glancy.

Pesotum—A number of local residents have formed an organization to construct a new picture house just south of the Hoffman drug store.

Niantic—Edward Benedict is to build a new picture theatre.

IOWA

Caldwell—A new $60,000 picture house with a seating capacity of 800, may be erected on Arthur street.

KENTUCKY

Louisville—A new vaudeville and picture theatre may be erected on the Shirley site, Third and Chestnut streets.

MASSACHUSETTS

New Bedford—Theodore B. Baylies, manager of the Olympia theatre and local representative of the Gordon interests has announced that his company is to erect a new picture theatre and office building with a seating capacity of 2,000, in the center of the city.

Beverly—Bids are being received for the construction of the new Ware theatre at the corner of Cabot and Judson streets. Work on the structure will be started at an early date.

Adenville—Cote Brothers of Holyoke are to construct a new picture house on Grattan near Providence street. It will seat 600 and cost about $15,000.

MICHIGAN

Detroit—A company headed by J. A. Hagin is to build a new picture theatre in the Highland Park district, on Hamilton boulevard and Tuxedo avenue. It will seat about 1,500.

Flint—Plans are being prepared for the erection of a new picture theatre on North Saginaw street. It will seat 800.

Two Big Fox Plays in Production

ANNOUNCEMENT is made by Fox Film Corporation that work has begun on the screening of the well known play "The Penalty" from the pen of Henry Clifford Colwell, with Madlaine Traverse as the star.

The story it is said abounds with dramatic action and contains many stirring scenes. During its run at the Manhattan Opera House in New York in 1912 "The Penalty" proved to be one of the most popular of the dramatic presentations of the year. Before its production in New York it played to capacity business in several of the largest cities of the country and reached the Metropolis with an established reputation as a big winner.

Miss Traverse is very enthusiastic over her new picture, as it affords her a role of dramatic strength.

Betty Hielburn who appears in the star's role in "The Girl of the Sea," a forthcoming Republic release

Madlaine Traverse and William Russell in Strong Vehicles

"The Penalty" is of a decidedly different type from any story in which she has appeared, and is of greater emotional power than "The Splendid Sin," "Snares of Paris" or "Lost Money," all recent Traverse pictures.

Denison Clift, of the Fox Western Scenario Department, adapted the stage play for the silver sheet.

Howard M. Mitchell who is directing Miss Traverse in "The Penalty," promises a very elaborate production. He has arranged for the construction of a number of large and costly sets.

Director Mitchell has provided Miss Traverse with a competent cast, including such talented artists as Howard Scott, Jack Rollens, Ben Deely, Edwin Booth Tilton, Genevieve Blinn, Eleanor Hancock and Correan Kirkham.

The William Russell-Emmett J. Flynn combination of star and director have started their third production for Fox. "Shod With Fire," from the pen of Harold Titus, has been adapted for the screen by Mr. Flynn. This same combination of star and director made "Eastward Ho!" and "The Lincoln Highwayman."

"Shod With Fire," is a fast moving story of the West. It has appeared in book form under the title of "Bruce of Circle A" and as a serial in a popular magazine as "A Stallion Shod With Fire."

Supporting the star in this production, which will be photographed in Arizona, are Helen Ferguson, Robert Cain, Betty Schade, George Stewart, Elson McDowell and Jack Connelly.

C. R. Wallace, the film editor and assistant to Director Flynn, has been in Arizona several days and has located spots near both Prescott and Phoenix where the exteriors of the picture will be made. As in the case of "The Lincoln Highwayman," the camera will be in the hands of Clyde De Vinna.

J. Anthony Roach adapted Harold Titus' story for the screen.

Serico Offers a Serial to State Righters

George Wiley of the Serico Producing Corporation, producers of "A Woman in Grey," has announced that this serial will be disposed of to state right buyers. Several territories have already been sold, and Mr. Wiley feels sure that the remainder of the country will be bought long before January 22nd, which has been set as the release date.

Plans are already under way for an advertising campaign to reach every exhibitor in the country.

Dwan Feature Well Received

"Soldiers of Fortune" Draws Big Crowds in East and West Despite the Storms

THE Realart officials report that the Allan Dwan production, "Soldiers of Fortune," is drawing overflow crowds wherever the picture is being shown, and this, in some instances, despite the disadvantage of inclement weather. Some of the telegrams recently received from exhibitors who have shown the picture are repeated below.

A. G. Talbot of Denver wires:

"'Soldiers of Fortune' opened today to tremendous crowds, and we were compelled to stop sale of tickets. Approximately three hundred standing waiting to get in all afternoon and night. Hundreds turned away notwithstanding the fact that all our streets are in darkness and a blizzard raging at night. We were not permitted to open until two thirty, account of fuel shortage. Congratulations."

Harry J. Wendland of Fresno, Cal., sends the following:

"'Soldiers of Fortune' broke all records here to-day. Opened to overflow crowds. Everyone agrees the production is wonderful. Thank you for splendid co-operation which sets a newer and better standard for service for distributor. Have the fullest confidence in coming Realart Pictures, and look forward to continuation of good work already begun."

From J. M. Schine of Gloversville, N. Y., comes the following telegram:

"In a terrific rain storm crowds mobbed the doors of my New Hippodrome theatre for admittance to see 'Soldiers of Fortune.' It has exceeded all my hopes. I consider it one of the greatest pictures ever shown to the public. Congratulations."

Equipment Service

News and Gossip in the Equipment World

W. F. Libman of the Stanley Frame Co., is off on a trip through Minnesota.

The other half of the company, Mr. Konicker, has just returned from a trip through Jersey with pockets bulging with orders.

F. E. Mason, formerly connected with the New York office of Sun-Lite Arc, has made a business connection with the Novagraph Company.

W. C. Smith of Nicholas Company recently returned from Montreal where it is understood he attended a convention of manufacturers.

Mr. T. Hardeen, one of the executives of the Film Developing Corporation is a hand-cuff king second to no one. Some time ago in extricating himself from a straight jacket he paralyzed one arm and only within the last few days has he been able to use it.

Times are rushing at the Pathescope office. The film exchange is being moved to larger quarters on the same floor to take care of expanding business.

Recent visitors at Pathescope include F. G. Romell, Cincinnati, Manager of Redpath and Deer; Mr. Cornell of the Pathescope Co., of New England; Capt. Baird of the Philadelphia Exchange; and last, but by no means least in importance to the industry, Charles Pathe himself.

Wm. Roy Mott of the Research Laboratory of the National Carbon Co., was in New York for a few days.

J. W. Farrell has accepted the position of Sales Manager with the Master Machine Tool Co., the firm that is to place on the market the new Master projector.

Dr. John Lehr, head of the chemical and dye works of the Franco-American Chemical Co., of Chicago, made the rounds of motion picture laboratories during the last week. Dr. Lehr achieved considerable fame during the latter part of the war by being one of the six chemists under whose direction the "mysterious deadly gas" was produced. Due to the armistice this

(*Continued in Fourth Column*)

Last Week I Met—C. M. Rellihen

SOME of 'em come packed in small bundles. This man is one of them. But like little Dick Kerr of the White Sox, size only accentuates his ability. Rellihan dropped into the office a few weeks ago and forthwith proceeded to paralyze our right hand with a grip such as we imagine a boa constrictor advocates. And accompanying the shake was a smile a yard wide. All of which you may judge placards the man as having the makings of a crack-a-jack salesman.

Rellihan who is at present with the Franco-American Chemical Co., of CHICAGO—don't overlook that word CHICAGO—has had a wonderful schooling in the arts and wiles of merchandising and salesmanship. Some years ago he was a Buyer for the mammoth department store of Carson Pirie Scott and Co., of Chicago. While in this position he organized the photographic department on a progressive basis, and as a result the sales in this one department increased over fourfold.

After five years with Carson Pirie Scott and Co., he was made head of the high grade photographic equipment department of the great Marshall Field and Co. store in the same city.

Just before the war Mr. Rellihan looked ahead and saw the scarcity of chemicals which was sure to become a fact in this country. On his own "hook" he sent a force of men out into the country and purchased every available surplus stock of photographic chemicals. Even the small town drug store was visited. Soon the results began to be apparent.

Large users of chemicals began to notice their supplies dwindling with no prospect of replenishing them from European centres. Not having been confronted with such a situation before they were up against it. It would not have been profitable for them to have gone out into the market with the idea of purchasing a small amount here and another supply there. Reliance must be made on someone who knew where such chemicals could be obtained. Here is where Rellihan stepped into the breach.

Through his own experience in dealing in photographic chemicals aided by the information furnished by his corps of men in the field he knew exactly where the material could be obtained and could make promises for delivery and keep them. He was the "chemical man of the hour."

For some weeks now Mr. Rellihan has been in the New York district interesting motion picture laboratories in his new line of laboratory chemicals. At the present time he is on his way to the West Coast and the laboratories there. He will call on all of them who are interested in trying out his ARDEL line of supplies. We have no doubt but that he will be as well received there as he was in the Metropolitan district.

Intimate Items About People You Know

(*Continued from first column*)

gas never reached the front, but its invention and its effects were known to the enemies of the Allies and it is probable that this fact help to undermine their morale.

Most if not all of the space in the Cinemaquipment Center has been taken up. The exhibit seems to have become the Mecca of all equipment folk visiting the Big Town.

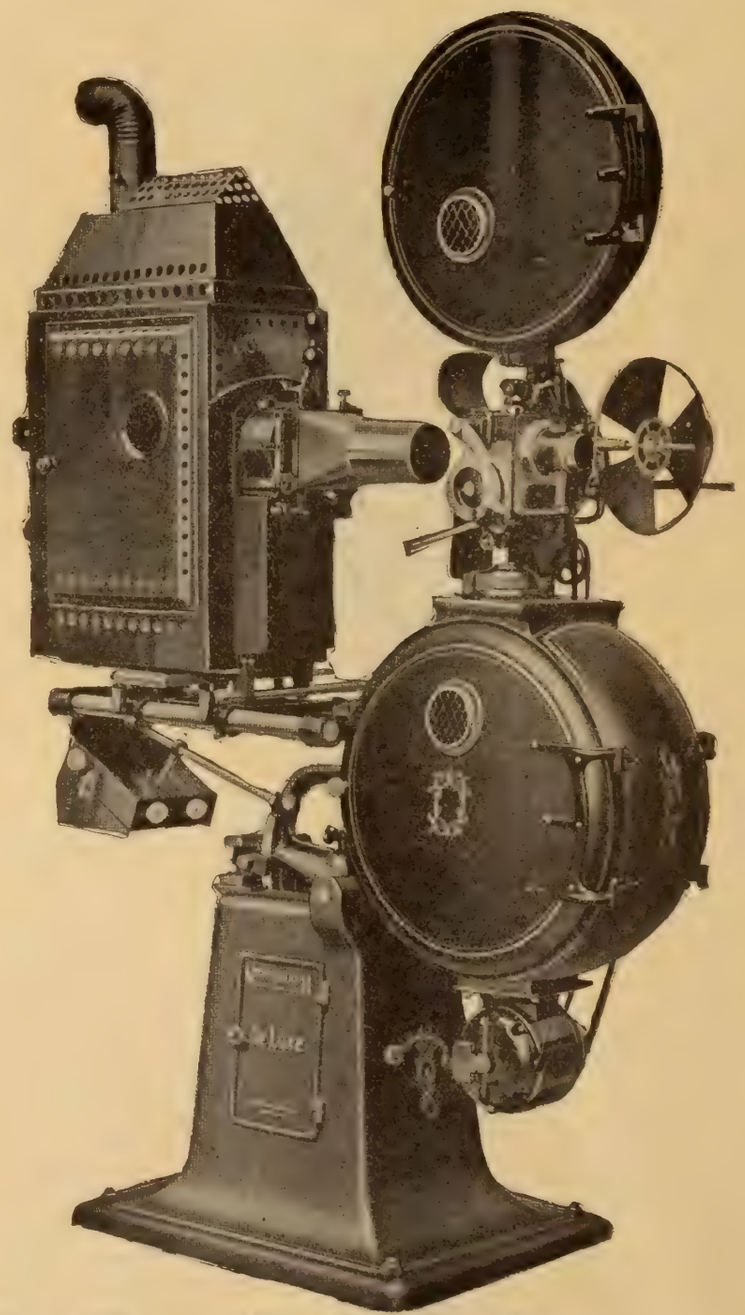
The Argus office in the Center has had a change of managers. W. E. Wing has been advanced to take charge of the Chicago office of the same firm and H. H. Cudmore has come on from Cleveland to fill Wing's place.

Messrs. Crabtree and Rupert of the Eastman Kodak Co., made a one day stop in New York a few weeks ago. The two-of-em made the rounds of the supply houses and machine manufacturer's but the reason for it all was not given. Possibly George Eastman is thinking of entering the projector field.

Dr. H. P. Gage, one of the authors of "Optic Projection" was in New York a few days ago.

Robert Kiewert is on a trip through the West investigating the sales possibilities of his Kinarco Carbons.

WE MOTIO-
GRAPH
people extend to you the Season's Greetings and we take this opportunity to express the hope that the pleasant association and friendly co-operation that have made our business relations a personal pleasure, and have materially aided us in our efforts to give to our customers "Service that Serves," may long endure.

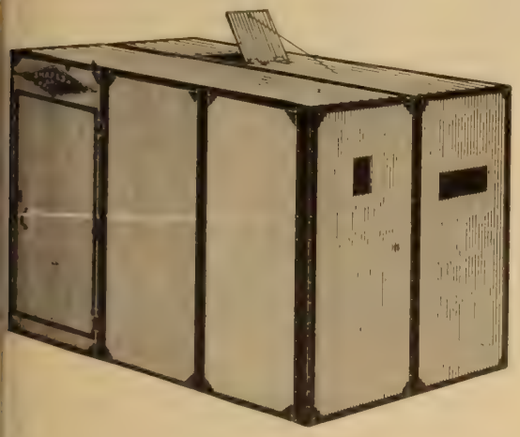


THE ENTERPRISE OPTICAL MFG. COMPANY CHICAGO, ILLINOIS

Portable and Stationary M. P. Booths

QUITE a complete study of booths for motion picture machines has been made by the Sharlow Bros. Company, with a view to having available some sort of enclosure for every need. In this they seem to have succeeded wonderfully well.

The sheet metal booth combines efficiency, safety and convenience. They are made of sheet metal securely riveted to an angle iron frame and can be furnished in different sizes to conform to space that may be conveniently utilized in theatres. Each booth may be taken down or put up in a few minutes' time, since the floor and roof are made in panel sections. These panels are bolted together with thumb screws and wing nuts and are so perfectly fitted that they do not require the skill of a mechanic to manipulate.



Each booth is fitted with an entrance door equipped with spring hinges and interchangeable side or end. The ventilators and openings are provided with slides and doors that close automatically.

A similar booth to the above, except that it is constructed of asbestos, is furnished by the same firm for use in lecture halls or in churches, where it is necessary to take the booth apart and set it up without delay. The asbestos booth has the advantage that it may be stored in a small space.

Peerless Standard Projector

EVERY laboratory which prides itself on the quality of its output knows what a lot of time and effort is required to properly inspect and edit every print before it is sent out to the exchange or purchaser. For this purpose, no other projector can compare with the Peerless for the following reasons:

1. Accessibility and ease of threading.
2. Very small current, with little heat in the lamp.
3. Good, slow projection for cutting and patching scenes.
4. Ease of going back to repeat projection of scenes.

The Peerless Standard Projector is equipped with the eccentric star and cam intermittent movement, giving a 60 degree cam action, with less strain on the film than the ordinary 90 degree star and cam. With this movement, a balanced shutter of three equal 45 degree blades can be used, which completely eliminates all flicker at normal speed, and possesses the additional ability to project at slow speed with no more flicker than occurs in all other projectors at normal speed. This is of great importance where slow speed is desirable for purpose of careful examination of study of a motion picture. The film travels through the projector in a straight line and is in plain sight all the time. In fact it can be cut and patehcd right in the projector with almost as much facility as on the rewind table, thus enabling the editor to reproject it immediately and see that the cutting was properly done.

The Peerless Projector Company of 32 West 43rd Street, also furnish the projector with Enclosing Magazines, if desired. Note particularly that in this type the Magazine itself is hinged instead of the usual cover, thus permitting easy access to the entire circumference of the reel for threading or rewinding.

A New Screen

THE Minusa Cine' Screen Co., St. Louis, Mo., anounce a new departure in the way of projection screens built for exclusive use in connection with Mazda light equipment and known as the Minusa Max-da-lite Screen.

While this surface has been on the market for several years, the Minusa Company have withheld announcement until this time pending expression from the trade who have installed this type of screen. The verdict is unanimous in favor of the Maz-da-lite.

This screen comes in sizes from 3′ x 4′ for the portable home projector to 12′ x 16′ for the modern theatre and is mounted on roll and batten, spring roller or the well known Minusa patent adjustable stretcher frame.

Construction of the Maz-da-lite surface from a scientific standpoint is identical with that of the notable Minusa Gold Fibre screen with the exception of the final finish; which has a greater reflective power, necessary in overcoming the difference in light strength between the Mazda and Arc light.

Experimental research during the current year in behalf of the original metallic screen universally known as the Minusa Gold Fibre has developed a 90 per cent. elimination of the fade-away from a side angle view. This revelation, according to experts is a timely advance in the direction of the eagerly sought for perfect projection.

There Is a Need for System in the Management of Theatres

By Edgar Bauman

IN the early stages, every business operates by hand, or with crude implements and machinery. The most convincing proof that an industry has won recognition is the mechanical aid that has been developed for its up-to-date operation.

Business, generally, has such every-day aides as the telegraph, telephone, the typewriter, and then each individual line of business has such special equipment, as, for example, with railroads, the safety air-brake; in navigation, the wireless; in banking, the adding machine, etc., etc.

The motion picture industry has made such marvelous strides as an industry simply because of the rapid development of the mechanical aides necessary to perfecting picture making.

Mechanical aides are, of course, only created in response to a real need and demand, and when perfect pictures solved the difficulty of attracting crowds, exhibitors turned to the problem of insuring themselves the maximum possible profit from the crowds they attracted, and it was in response to this very real demand that such devices as the ticket selling registers, ticket destroyers, and other mechanical aides for the business end of a theatre were devised.

Insuring a business, and insuring the safety of the profits it should yield, is hardly second to making profits, and exhibitors have been quick to recognize this, and are rapidly availing themselves of the mechanical aid that will help them to safeguard their capital as invested in tickets and their cash as it comes in to the cash desk.

No business man who stops to think can neglect the important matter of effecting savings in his business, because every time a dollar is saved, it is rightly to be regarded as the equivalent of a 10 per cent. profit on $10 business done, and if a mechanical aid eliminates $500 of leaks and losses in a theatre in a year, and that theatre operates on a 10 per cent. net profit basis, that means that this $500 saved is the same as the profit that would have been earned if $5000 more business had been done during the year.

When a business man comes to recognize such vital facts as these, he never hesitates to put money into any mechanical safeguard that will help him to operate his business more efficiently and that will eliminate some of the leaks and losses that are inevitable where there is no exact record of business transactions where money and ticket are handled by hand.

The fact that so many splendid mechanical aides for the business department of a theatre have been perfected in the last decade is a tribute to the importance of the motion picture exhibiting field, and is also a high tribute to the progressiveness of the exhibitor.

Old Gorgon Graham wisely said: "I employ an optimist to get results, and a pessimist to figure them up," so, too, a wise exhibitor is an optimist in employing every possible means of attracting business, and employs mechanical aides that, while they are not exactly pessimistic, register facts and tickets.

The type of men that have forged to the front, as the leading exhibitors of the country, are in themselves a strong argument of the importance of the business side of a theatrical enterprise. These leaders in the motion picture exhibiting field are not flashy P. T. Barnums, but cool-headed shrewd business men, who recognized early in their careers that the test of a successful theatre is not the amount of business it does in a year, but the net profit it yields in that time.

It is net profits from which the exhibitor has to take his income; it is net profits that enabled the single theatre to grow to a chain of theatres; and, just as one of our big business magnates said to a young man: "I do not care how much money you make, but how much you save," so the wise exhibitor does not concern himself simply with how much business he does, but how much actual net profit he gets from this business done.

The fact that almost all progressive and successful theatres employ these mechanical aides is proof in itself that they contribute to the success of an enterprise, and a wise exhibitor employs every available aid trying to build his enterprise to the biggest success it is capable of.

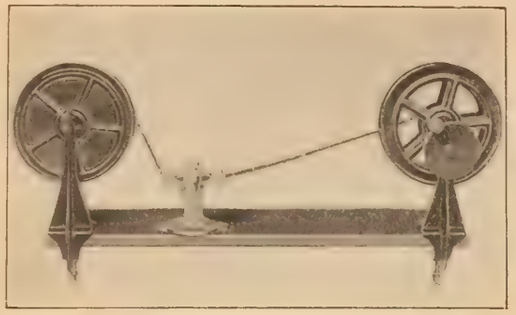
A Film Protector

REALIZING the need existing in many theatres using first run film, for some means by which green film may be run through without trouble, a firm in St. Louis has perfected a device for this purpose called the Werner Film Protector. A sample has been received and given a thorough try out. The result was very satisfactory.

The Protector will be found to give far more satisfactory results than the old method of hand waxing besides being speedier in operation.

Fig. 1 shows the Protector's working position. It is placed on the rewind bench between the two reels in the relative position shown. Sticks of the waxing compound extend through the tubes and are

forced against a spacer. The space between ends of sticks of compound will then be the exact width of the picture on the film.



Film Waxer in Operation

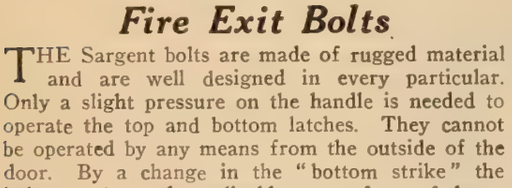
To operate, the film is passed through the rollers over the sticks of compound with *emulsion* side downward. Due to the position of the device with respect to rewinding reels aided by the weaving path of the film, there is considerable pressure between compound and film strip when the latter is in motion. This pressure causes a certain amount of the wax like compound to be picked up by the edges of the film on emulsion side, forming an excellent lubricant when later used in the projector.

It is needless, here, to set forth the advantage of such protection on new film. Every projectionist who has handled "first run stuff" knows the evils encountered.

The Werner Film Protector is well made and finished and should last for years with ordinary attention. With the projectionist using the average amount of care, the protector will be of real help in any theatre. Its cost is not excessive and the charge of extra sticks of compound slight. All in all, it is a fine piece of equipment and an advantageous buy for those still affected with emulsified tension springs and aperture plates.

Fire Exit Bolts

THE Sargent bolts are made of rugged material and are well designed in every particular. Only a slight pressure on the handle is needed to operate the top and bottom latches. They cannot be operated by any means from the outside of the door. By a change in the "bottom strike" the bolts may be made applicable to any form of threshold and for any threshold material.



The illustration shows the fire exit bolt with cylinder mortise latch and with a door handle on the outside of door. This exit bolt is operated from the inside by a slight pressure on the bar and from the inside by the thumb piece. By means of a key the thumb piece may be set so that the bolt can only be operated from the inside.

The Houseman Printer

THE latest model Housman printer is shown in Fig. 1. This illustration also shows the method of threading up the film wherein the top positive loop is slightly larger than the negative loop at the point where the films leave the feed or top sprocket.

These printers may be equipped with take-up brackets for both negative and positive films, but the manufacturers agree with many users that the fewer number of times the negative is rewound on a take-up the better will be the quality of that film after being used a number of times. For this reason the Housman printer is listed with only the positive take-up.

The cam and its housing which actuates the finger movement are arranged in such a way that there is no danger of irregular movement in these parts, means being provided for automatically taking up all lost motion that might occur at these points, thus assuring rock steady pictures in the finished print.

Static and scratches are eliminated by means of a tension release supplied with the printer. At the same time this arrangement creates the condition that allows the machine to be run at high speed without fear of tearing the sprocket holes.

When the print is being exposed the pressure applied is sufficient to smooth out all roughness which may appear at the perforations.

The test printing clutch—not shown in the illustration—is used for making a positive test print from the negative before making the actual print and is so arranged that by releasing the clutch the machine performs one operation, thereby making one exposure, leaving the shutter closed, thus allowing the operator to extend the light to a point further away and repeat the operation to the extent of six or more exposures. A test piece so made will show a gradual gradation of pictures from one end of the film where the light was close up to the aperture, being dark to the last exposure; where the light was further away being very light, thus allowing the operator to choose the most suitable distance for placing the light to print the entire screen from which the test print was made. This clutch device is thrown out of action by simply turning a small nut and the machine will then run as though equipped with the regular pulley as supplied with the countershaft equipment. In case a battery of printers is used, only one machine is equipped with this test clutch.

The Transverter

FROM reports that can be gathered it seems that the makers of the Transverter are satisfied with the present machine and do not contemplate any material change in its construction and design during the early part of 1920. The factory has been working at top notch speed in an endeavor to catch up with the demand, for the first machines that went out on the market gave such good satisfaction that other machines were ordered.

As the majority of persons interested in the technical equipment of theatres know, the Transverter is a vertical motor generator set used for changing the ordinary alternating current into direct current for the projector arc. Machines for either single arcs or double arcs are made. The latter type is to be preferred for motion picture work because, due to the fact that it is the so-called series arc type, it is possible to operate two arcs at the same time from the single machine. In theatres where the projection is considered to be one of the drawing cards, much attention is paid to the accurate fading out of one reel into another. This requires that the incoming arc be running smoothly at the moment it starts to throw its picture on the screen. With the Transverter this is a simple matter, as no adjustments whatsoever have to be made. A few seconds before the change-over the second arc is struck just as if it were to be run from a separate motor generator set and the design of the Transverter causes the voltage to be automatically brought to the desired point.

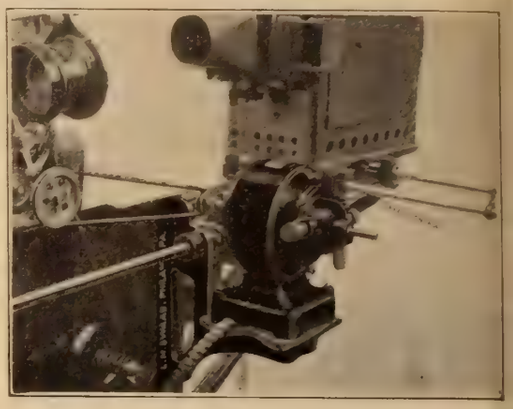
A complete article on the Transverter will appear in an early issue.

Fidelity Electric Co.

AFTER the motion picture machine came into wide use everything connected with it was scrutinized by the alert inventor with the object of bettering the operating conditions, and therefore many appliances were developed which led to a revolution of the original methods.

At one time the safety rules forbade the use of motor drive, but the great advantage of this form of drive over the hand crank forced the use of the electric motor, and this led to its improvement to meet the special conditions.

The Fidelity Electric Co. of Lancaster, Pa., was among the first in the field, and they some time ago put on the market the motor shown in the cut. This motor is enclosed, is well built and carefully insulated, and all outside live points are eliminated. It is easily attached, as shown by the illustration, and by means of a lever placed in front is readily adjusted to the speed requirements of the projection machine.



Fidelity Motor on Projector

It is furnished, as ordered, for direct current or alternating current in any of the commercial frequencies.

The motor and machine as shown was taken from the photograph of L. M. Swaab, Philadelphia, Pa., who markets these outfits in Philadelphia and vicinity.

The Universal M. P. Camera

TO the many excellent features of the Universal motion picture camera there has been added a Built-in Dissolve which is meeting with great favor by professional cameramen everywhere.

The new attachment is extremely simple. The shutter of the Universal is in the form of a rotatable disc having an adjustable sector-shaped opening through which the exposure is made. Suitable mechanism is provided for gradually changing the size of the shutter opening while the camera is in operation. This mechanism is thrown into operation by a control lever on top of the camera. If the control lever is moved forward the shutter starts to open and increase, giving the fade-in effect. If the control lever is moved backward the shutter opening gradually decreases, producing a fade-out effect.

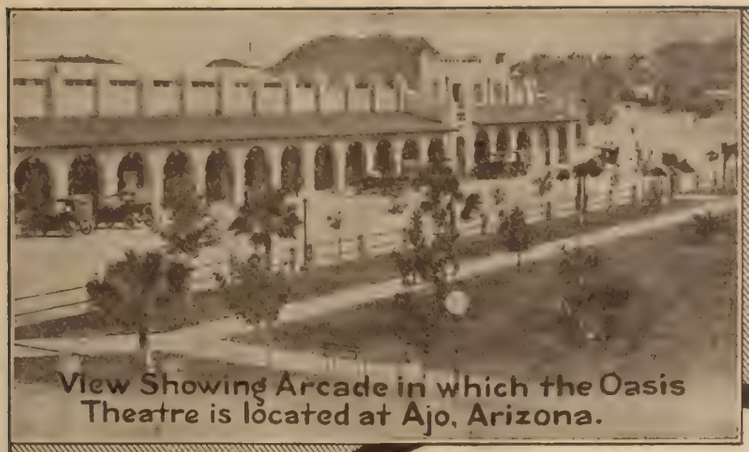
At the back of the camera is a shutter indicator which gives a graphic indication of the shutter opening at all times. This is only one of the features on the Universal that has helped to make the camera so well known in the world of the motion picture.

Other points of interest about this camera are also of interest. For instance, it is a fact that every moving part of the Universal is connected to one main casting, a feature of construction that insures permanent optical adjustment. The camera cases are all of reinforced aluminum and seasoned selected hardwood especially treated to eliminate warping. One large master gear drives all moving parts on the Universal; furthermore there are no projecting parts to make the camera cumbersome and unwieldy.

Newman's Recent Installations

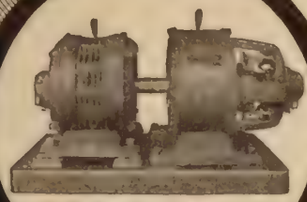
THE Newman Manufacturing Company, Cincinnati, Ohio, and Chicago, Ill., have installed at the Auditorium Theatre some very beautiful hand carved wood Photo Display Cabinets, with hinged glass doors around the front entrance columns, also a hand carved Ticket Booth of the Dolphin design.

The Newman Company are also installing at the Mecca Theatre, Dayton, Ohio, some very attractive metal Unit Display Cabinets in the statuary bronze finish which does not require polishing.



View Showing Arcade in which the Oasis Theatre is located at Ajo, Arizona.

Another Satisfied Customer



Westinghouse Motion Picture Motor Generator

OASIS THEATRE

E. L. FRANCK, MANAGER

AJO, ARIZ. 10/13 '19 191

Westinghouse Electric & Mfg Co.
Los Angeles,Cal.

Gentlemen:

We wish to advise that the Type CS, three phase Westinghouse motor generator set purchased from you in May 1917, has been in daily use.

Since its installation it has not cost us one cent for repairs, and is in as good condition as the day we put it in.

We have been told that our projection compares favorably with that of any house in the Southwest, and we do know that we have been free from the light troubles of the average small town showman.

We expect to open a house in new territory within the next year, and will be very glad to install one of your generators when the time comes.

Very truly,

E. L. Franck

The above letter speaks for itself.

Ajo is located in the very center of the Arizona desert, miles from any where. A break-down of equipment in such a location would mean a tie-up of several weeks before new parts could be obtained.

You, Mr. Owner, may be more favorably located. But isn't this dependability just as important to you; why not make it your first consideration?

Write our nearest district office for further information regarding Westinghouse Motion Picture Motor-Generators.

WESTINGHOUSE ELECTRIC & MANUFACTURING CO.
EAST PITTSBURGH, PA.

Sales Offices in all Large American Cities

W
WESTINGHOUSE ELECTRIC

Westinghouse

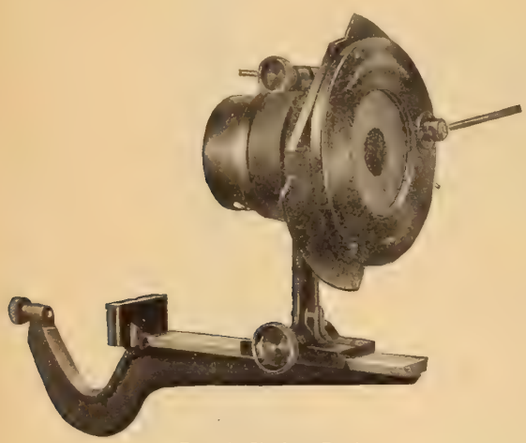
New Goerz Amber Celluloid Blade Round Dissolve

ANOTHER addition to the Goerz Dissolve Effect Devices is the Goerz Amber Blades Dissolving & Vignetting Device, similar to our well known Goerz Round Closing Dissolving Device, but instead, as the name indicates, of the steel diaphragm leaves, as employed in the regular device, is furnished with amber colored celluloid diaphragm blades. These blades do not shut out the light entirely, when the shutter is closed, but give the finished picture (positive) the effect of a scene taken on a foggy day. When the amber diaphragm is opened up for a certain spot or vignette, the picture taken through the free opening will be exposed correctly while the portion covered by the celluloid leaves will be underexposed. The finished picture (positive) will show a darker circle around a perfect exposed picture, through which the action in the picture can still be seen. It will have the appearance of a spotlight and is for this very reason often also called spotlight effect.

Not this effect alone can be obtained, many other pleasing effects may be obtained by the use of the sliding base, or the Regular Goerz Round dissolve in connection with the Amber Dissolve, by use of an intermediate adapter. One can make double exposed circles, circle dissolves or corner dissolves or use both devices alternately.

In short, there is a new field opened for the inventive cameraman.

ALTHOUGH Goerz is the manufacturer of a number of devices for use in professional cinematography, space forbids a lengthy description of the entire line at this time. Two will be mentioned—the Round Closing Dissolving and vignetting device and the Double Exposure Attachment.



Round Closing Device

The Round Closing Dissolving and Vignetting Device is shown in the illustration with its hask box attachment removed and mounted on a Bell and Howell Front Vignetting attachment. This

Double Exposure Device

device is especially designed for use on B. & H. cameras and has proven to be a marked success. The B. & H. Vignetting attachment is clamped under the tripod tilt and is the same as is furnished by the B. & H. company. In place of the extension tube, Goerz furnishes a short tube for the vignetting attachment and the cost of this tube is included in the price of the sliding base.

Double exposures have become so common that the cinematographer must have a double exposure device in his kit for use when called upon. The Goerz device is mounted on an extension tube and sliding base together with Round Dissolving and Vignetting Device and Mask Box Attachment. This device may be attached to any make of camera which is already fitted with the other devices just mentioned. The double exposure device is a separate attachment which is interchangeable with the Goerz square closing Dissolving Device.

B. & H. Cinema Equipment

IN line with the established policy of the Bell & Howell Company of supplying motion picture machinery par-excellent to the producer and laboratory man, the ensuing year holds promise of important developments of far reaching consequence to the industry in general and the contemplated user of cinema machinery in particular.

The engineering facilities of this organization are ever on the alert for improvements and additions to the already staple line and are constantly showing material results of these assiduous research efforts by effecting minor changes that contribute toward the betterment of the apparatus.

Starting twelve years ago with the manufacturing of projection machines in view, it was soon found that the needs of the producer were more urgent and afforded a more fertile field for the inventor and pioneer laying the foundation of the industry. The feasability of this charge was soon proven conclusively by the increasing demand for the first machine made which was the perforator and from that period to the present time the inability of the manufacturers to keep pace with the steadily increasing demand stands as an undisputed tribute to their meritorious qualities.

The development to the present magnitude while meteoric in the extreme is only characteristic of many other successful units involved in the art of picture making. This can all the more truly be said of the production end as is evident by the rapid strides made in story construction and along directorial lines in the astonishing short space of a few years. The days when the five hundred foot comedy was the headliner and the novelty of the science held sway with one's imagination seems only a fortnight ago and in contrast to this is the silent drama of today, a complete entertainment in itself instead of a filler in between performances.

During this period of development there was an unmistakable difference between the circumstances surrounding the efforts of the producer and those interested in the mechanical side of the industry. Obviously, both had to consider the ultimate consumer which from the producer's standpoint was the public. If one production slightly exceeded its predecessor in tenacity of plot or thrilling climax, its superiority was immediately acclaimed by the public, in most cases before the final print left the cutting room. But, had the manufacturers of machinery such a ready audience or such buoyant influences? He first had to pass through an expensive experimental stage and after finally marketing the product was required to enlist all the available gray matter to impress on his prospective customers, the producer, what was needed in the way of economical equipment. This idea of ecenomy was difficult to convey owing to the apparent enormous returns for a picture and its resultant effect on the makers, whose sweet dreams of sudden prosperity completely eclipsed the basic principle, namely, that of cost regulation which had to be considered first. However, thanks to the sound minded builders of the industry who held to the more conservative business methods and always had one eye on "economy-in-the-making."

In keeping with this the high degree of efficiency and the parts played by Bell & Howell apparatus along the entire line from the making of the picture with the camera and including perforators, printers, splicing and measuring machines hold an undisputed place in contributing to the final make-up of the completed picture. This entire line is so well known that little need be said other than a slight perusal of their important features, many of which are of recent addition.

(*Continued on page* 298)

Fulco Predicts Great Year

THE E. E. Fulton Company, under the able guidance of E. E. Fulton and his sons, Carl, L. M. and Ralph, widely known to the moving picture world as the "Fulco Four," is closing a year of splendid achievement and is looking forward to even greater things in 1920. The father and three sons work together like parts of a well oiled machine and have made themselves famous for service and their close personal touch with the trade.

Despite the expansion of their plant during 1919, orders are piling up faster than they can be filled, and equipment to further expand the capacity of the Fulton factory has been ordered for the new year, much of it to be rushed by express. New lines are being continually added, and it is the intention of the E. E. Fulton Company ultimately to manufacture and supply everything in the accessory field, except projection machines and generator sets. Work is now progressing on new accessories of great interest to the moving picture industry as a whole, and some surprises are promised in the near future.

Among the improvements to be made shortly after the new year is the installation of an up-to-date display and demonstrating floor, showing fireproof booths, machines, Speedco arc controls, and all of the numerous devices being manufactured by the Fulton Company. The chemical department also will be enlarged to meet the demand for its various products, including their famous cement.

Mr. E. E. Fulton, who is one of the veterans of the moving picture industry and one of the leaders in safety propaganda, speaking of developments of the past year, said he was impressed with the awakening of theatre men to the necessity of safeguarding the public by purchasing the best equipment, even going further than required by the local ordinances in many cases. Another forward step made by the exhibitors is their realization of the necessity of the finest possible projection, as is evidenced by their willingness to spend money freely to secure it.

Mr. Fulton does not pose as a prophet, but believes that the best year in the history of the moving picture and accessory industry is ahead of us, and is clearing the decks for action at his plant in order to keep up with the demand for Fulco products which he foresees.

A Slide Container

D. R. S., St. Catherine, Ont.: Am sending you a question about how to obtain better results on A. C.

I also have a good little idea for keeping slides, The bottom and front are carved out to allow slide to pass through. Carve a little out of the bottom so you can get your forefinger under slide to pull it out. The box I have sketched here is a double one for two sets of slides.

Reply: D. R. S. sent a sketch which might have been reproduced but seems to us to be hardly necessary because of the clearness of his description. A scheme of this sort should find ready use in a large number of projection rooms where, at the present time, slides are thrown around and laid about without system.

D. R. S.'s question on A. C. was answered at length several weeks ago while the News was being published in the smaller size. If he did not see the answer we will repeat it in some future issue.

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
90 GOLD ST. NEW YORK

A. F. Victor Backs A Theory With Cash—The Hardest Talk Known

His Belief in the Safety Standard Leads to the Formation of New Company

AN event of considerable interest to everyone interested in the non-theatrical branch of the industry is the formation of the Victor Safety Film Corporation.

The intent and purpose of the new corporation is a specialized film service applicable to the needs of the users of portable projectors. The creation of such a service is of tremendous importance and interest to all those using motion pictures outside the professional theatre.

The non-theatrical branch of the "movie" industry has heretofore been in somewhat the same predicament as the youngest member of a large family—compelled to use the cut-downs and made over outfits of its larger brothers, the result being frequently none too successful.

How best to realize and materialize the wonderful possibilities of the educational field for motion pictures is a problem which has at one time or another occupied the interest of practically every person connected with the industry.

Manufacturers of projectors, producers of film, have one and all been approached by eager prospective users of their products. People seeking with the keenest interest how to take motion pictures into their schools, churches, clubs factories and homes. The users saw the tremendous capabilities for service to them of the motion picture; manufacturers saw the wealth of the field for their output.

The user and the manufacturer have been struggling to make supply and demand coincide, but the result has been by no means perfect.

There have been so many aspects to the problem; and the tools with which we sought to solve them were too unwieldy for the field. We attempted to carry into the educational field the same apparatus and equipment which had been so ideal in the amusement field. It was like confusing the field of service of the passenger automobile and the motor truck—a case of attempting to take our guests to the opera in a delivery truck.

An equipment may be absolutely perfect in serving its own field, and become nothing but an aggravation and a menace when transferred to a field of different requirements but related interest.

The educational and amusement ends of the industry are related by their interests in motion pictures, and hopelessly divided by the difference in their needs of presentation.

To the theatre the projector is a permanent institution, an actual part of the architectural construction. It is lined up with the screen angle, specially wired with its heavy cable, and its extreme weight firmly anchored to the cement floor of its fire-proof booth—all adequate and logical features for a machine whose place of service is definitely located. Absolute safety, perfect screen results—a wonderful tribute to the ingenuity of the human mind.

But attempt to take this splendid servant into the college where it is needed first in one class room and then another; or apply its use to factory advertising where it must be taken from place to place by a salesman, or into your home, where it must make its appearance in your drawing room gracefully, and its exit conveniently, and you have the most awkward and aggravating conditions confronting you. And if its portability is essential, how much more important is the element of safety. Not one tithe of the latter quality can be sacrificed. In the center of a crowded church, in the class room where the machine is frequently operated by one of the students, in your own home, surrounded by your children—the machine MUST have every element of safety. The portable projector must protect its users are thoroughly as the professional machine in the theatre.

To do this and retain its portability was the nut the manufacturers were called upon to crack.

To make a portable machine to use professional standard film and meet all the requirements of safety, was to make a portable machine that required a motor truck as a porter! On the other hand, to make a portable machine, using professional standard film, that was really portable, meant to strip it of all the safety equipment prescribed by the Board of Underwriters, which so adequately protects the operator and audience in the theatre. The result was a product which was an outlaw, serving its users clandestinely and precariously.

Another angle of this dilemma of many difficulties has been the fact that there was no inspiration for the production of purely educational film. So long as the projectors were many of them classed as outlaws, the producers shied at the idea of investing their money in film production—the vehicle for projection was too uncertain. To be a healthy growth, a business must be ethically and legally sound. Otherwise it is like the manufacturer of moonshine whiskey—stealthy, punitive action.

In spite of its many handicaps the field has been a lucrative one. People in every condition of life are keenly alive to the power of the screen. It is a vivid, visual argument, powerful in any direction it is launched. In spite of the meagre supply of film, in spite of the awkward and often hazardous means of projection, users have been begging for the means of bringing the potent force of the "movie" in our schools, churches, clubs, factories and homes. There has, of course, been a very large percentage of users who have found the large, heavy projectors impractical for their purposes, and who have refused to compromise on safety and accept the smaller machines from which the heavy fireproof booth and other accessories have been eliminated. And this class of user has been steadily increasing, and is waiting today for the equipment to meet their needs and requirements.

The recent action of the Society of Motion Picture Engineers, in adopting a special standard safety film for use with portable projectors, is a movement of singular distance in the right direction. The simple fact of adopting a special standard to meet the requirements of the portable field clears away the confusing tangle of underbrush and gives open way to field of wonderful fertility.

The new standard safety film does away with the need of the fireproof booth, which has been such a hampering feature in the portable field. The new standard safety film removes the element of hazard from those projectors which were evading the responsibility of safeguarding their users. The safety standard film furnishes a definite field of production for educational film and a certain legal outlet for that film.

Educators, business men, clergymen, any one, anywhere with a message to put over, are turning eagerly to the motion picture as the most powerful and most flexible messenger. It is the greatest linguist of all times.

They have seen what an influence for good or evil it has been capable of exerting in the amusement field, and they are anxious to give it more serious work to do.

Educators have found that a student's attention is caught and his imagination intrigued more by the eye than the ear. Clergymen are realizing that it takes more than age old dogma to hold the interest of their congregations and are looking for suitable film of special interest to their following.

Manufacturers have discovered that a "movie" of their plant and processes argues more logically than the glibbest of salesmen.

Clubs are keen on the idea of exhibiting in their rooms special film, or subjects, representatives of the interests of their members.

Fastidious people, wishing to act as censors of their own "movies," are seeking the equipment which will bring the pictures they desire into their homes.

To each type of user, the Victor Safety Film Corporation offers a service studiously cognizant of his individual needs.

Travel, science, classical drama, religious subjects and good, clean entertainment are all to be found in the New Victor library.

All Victor subjects are produced on Safety Standard Film for use without booth and are available for use with all projectors employing the Safety Standard.

A New Box Office Sign

THE illustration shows a box office ticket-rate sign recently put on the market by Behrend, of the Moving Picture Supply Co., of New York. Briefly, the sign consists of a metal plate fastened on to a wood base and a number of interchangeable tabs which slide into a slot between the wood and the metal.

Some time ago, with the advent of the war tax, Mr. Behrend saw the need for a neat, durable interchangeable sign for hanging in the box office. Managers immediately appreciated the value of the interchangeable feature and the sign as a result has had a ready sale.

Both metal face and ticket tabs are of brass, with the lettering and figures etched in by acid. The wood is finished in mahogany, which, with the brass, furnishes an attractive combination.

In operation the sign is extremely simple, hardly requiring an explanation. With each sign as it leaves the factory there are furnished a set of five tabs, selected by the buyer for any combination of ticket prices.

Amusement Supply Company Busy with Orders

THE Amusement Supply Company, Chicago's up-to-date Supply House reports the following installations of "The Motiograph."

	Machine.
Idle Hour Theatre, Upland, Indiana	1
Colonial Theatre, Colfax, Illinois	2
Castle Theatre, Bloomington, Illinois	2
E. M. Smith, Latham, Illinois	1
Mayfair Theatre, 3421 Montross Ave., Chicago	2
V. A. McGowan, Otwell, Indiana	1
Woodlawn Theatre, Evansville, Indiana	2
Princess Amusement Co., Albany, Alabama	2
Temple Theatre, Mishawaka, Indiana	2
Home Theatre, Stockton, Illinois	1
W. L. Snapp, Oaktown, Indiana	1

In addition to the above they have also installed two De Luxe Motiograph machines in Chicago's newest and most up-to-date Vaudeville house. The State-Congress Theatre located on State near Congress, one block south of the Loop, operated by Linick and Jacoby enterprises, this theatre, opened Saturday, Nov. 22, 1919.

Two De Luxe Motiographs at the Alcazar Theatre, 69 W. Madison street, and two De Luxe Motiographs at the Casino Theatre, 58 W. Madison street, Chicago.

These last two theatres are located one block from the busiest corner in the world—State and Madison streets, right in the center of the Loop, and are operated twenty-four hours a day, seven days a week, 365 days a year.

NEXT WEEK
in the
Equipment Section
There will be
An Article on the Transverter.
The First installment of an Article for Ass't Cameramen—
And Other Items of Interest

VICTOR FILM

Safety Standard Film Service

PICTURES PRODUCED SPECIALLY AND SOLELY FOR THE NON-THEATRICAL USER

To be thoroughly effective, service must be intelligently applied to the individual requirements of a specified field.

Recognizing the broad field of activity represented by the non-theatrical branch of the motion picture industry; and realizing the existing lack of any individualized service in that field, the Victor Safety Film Corporation has assembled the largest film library in the world, representative of the needs of educational, religious, community and home users.

The best in classic literature, the exact in science, the wholesome in entertainment, and special religious subjects produced under the personal supervision of various clergymen; are assembled in a library comprehensive of the needs of the individual user.

Each Victor subject is produced only on Safety Standard reels, adopted by the Society of Motion Picture Engineers and approved by the Underwriters' Laboratories for use without fire-proof booth. The only Standard which can legally and universally be used without fire-proof booth—another detail of the Victor special service for non-theatrical users.

Write for list of film subjects and rental service.

Victor Safety Film Corporation

A. F. VICTOR, Pres.

First National Bank Bldg. **Chicago, Ill.**

Albany Theatrical Supply Company

THE Albany Theatre Supply Company occupies considerable space in the building located at 4 Clinton avenue, Albany, N. Y. These quarters, ideally located, are familiar to all engaged in the motion picture industry in and around the Capitol City.

Mr. C. C. Charles, well-known film executive, is president of this progressive concern, of which Mr. Fred P. Elliott and Charles McLaughlin are treasurer and secretary respectively.

A full line of Simplex machines and accessories, together with up-to-date theatre supplies are always on hand, and the headquarters of this company are the favorite meeting-place for the majority of out-of-town exhibitors.

Mr. Charles since his connection with this enterprising company has ably demonstrated that an up-to-date supply house was a local neccssity, and the number of Simplex machines installed by the Albany Theatre Supply Company run into very high figures since this company took hold of the exploitation of that well-known machine.

A partial list of Simplex installations made by the Albany Theatre Supply Company includes:

Proctor's Harmanus Bleecker Hall..Albany, N. Y
Albany theatre.....Albany, N. Y.
Congress theatre.....Saratoga Springs, N. Y.
Cohoes Opera House.....Cohoes, N. Y.
Liberty theatre.....Herkimer, N. Y.
Lyceum theatre.....Amsterdam, N. Y.

Seattle Stage Lighting Company

IN 1907 Mr. W. H. Winters started in the electrical supply and equipment business in a small room located at the rear of the Grand theatre, Seattle. In this section of the country all men are particularly gauged by their ability to accomplish things as well as their manner of treatment of all whom they deal with.

Through the years of unfailing good service and uniformly generous and fair treatment, Mr. Winters built up a supply business which stands today as the best of its kind in the Northwest section of the land.

Several years ago the Seattle Stage Lighting Company, of which Mr. Winters is the head, was appointed Simplex Distributor for the States of Washington and Oregon. As had been the custom of the Simplex folks in the selection of only the best qualified being chosen to market their product, the Seattle Stage Lighting Company came up to every expectation, and can truly be said to have planted the Simplex banner where such planting was little dreamed of.

Located at 21 Madison Block, the headquarters of this company contain every high grade theatre equipment line that is marketed, and this quality of merchandise, together with the beforementioned policy of endeavor, has enabled Mr. Winters to number among his customers almost every large house of note in the Pacific Northwest, as well as fully 89 per cent. of the smaller ones, in each of which he has successfully installed Simplex.

Mr. Winters reports considerable and highly gratifying success with the new Simplex Mazda equipment, which he is rapidly installing in the non-theatrical field, notably the schools. Among the most prominent installations made in recent days in this territory are the beautiful Liberty theatre at Wenatchee, Wash., and those of the Mercy Amusement Company of Yakima, Wash., which latter are included in the famous Mercy Circuit.

A few of the recent Simplex installations effected by the Seattle Stage Lighting Company are included the following:

Star theatre.....Seattle, Wash.
Gem theatre.....Seattle, Wash.
Liberty theatre.....Seattle, Wash.
Victory theatre.....Seattle, Wash.
Victory theatre.....Tacoma, Wash.
Everett theatre.....Everett, Wash.
Flag theatre.....Seattle, Wash.
Class A theatre.....Seattle, Wash.
Oak theatre.....Seattle, Wash.
Rialto theatre.....Seattle, Wash.
Star theatre.....Everett, Wash.
And many others in Bremerton, Port Angeles, Granger, Aberdeen and Mt. Vernon.

Webster Electric Company

HAT district including Washington, D. C., as well as western Maryland and northern Virginia for the exclusive distribution of Simplex Projectors is covered by the Webster Electric Company of Washington, D. C.

Located in the heart of the theatre district of our National Capital, at 719 Ninth street, N. W., the Webster Company is in splendid position to maintain the services for which it is noted throughout the territory.

Mr. G. G. Webster, head of the Webster Electric Company, maintains a policy of keeping personally in touch with every one of his customers, which policy has been found to be highly successful.

At Baltimore, Md., the Webster Electric Company have established an agency in the concern of Haefele & Co., whose headquarters at the Gayety Theatre Building are familiar to all exhibitors throughout Baltimore.

Since the taking over of the Simplex franchise for the exclusive sales rights in the district, the Webster Company have planted the Simplex banner in many theatres in Washington, a partial list of which is herewith given:

Metropolitan theatre.....Washington, D. C.
Truxton theatre.....Washington, D. C.
Criterion theatre.....Washington, D. C.
Blue Mouse theatre.....Washington, D. C.
Jewel theatre.....Washington, D. C.
Hiawatha theatre.....Washington, D. C.
Foraker theatre.....Washington, D. C.
Crandall's Apollo theatre.....Washington, D. C.
Howard theatre.....Washington, D. C.
Staunton theatre.....Washington, D. C.
Savoy theatre.....Washington, D. C.
York theatre.....Washington, D. C.

Others are the Victoria and Liberty at Cumberland, Md., the Palace and Wilson at Baltimore, the Star at Shenandoah, and the Liberty at Hagerstown.

Mr. Webster is highly confident that his arrangements which are pending in various Government circles as well as those proposed for further activities in the amusement and miscellaneous field, will spell unqualified success for his concern in 1920.

Lucas Theatre Supply Company

THE Lucas Theatre Supply Company of 158 Marietta Street, Atlanta, Ga., covers through one single office practically the largest territorial space of any Simplex distributors.

The States included in the Simplex Franchise held by the Lucas Company are North Carolina, South Carolina, Georgia, Florida, Mississippi, Alabama, Louisiana, Tennessee, and Southern Virginia. It can be seen that only through the maintenance of the most up-to-date and highest type of efficient organization could such an extensive territory be served and that the Simplex sales made through the Atlanta office during the past several years have increased by leaps and bounds can be considered a personal tribute to the progressiveness and personal administration of the General Manager of the world's largest supply house, Mr. Harry K. Lucas.

The Teco Products Mfg. Company

THE newest addition to the great Simplex Distributing Family is the Teco Products Mfg. Company of Minneapolis, Minn.

Prominent in the affairs of this bustling concern is Mr. J. George Feinberg whose connections with other supply houses in the past have thoroughly qualified him to analyze the needs and requirements of his trade, while Mr. L. H. Francis, his associate, has also brought to the Teco Company the fruits of years of activities in the supply field.

Northern and Eastern Iowa as well as Northern and Western Wisconsin is the territory covered in the Simplex franchise held by this company and the many theatres equipped by this distributing company stand as examples of the thoroughness with which every phase of the equipment business is covered by these Simplex boosters.

Besides a highly efficient Repair Department and a striking exhibition of Simplex machines and accessories the Teco offices contain many beautiful examples of plastic art and lobby displays that are manufactured also by this company.

The large force of employees provide for the rendering of the much-talked-of "Teco Service" which, by the way, assures the purchaser of supplies that his order will be filled on the same day that it is received.

The many Simplex installations effected by the Messrs. Feinberg & Francis are the source of gratification to all concerned. The highly successful methods of business administration pursued by the Teco Company and their standing in the supply field is best illustrated by the fact that the executives of the big Finkelstein-Rubin interests have but recently given the Teco Company orders for standardizing their entire circuit of theatres and have placed an initial order of twenty-four Type "S" Simplex machines toward that end.

One of the latest adjuncts to the Teco Company is the issuance of their new house organ which is published monthly. This interesting periodical is edited by Mr. Feinberg and is called the "Teco Tattler." The first edition of this "Tatler" appeared some weeks ago and was so decidedly popular among the mailing list of the Teco Company that the December issue is being waited for with the keenest anticipation.

The Teco officials will shortly announce a new system of business getting which embodies plans that will prove irresistible to exhibitors throughout the Teco territory and will more than ever plant permanently the banner of the Simplex by the Teco company whose efforts have already established this company in the regular category of up-to-date Simplex distributors.

Leland Theatre Supply Company

THE Leland Theatre Supply House which is known as a northern New England theatrical landmark, has been officially designated as exclusive Simplex distributors for the past two years, prior to that time machines of all makes having been handled and sold.

The Leland Theatre Supply Company's headquarters are located at 97 State street, Montpelier, Vt., and it is from this point that the fame of the Simplex is heralded through Maine, New Hampshire and Vermont by Mr. John Leland who spends most of his time on the road.

The other member of the House of Leland is Mrs. Leland whose activities in the supply field are as well known as are those of her husband. It is Mrs. Leland who operates the business from the Montpeliar office, attending to the thousands of details that are a part of the theatre supply business with the thoroughness and dispatch that very few men could hope to equal.

At the Montpelier headquarters is maintained the theatrical supply house as well as the Repair Department to take care of the immediate wants of the Simplex users and through the perseverance of the Simplex Combination this territory which a few years ago one must needs have looked sharp for a Simplex now boasts of a number of large cities that are one hundred per cent Simplex, while the large and representative houses in the territory have equipped their theatres with the machine marked "Simplex."

An important circuit in northern New England controlled by Mr. William Gray of Lewiston, Me., whose partner is Bill Carrigan of baseball fame and which numbers forty theatres has been Simplexized through the activities of the Leland Theatre Supply House.

Among the many small communities prevailing in this district where alternating current conditions are numerous the Simplex Madza equipment has been recently popularized through personal demonstrations that Mr. Leland has staged in the past year.

THE CHOICE OF THE PROFESSIONAL

Because it combines the most advanced echoes in design, with unique convenience in operation. Everything accessible, get-at-able—observable—perfectly simple—simply perfect

Also Made with Enclosing Magazines

PEERLESS STANDARD PORTABLE PROJECTOR

Motor (or hand) Drive and Rapid Rewind, Film threads easily, runs in a straight line, without twists or turns and

WHERE YOU CAN SEE IT!

COSTS { **A little more to buy** / **A good deal more to build**

Because it contains expensive features heretofore found only in the best Professional Theatre Machines and *exclusive features not found in any other projector.*

This is the Machine That

Martin Johnson took to the South Sea Islands to show to the natives.
China and India are using with Hand Driven Electric Generators when electric current is not available.
Is being ordered by Sweden, Siberia, South America, China, India, Canada, Mexico, etc.
Will run ten or more " shows " on one charging of a small ten-cell electric storage battery.
The New York, New Jersey, Texas, etc., State Boards of Health selected to show their Hygienic Films.
The Newark Board of Education purchased for use in inspecting all films before sending them out to the Schools.

Hand Driven Electric Generator
Weight 45 lbs.—Price $150
For 8 Foot Picture

Was selected for Norma Talmadge to enjoy her own and other " movies."

Anita Loos presented to her clever husband and co-director John Emerson, to edit his productions.

It is not a " stunt " machine. It is not " fool-proof "—was not designed for such users, or for any one not familiar with the nature of celluloid film.

But it Will

Show a clear, bright, steady, FLICKERLESS twelve-foot picture from any lamp socket, has oilless bearings, helical cut bronze on steel gears, aluminum frame, a balanced shutter of three equal blades and the most perfect 5 to 1 Intermittent Movement known to the motion picture art.

Weighs only 23 lbs. and fits in a case only 16 in. x 13½ in. x 8 in.

PEERLESS PROJECTOR COMPANY

32 West 43rd Street, **New York City**

Also Pathe Cinema, Ltd., Bombay, India.
Pathe-Phono-Cinema-Chine, Shanghai, Honk Kong and Tientsin, China
Other Reliable Foreign Representatives Wanted

Simplex Distributors

Simplex Distributors and their establishments. Top row: Fred B. Elliott, Treas. Albany T. S. Co.; Thom. Maguire, Pres. Breck Photo. Supply Co.; Breck Show Window; and Mr. Francis of Teco Prod. Co. Second row: Mr. Charles, Albany T. S. Co.; Two interiors of the Boston M. P. Sup. Co.; and J. G. Feinberg. Third row: Albany T. S. Co.; Mr. A. P. Erker; Teco Show Window. Fourth row: Two views Leland T. S. House; and Display Room of J. Slipper & Co. Fifth row: Michigan M. P. Supply Co.; Exhibitors Supply Co., Indianapolis; Mr. G. G. Webster of Webster Elec. Co. Last view: Becker Theatre Supply Co., J. Slipper & Co., Display roof, and Webster Elec. Co. Building.

and Their Headquarters

Top row: T. P. Hollis, President; E. B. Morton, Secretary; H. C. Hollis, Treas.; and H. J. Smith, V-P. and Gen. Mgr.—Officials of Hollis, Smith, Morton Co. Second row: Two views of the H. K. Lucas Supply Co. at Atlanta. Third row: Two views of Lucas establishment in Dallas, Texas. Fourth row: The House of Swaab; Wm. H. Swanson, Pres. of Swanson Nolan T. S. Co.; and C. E. Bunce in display room of Exhibitors Supply Co., of Milwaukee. Fifth row: Dwyer's Sales room; Dwyer Bros. & Co.'s Bldg.; New York Cinema Equipment Center; and B. F. Porter, the Tiffany of the Trade. Last row: F. D. Swanson, Treas. Swanson Nolan T. S. Co.; W. H. Winters of Seattle Lighting Co.; F. A. Van Husen, V. P. Swanson Nolan T. S. Co.; W. A. Denny, Mgr. Omaha; office of Swanson Nolan and E. D. Smith, Mgr. Salt Lake office of same firm.

The Boston Motion Picture Supply Company

THE Boston Motion Picture Supply Company is located at No. 54 Broadway, which street runs directly through the center of the film district of this City of beans and culture.

Mr. Harry Asher, one of the oldest and best known New England film executives, is the President of the Boston Motion Picture Supply Company which holds the exclusive Simplex distributing rights in Massachusetts, Rhode Island and Connecticut. Branch offices of this widely known concern are also located in the Strand Theatre Building, Providence, R. I., while the Connecticut Moving Picture Supply Company of New Haven, Conn., represent the Boston Company in the nutmeg State.

Miss Rose Asher is the nominal head of the Boston office. It is from this office that the bulk of the supply business is transacted and it is also here that the majority of New England exhibitors come to replenish their theatre supplies.

Mr. Joseph Cifre, former President of the Boston Motion Picture Operators Union who has but recently returned from war duties in France, has again picked up the reins of business which the war had caused him to drop and now greets his old customers once more as head of the sales force, while Mr. Carl Berry rounds up Simplex prospects on the outside.

The thoroughly equipped repair shop maintained at the Boston office is under the capable supervision of Mr. Dan Dalziel, New England's well known repair and installation expert. Besides carrying a complete stock of modern and up-to-date theatre equipment of all descriptions on hand, the Boston office boasts also of a beautiful screening room handsomely furnished which meets with the popular approval of the film men in the district who gather here daily.

The sales of Simplex Projectors in this territory have been exceedingly heavy and through the creditable work of the Boston distributors it is said that with but two exceptions Washington street, the Broadway of the Hub, is 100% Simplex, while the majority of larger houses in the industrial cities throughout this territory are using Simplex sold through the Boston office.

With but one exception everyone of the nineteen film exchanges in the film district of Boston have been equipped with Simplex through the efforts of the Boston distributors.

Erker Brothers Optical Company

LOCATED on Olive street which is the leading thoroughfare of St. Louis is the House of Erker which for years has been known as the most prominent optical concern of this enterprising Mid Western city.

The Erker Brothers Optical Company of which A. P. Erker, Esq., is president was chosen as distributors of Simplex Projectors in this district owing to their standing in the supply business, and the activities of this concern in behalf of the Simplex has more than substantiated the good judgment in the making of this appointment.

The headquarters of the Erkers Bros., Optical Company are located at 608 Olive street which location is familiar to even the pioneers of the industry.

Mr. H. G. Lihou is in charge of the Sales Department of the House of Erker and is likewise known to the trade on account of his long and intimate connections with the supply business.

The Erker Bros., Optical Company represent Simplex in Eastern Missouri, Northeastern Arkansas as well as the counties of Monroe, Madison and St. Clair in Illinois.

Among the beautiful theatres which have been equipped by the Erker Bros., Optical Company are the following:

St. Louis Down-Town Houses:

Columbia, Strand, Broadway, Grand Opera House, Royal, Lyric, Orpheum, Central, Rainbow and Variety, and many others.

Some miscellaneous users of Simplex Projectors in St. Louis:

Engineers Club, Cleveland High School, Central High School, Union M. E. Church, Holy Trinity Church, Church of Our Lady of Perpetual Succor.

B. F. Porter

B. F. PORTER, known to thousands of film supply men throughout not only New York but the amusement world generally as the "Tiffany of the Trade," is the Simplex Distributor for greater New York city, northern New Jersey while Dutchess, Putnam, Orange, Suffolk and Rockland counties in New York state are also included in the Simplex territory covered by this energetic and hustling supply man.

For a long time Mr. B. F. Porter's show windows in Times Square showed two specially finished and illuminated Simplex Projectors and held the attention of thousands of home-coming and after-the-show New Yorkers while since Mr. Porter's removal into the Godfrey Building the big changeable electric sign atop this structure spells out illuminated messages upon the black background of the midnight sky to thousands and can be read at great distances telling of the achievement of "Porter on the Square."

Mr. Porter is now located on the 7th Avenue side of the New York City quarters of the International Cinequipment center occupying the entire second floor of the Godfrey building which building by day and night resembles nothing more closely than a veritable beehive of motion picture activities.

Here is located the famous model projection room which contains four types of Simplex Projectors of various models as well as a wiring system that includes voltages ranging from thirty to two hundred and twenty volts both alternating and direct current. Here too may be found the very latest appliances used in the modern projection rooms, which Mr. Porter invariably includes in high class installations.

Hardly a large theatre in or around New York City has been constructed or opened within the past half-dozen years that Mr. B. F. Porter has not had something to do with in the matter of equipment, while the road shows of Griffith, Ince and other nationally known makers of film whose productions have been taken on the road have had their equipment furnished them through the House of Porter.

The Rialto, Rivoli, Strand—Brooklyn, as well as the latest New York City masterpiece of theatre building—the Capitol have also had their projection rooms equipped under B. F. Porter's personal supervision.

In the Lead and Going Strong

WHEN a business, started by young men without any partcular "pull," forges right ahead and takes a leading place in the commercial world, it is fair to admit that there was a *need* for such a business. And yet, if the men who started the Exhibitors Supply Company in July of 1915 had not been keen, clear-cut, and inherently honest, their business could not have shown the remarkable growth indicated by the following facts:

July, 1915—Started in business in Chicago in a small office—300 square feet of floor space.

May, 1916—Moved to larger quarters—600 squar feet of flor space.

January, 1917—Again doubled their floor space—taking 1,200 square feet.

July, 1917—Established a branch at 157 N. Illinois street, Indianapolis, with R. E. Gumm in charge.

February, 1918—Opened another branch at 133 Second street, Milwaukee, with C. E. Bunce in charge.

April, 1919—Again moved to larger quarters, this time taking the entire second floor of the Famous players-Lasky Building, 845 So. Wabash avenue, Chicago, where they are now located. Floor space 4,000 square feet. Here they combined general offices, a sales room, stock and shipping room.

August, 1919—Opened a branch at 3,308 Olive street, St. Louis, under the management of A. B. Lombard.

We are informed that plans are well under way for the establishment of still another branch, which will be accomplished within the next 30 days.

Messrs. Dutton, Douglas, and Lincoln, who are responsible for this progress, are not given to boasting, but we happen to know that their business has practically doubled every year since they started—even in 1918 when the "flu" epidemic caused the closing of practically all theatres, the country over, for weeks. And there is no indication of anything less than a 100% increase for the current year.

J. Slipper & Co.

J. SLIPPER & CO., 728 So. Olive street, Los Angeles, California, have been dealers of the Simplex machines for over four years. Their place of business is in the center of "Film Row," and they have one of the largest motion picture supply houses in the West, carrying a full line of all theatre equipment. Theirs was the first supply house in the United States to establih a projection room open to the general public for the previewing of pictures. They employ two operators the year round, and manufacture articles for the trade.

Hollis, Smith, Morton Co.

THOMAS PARKER HOLLIS, president of the company, spent twenty-seven years with the Anchor Nail & Tack Co., 19th S. S. Pgh., is a mechanic of ability, this being quite necessary to make and grind tools in the making of tacks. He also carried a stationary engineer's license, was foreman of the shop. The experience thus gained was a big asset in taking up the repair of motion picture machines. Mr. Hollis was first introduced to the motion picture industry in 1909, his first job inspecting film for the old Pennsylvania Film Exchange, 125 Fourth avenue, shortly after they moved from the Lewis Block at Smithfield and Sixth avenue. He remained in this capacity till some time after the General Film Company purchased the entire holding of Rowland & Clark, and Warner & Landie, involving the Pittsburgh Calcium Light and Film Company, Pgh. Calcium Light & Film Co., Penna Film Exchange, and the Duquesne Film Co., with offices and warerooms at 119 Fourth avenue, and 436 Fourth avenue. Mr. Hollis, went to 436 Fourth avenue, George building, with H. B. Miller as manager. Shortly after this merger, Mr. Hollis took charge of the repair and supply department, in which he labored till the spring of 1915, when he rented an upper room at 434 Fourth avenue, doing repair work and selling supplies.

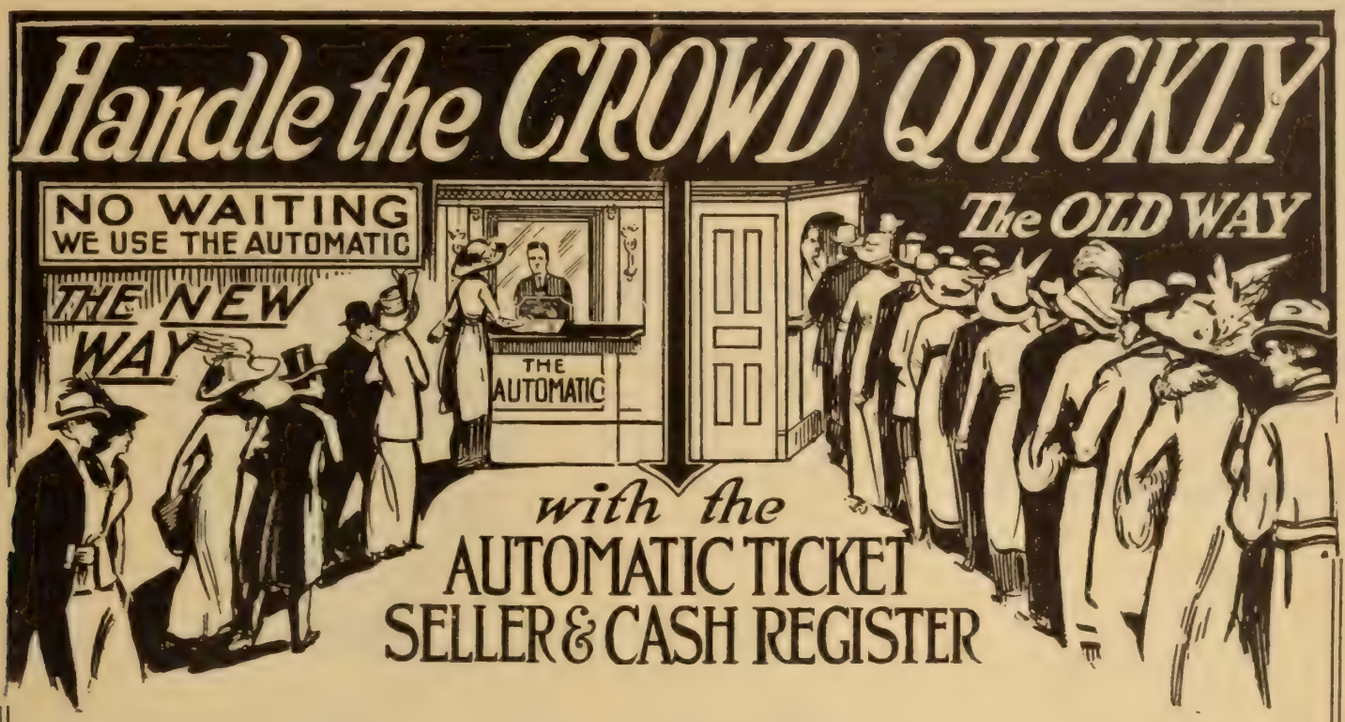
On July 10th, H. J. Smith allied himself with Mr. Hollis, under the firm of Hollis & Smith. This firm outgrew its quarters and signed a lease for its present location, long before the building was completed, moved to its present location in November, 1917.

Harvey C. Hollis, treasurer of the company, as his brother was a tackmaker, and an expert mechanic, having served many years making tacks and nails, accepted a position as repairman with the Feature Film & Calcium Light Co., in 1912.

Edward B. Morton, secretary of the company, for nine years prior to his entering the motion picture machine and supply business was affiliated with the Standard Sanitary Mfg. Company, in the capacity of designer and draughtsman, is quite an architect and a valuable man to all exhibitors who contemplate changes in their theatre.

Henry J. Smith, vice-president and general manager, spent twelve years in the wholesale grocery business, in the packing room for W. K. Gillespie, and Gillespie, Curee Company, Pittsburgh, Pa. (By the way, James B. Clark, of Rowland & Clark, was the bookkeeper, and James Steel, formerly vice-president of the Famous Players Film Company and Paramount Film Corporation, but now owner of a chain of theatres, was the shipping clerk). He was the first mechanic to rebuild Edison 2-pin machines to 1-pin in Pittsburgh, doing the work as perfect as the Edison Company, and saving transportation charges and from ten days to two weeks time in delivery. At that time, Edison 2-pin, Kineloscope, Lubin machine, Powers 5 and Motiograph Universal Machines were the stand-bys. Edison 1-pin exhibition model was just coming on the market.

About 1910 or 1911, a Simplex was brought to Pittsburgh, Pa., by Mr. E. M. Porter, demonstrations were given. Machine was installed in the Cameraphone, down town, but was not looked on with much favor. Smith himself could not be persuaded at the time and passed it up. Some time after this, the General Film Company was organized; ht months after this a corporation was formed by Clark, Rowland, Davis & Miller; Ben Jones as manager, and Smith still repairman. James Steele was then brought from Cincinnati, O., to take charge. Shortly after Steel, with other interests, organized the Famous Players Film Co., and Smith became manager of the Feature Film & Calcium Light Co., and remained in same position until he affiliated himself with T. P. Hollis at 434 Fourth avenue, as Hollis & Smith, and thus till the present day.



Your theatre isn't equipped for success unless your box office is equipped with a Perfected Automaticket Register. Don't let box office leaks and losses cheat you of your profits.

THE PERFECTED AUTOMATICKET REGISTER

has proved by actual performance that it is absolutely essential to the financial success of a motion picture exhibiting enterprise.

Equip your theatre for a bigger financial success by installing the Perfected Automaticket Register in your box office.

Further vital box office facts will be sent you if you'll write for them on your letter-head.

Automatic Ticket Selling & Cash Register Company

1733 BROADWAY NEW YORK, N. Y.

SUN-LIGHT ARC

THE LIGHT THAT HAS PROVED ITS VALUE, AND HAS NO EQUAL!

ARE YOU USING SUN-LIGHT ARC LAMPS?

IF NOT, WHY NOT TRY OUR SERVICE?

Sun-Light Arc Lamps are necessary in the production of the better pictures that the public is demanding,

BECAUSE

Sun-Light Arc Lamps give the actual equivalent of north light on a clear day in June with the sun shining brightly.

Sun-Light Arc Lamps are adaptable for every purpose for which artificial lighting is required in either the studio or outside.

Sun Light Arc Lamps each give 100,000 candle power of perfect photograph light at a cost of approximately 4/5 less than the same illumination from other equipment.

THIS IS IT

At

Your

Service

SUN-LIGHT ARC CORPORATION

218 West 48th Street

New York City, N. Y.

West Coast Office:

1735 Highland Ave., Hollywood, Cal.

MR. FRANK ELLIOTT, MANAGER

Buffalo Simplex Distributor Highly Successful

ONE of the most progressive theatre supply houses in New York State is The Becker Theatre Supply Company, located at 184 Franklin street, Buffalo, N. Y. This concern, of which Mr. "Al." Becker is proprietor and manager, represents the Simplex selling agency for Western New York State. The Becker Theatre Supply Company is located in the centre of the film district of Buffalo and is especially conspicuous in the way of attractive window displays and the continuous exhibition of up-to-date theatre equipment and accessories.

Mr. Becker, whose activities in the film business around Western New York are well known to all local men in the industry, is building up a splendid equipment and supply trade through his insistence of rendering prompt and efficient service to his customers by his entire organization.

The Becker Theatre Supply Company includes as a part of its establishment a well-equipped repair shop, where, under the capable administration of Mr. William Johnson electrical repairs and alterations are skilfully effected. The department is fitted up with necessary machinery such as upright drills, lathes, presses, etc., for the careful repair work which the working mechanism of the Projector requires.

The ground floor of the House of Becker also contains well appointed and good sized screening room where numerous exhibitors congregate during the screening or running-off of the various film subjects. Mr. Becker's private office likewise occupies a section of this floor where he is at all times glad to meet the exhibitors of his territory and talk over with them the latest developments in the way of Projection Room Equipment.

The number of Simplex Projectors recently installed in Western New York State is highly gratifying to Mr. Becker and bespeak popularity and success of The Becker Organization.

Exhibitors Supply Company of Milwaukee

MR. C. E. BUNCE, Mgr., reports:

To date we have sold forty machines that are giving complete satisfaction in every case and a large quantity of Simplex Incandescent equipments. Practically every new theatre built in our territory has seen fit to choose the Simplex as their selection for a Projector to produce the most perfect results on their screens, as well as to stand up under the continual grind subjected to under conditions such as are maintained nowadays in the operation of our best theatres. We might state that the downtown area of Milwaukee is booked solid with the Simplex, all of which are operating from early morning hours until late in the evening.

The above record, while not seeming to be an exceptional large number of machines to be installed in ten months, is exceedingly so, in as much as our territory until recently was confined to but twenty-five countries in southeastern Wisconsin but due to our activties in Simplex Sales, the Precision Machine Company has seen fit to increase our territory to forty-one counties, which will greatly help us in making a still better showing.

Our success has depended greatly upon the creditable work of our small force of two men handling the entire sales and installation work for our office, Mr. Jack Stallings, and the writer, and we were recently able to employ another man, Mr. W. A. Wallingford, to handle our installation work.

While there are a great number of theatres in our territory using other makes of Projectors at the present time, that were installed previous to our opening of this office, our record of sales since we have been here show that the Simplex will eventually be installed in practically every theatre here sometime in the future.

Swaab of Philadelphia

THE accompanying photograph was taken recently when we placed in our window on exhibition the two Simplex machines purchased for the Princess Theatre at 1018 Market street, owned by The Stanley Company of America. This installation completely Simplexized Market street, this city. On this street are the following theatres, all now using Simplex machines:

Market street theatre, Ruby theatre, Capitol theatre, Victoria theatre, Princess theatre, Savoy theatre, Palace theatre, Family theatre, Stanley theatre, Regent theatre.

When the proposition to sell one machine exclusively was broached to us, we must admit that we were not enthusiastic as to the outcome, and we were not convinced when we signed an exclusive contract with The Precision Machine Company for the territory assigned to us, that we would succeed in our task, viz.: to convince the big men in the industry to throw away expensive equipment and install a comparatively new machine. They did, however, and the results obtained more than justified them for the great expense they incurred. Today Simplex machines are so firmly entrenched that no inducement, no matter how flattering, would convince their owners to change.

The largest and many of the smaller theatres in this city use Simplex and would not have any other. Projectionists generally do not anticipate trouble when they enter their booths since they have confidence in the machine. It puts the picture on the screen and keeps it there as steady as a rock. Formerly, with other machines, they were compelled to renew a gear from time to time in order to keep them steady. It is now their boast that they have never been called upon to buy a gear for the Simplex. As distributors, we have not sold a gear, although in order to play safely and from our experience with other machines, we stocked up with them, and the original order, over six years old, is still in stock to take care of accidents and emergencies. The slogan we adopted several years ago relative to the machine "Simplex Simply Satisfies" has been justified by our repeat sales.

Fourteen months ago we began the issue of a House Organ, now favorably known throughout our territory as "Swaab's Monthly Messenger," wherein we exploit the Simplex machine and supplies generally. Every new accessory or novelty is first offered to us as the recognized leaders in our line. We point with pride to the many theatres, new and old, we have equipped and our many satisfied customers.

We maintain a splendid repair shop for the repair of all makes of machines, and we have quite a number of loan heads for customers' use while their mechanisms are in the shop. In emergencies we repair machines while you wait. We are equipped for this work with tools made by the factory, and our work is right.

Once in a While Comes Something Really New

THE old time jest in which post holes were to be sold by the yard is on its way to extinction. A firm in Connecticut has turned this byplay into a commercial actuality by making for sale a variety of sizes of holes.

Although the scheme appears at first to be one for the exponent of humor, a further study of the idea impresses one in the wonder that some other firm did not think of it before.

The Stine Screw Hole Co., of Waterbury, Conn., is the manufacturer of this odd commodity, and the thoroughness with which it is attempting to merchandise its vacuous product is proof that the screw hole is here to stay. As the slogan of the campaign says, "Once a screw hole, always a screw hole."

These screw holes consist of a steel sleeve with an internal thread, the sleeve being constructed so that it may be driven into the material by means of a special driving head. On the outside of the sleeve are knurled bands which grip the material and prevent the sleeve from withdrawing. These screw holes are made for either wood or machine screws, in any of the commercial sizes.

Advantages of screw holes are many. Their use does away with all plugging of used holes; screws may be used time and again without marring the wood or plaster or loosening the grip of the screw. When constructing walls the holes may be sunk into plastic material so that attachments can be made to the finished surface without chipping or sealing.

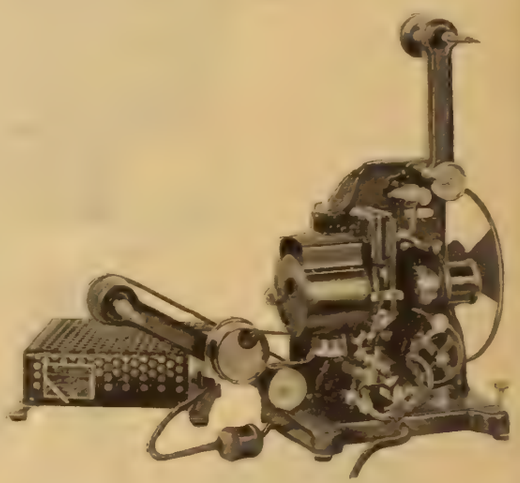
There are many uses to which screw holes may be put around theatres. For wall cases in the lobby, decorations in the auditorium, attachments to the walls or to plaster columns, are but a few of the possible applications.

The screw hole is a distinctly new article and by its very nature should command wide attention and a considerable sale.

Recent Improvements in the New Premier Pathescope

THE manufacturers announce their recent production of a wonderful new lamp of the Monoplane variety, giving greater illumination than anything heretofore known to the art and surpassed only by the electric arc.

Mr. Cook, President of the Pathescope Company of America, Inc., says it is sometimes amusing to note the expression of amazement on the faces of users, familiar only with the early type of lamps, when they see the marvelous brilliance of the screen now easily obtained with the new lamps, which can be used on the same 4-ampere rheostat furnished as standard equipment with the former Type T-4 lamp.



The new lamp furnishes about five or six times the illumination obtainable with the earlier models, and absolutely flickerless, due to the balanced shutter characteristic of the NEW PREMIER PATHESCOPE, and obtainable only with their eccentric star intermittent movement, formerly described in these columns.

The manufacturers are particularly proud of the fact that the Pathescope was the original SAFETY STANDARD projector, with nearly ten years of successful experience before any other manufacturer entered its field. The illustration shows the latest model with direct motor rewind.

List of Projection Books

Fred O. Rossman, Ponca City, Okla.:

After reading several articles in the MOTION PICTURE NEWS from operators or projectionists as they are now called, I have come to the conclusion that in any craft one can never know too much about it, and as I am a projectionist of some years experience I like to keep posted on improvements in the projection room, and having been two years over seas I have lost a lot of valuable information regarding the operation of a picture machine and am writing to you to find out the best source of getting it.

In the articles printed in the MOTION PICTURE NEWS by different projectionists they try to correct the faults but do not give the correct way of doing it which does not help the fellow who is anxious to know and buys the NEWS for that one purpose.

If you have it I would like a list of firms who publish an up-to-date book or set of books on projection, wiring and everything connected with the operation of a motion picture theatre. Would appreciate this very much.

Comment: No man in any industry no matter how small or large the industry ever grew to a point where he knew all there was to know. But this seems to be an unknown fact with many thousands of projectionists. They feel that because they are able to thread up a machine and put on

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The Craftsmen Film Laboratories, Inc.

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New York, N. Y.

a pretty good show and get their pay enevelope every Saturday night or whenever it is that they get it, these men we say feel that they know it all. Such men never rise to be Chiefs. They stay where they started. On the other hand the man who realizes that he is acquaintd with only a few of the many phases of projection is the man that is constantly learning. Hardly a week passes but that he reads or hears of something that strikes him as a good idea and a bit added to his store of knowledge.

We are glad that you brought up the subject of "constructive criticism." Often it seems that eight times out of ten when a reader tells of some trouble he has been having he fails to suggest a remedy. Perhaps in the majority of cases the remedy as proposed by the man would not work for one reason or another. This possibility of error should not cause him to hold back such suggestions for they will oftentimes give another man an idea which will solve the trouble.

We feel that we have been criticised many times for making our answers incomplete but we dared not do otherwise. The trouble lies in the inadequate information supplied us. Many more times than once we have received questions of this nature:

"There is a bad knock on the left hand side of my machine. Tell me what the trouble is."

Now how many chiefs of projection would dare to undertake to answer this man without an army of "ifs" and "maybes." in fact, to answer this vague question one could write ten thousand words and still miss out on the real trouble. If the writer would only understand that our answer is only as good as his question he will make the latter as complete as possible putting in too much data instead of not enough.

Very soon we intend to publish a complete list of books that *might* be in the library of every projectionist. Of course, it would not be advisable to purchase all the books but we will assume that cost is secondary and go ahead with our complete listing. Here are a few firms that can help you out. Write to them for information on the books they carry.

Theo. Audel, 72 Fifth Ave., New York City.

Comstock Publishing Co., Ithaca, N. Y.

Chalmers Publishing Co., 516 Fifth Ave., N. Y. City.

Various projector manufacturers.

A Novel Shutter

M. W. York, Cherokee, Okla., says:

I haven't as yet written to the NEWS, but at that I don't feel like a stranger, for I have been a reader of the NEWS for some time.

I agree with Brother J. F. Welsh in every respect about the difference between the words Operator and Projectionist. Operator is one who doesn't care. The Projectionist is one who does care and takes an interest in his work.

I believe that the city operators (or projectionists) are more to blame for punch marks than the small town projectionists. The majority of the small town projectionists have but one machine, and what good would it do for him to put punch-marks on the film unless he likes to see the white spots show on the screen? I don't, I cut every punch mark out; if I ever miss any it's because I don't know it.

I am running a 1916 Model Motiograph projector, which has run matinee and night for six days a week (sometimes seven) for three years. It has also been through a big fire. It is now throwing as good a picture as it did the first time it was ever run. Why? It has been taken proper care of.

I am running a continuous show with the one machine, changing reels on the run. I see that some of the Projectionists are having trouble with A. C. Current; I don't. I am using A. C. Current. I have a throw of ninety feet, and a picture about 12x14, and it is as plain a picture as anybody can put on the screen with D. C. I am using a carbon set which is half way between a D C and an A C Set. I also use a freak shutter.

Here is a list of the exchanges from whom we get our pictures:

Fox, Kansas City, canceled on account of poor service.

Goldwyn, Kansas City—Good.

First National, Oklahoma City—First Class.

Exhibitor's Mutual, Oklahoma City—Good.

Triangle, Kansas City—Fair.

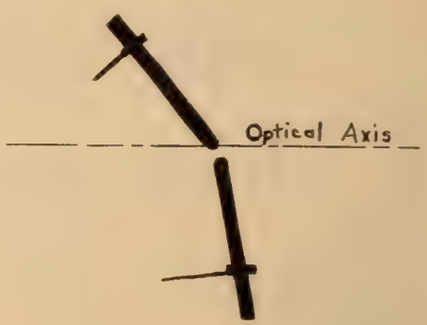
Fox has the poorest pictures (I mean in poor condition) of any other exchanges that I know of. Well, I had better quit and give some of your other "Bo's" a chance to say something.

Reply:

Glad to welcome you as a contributor. Come again and often.

As regards your awarding all the blame for poor condition of film to the city "operator," we don't believe you really agree with what you have said. In any fault of this nature it is difficult to place the blame, but we cannot convince ourselves that the blame lies at the projection room of any one class. No doubt a few men in each class are the guilty ones.

It used to be just as you say, that the country man had to put on pictures with one machine, but today this method of doing business is going out of style, and more and more small theatres are installing two machines. But as far as punch-marks are concerned, there is almost as much to be gained by having them in the case of the



one-machine room as the multi-machine room. If the man who handles but one machine wants a good optical signal to warn him when to lay aside his cigarette and hunt up the next reel, what is there better than a couple dozen of punch-holes? This is but one suggestion. There are plenty more. All you have to do is to leave it to the lazy, indolent operator to find them out.

You are surely doing a good turn by your Motiograph. What a relief it would be to all machine manufacturers if projectionists took as good care of their machines as you have done! Some men believe that manufacturers prefer to turn out machines that will last but a short time, even with the best of care. This is not so. They realize that to gain prestige a firm must market a product that will "stand the gaff" under average conditions. In the motion picture field the trouble has been that the "average condition" has been a pretty low down condition. Men in charge of projectors expected machines to run night and day without attention, and then when due to this lack of attention some part wore out or gave way there arose a terrible cry, "Give us good machines." And all the time manufacturers were saying, "Give us operators with brains." (This was before they used the word "projectionists.")

While speaking on this subject we are reminded of a thought that comes to us quite often from projectionists who have made the trip to Broadway, and while there have seen the projection at the best theatres. These men write in this fashion:

"A few weeks ago I was in New York and visited the "So-and-So" theatre, which is supposed to be one of the best motion picture houses in the world. I expected to see some wonderful projection, but it was just ordinary. I get as good results at my theatre here in Blanktown."

Such letters as this one go to show what word of mouth advertising will do. To our knowledge the leading houses in New York are not known far and wide for their "wonderful projection," but instead for their "good, consistent screen results." It is to be doubted if many of these visitors spent any time in the projection rooms to see the methods employed. They judged everything from the screen To be sure the screen is the final court—but there is really considerable more to the whole matter.

For instance, in the letter above, the writer men-

Equipment Service

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. L. BRAGDON.....*Technical Editor*

NATIONAL ANTI-MISFRAME LEAGUE N A M L

Blank for New League Members

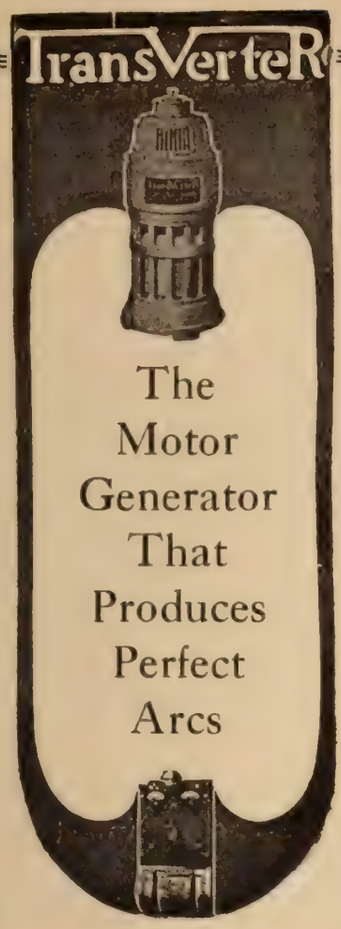
Member's name.....

Home address.....

Name of theatre where employed.....

Address of theatre and name of manager....

.....



The Motor Generator That Produces Perfect Arcs

TRANSVERTER, the first and only series arc machine, improves projection conditions as no other device will do, and is the source of great satisfaction to patrons, management and operator.

It changes alternating current to a superior direct current having *four to five times the candle power.*

Transverter current goes direct to the arc lamp, not through resistance that *increases the current consumption and heats up the booth.*

Transverter permits *the most artistic projection.* With it the operator can *increase or decrease the amperage furnished to the arc,* as desired, thus obtaining the *light best adapted to the film being shown.*

This adjustment is obtained by a *slight turn of the control handle* on panel board; the response is instant.

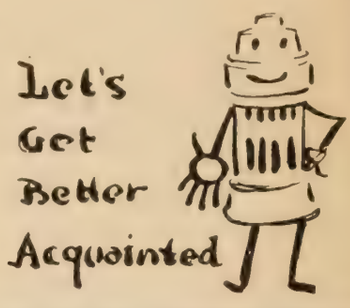
An *ammeter shows the amperage being delivered* and a *voltmeter the length of arc.* The Transverter operator *adjusts his arc* by this meter *instead of by looking into a powerful arc.* Furthermore, the automatic voltage regulation makes necessary *less frequent arc adjustments,* and even permits the operator to *turn his back on the projection machine* long enough to rewind and patch film.

Transverter (double arc type) provides for a perfect dissolve of the pictures, as it gives two perfect arcs of the same amperage.

A friendship formed for life

The illustrations shown here are from one of several interesting circulars describing the advantages of Transverter. Write for copies today.

The Hertner Electric Co.
Cleveland, O.



EAGLE ROCK FILM

"The Quality Raw Stock"

Right photographically. Will not go to pieces in the projector.

Made by

THE EAGLE ROCK MANUFACTURING CO.

VERONA, NEW JERSEY

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281 Lexington Avenue
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64 W. Randolph St.
Chicago
Ill.

tions that he gets as good results in his theatre. Perhaps, but does he have the obstacles to meet and conquer that the men in the big city houses must constantly put up with? It might be asked if the smaller cities and towns have 190 foot throws; have they an angle of projection as great as 20 degrees; and do they run all new films? Also, and not the least important, do they encounter 90 and 100 amperes to work with?

But the point we wish to emphasize was the care given to the projectors in these large houses. The men in charge have been selected because of their knowledge of the craft and the way in which they handle their machines proves that the masses of metal are considered of vital importance. If a knock or a grind develops it is not allowed to go until "later in the week, when there's more time." Instead, an investigation is made as soon as possible and the trouble corrected. What is the result? Well, there are some machines on Broadway that have been running without a murmur for over three years and perhaps longer. Good, persistent care is the reason, just as Mr. York has so well said.

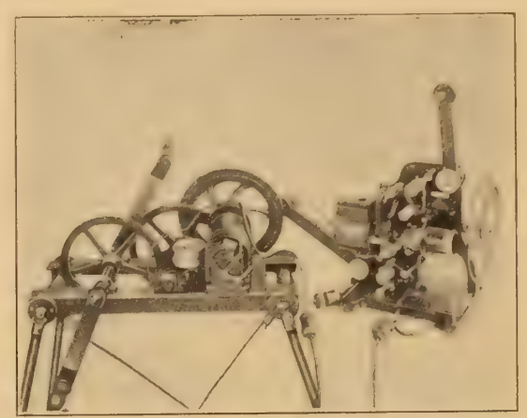
The new-fangled shutter—a sort of vignetting shutter—and the unusual carbon set are shown in the illustration. May we ask what Mr. York claims for the freak shutter?

Your list of Exchanges checks up well with other lists received. Poor Fox! When will they get wise to themselves?

Electricity from Hand Generating

TO those of us who are in the habit of attending a movie theatre once a week or oftener, it may not occur that there are some hundreds of millions of human beings on this earth who never saw a moving picture.

Electricity is absolutely essential to motion picture projection. In the United States practically every hamlet and even many thousand country homes have elcctricity always on tap. Isolated electric generating plants operated by gasoline and kerosine engines solve the problem where their expense is justified and a sufficiently intelligent caretaker can be found. But the weight, size, complexity and mechanical skill required absolutely bar the motor generator equipment for many foreign countries. However, where labor is unskilled, it is always cheap and plentiful, and for such localities the hand operated electric generator illustrated herewith is meeting with a large and deserved success. A couple of husky negroes in



Africa, coolies in China, mujiks in Siberia, or Hindoos in India can furnish the necessary electric juice for showing up to an 8' x 10' picture with the PEERLESS STANDARD PORTABLE PROJECTOR and direct Gear Driven Electric Generator, as illustrated.

The manufacturers, whose address appears in the Accessory Section, have shipped a large number of these outfits to China, India, the South Sea Islands, etc., and repeat orders by cable have borne eloquent testimony of the satisfaction which they have given.

Intermittent Bothers

W. H. S., Geneseo, Ill.:

I have been a reader of the News and find in it a bunch of good "stuff," in line of helps for the brother operators. I am in the game and like it above anything else I have ever done. I have operated a number of types of machines, but find the Powers gives a picture that cannot be had with any other make of machine. The half tones in projection are brilliant, the full tones are clear. I am operating 6A machines and think I am on the right track of projection. I have no question but that the N. A. M. L. is the best thing that was ever organized, on account of the poor service we get from the different exchanges. Please send me the application, together with N. A. M. L. labels.

Yes, there is one thing I wish to ask the professional projectionist. It is this: how high or how low do the intermittent bushings have to be set to insure the best possible results? I have installed a new cam and a new cross, but I think the click when film is in is louder than should be. I have a very steady flickerless picture, far better than I see when I go visiting other operating booths. I am afraid of a tendency to wear the cross like the one I took out. It was more square than round. Please give me a little advice on the bushings and a diagram if possible.

I am operating at the Wigwam theatre at Geneseo, Ill.

Reply: Your name will appear soon on the Honor Roll as a new member of the N. A. M. L.

As for the setting of the eccentric bushing on a Powers machine, this is not a matter that can be explained by a diagram.

Those experts who make the necessary adjustments do so mostly by their sense of touch, in the following manner:

The eccentric bushing, which is known as Part No. 670, has two holes on one end. These holes are for the insertion of a punch or similar tool by which the circumferential movement of the

LEWIS M. SWAAB
DISTRIBUTOR
SIMPLEX PROJECTORS
SUPERLITE SCREENS
SPEER CARBONS
MOTOR GENERATORS
BOYLAN EVEN TENSION REEL
AND ALL SUPPLIES 1327 Vine St., Philadelphia, Pa.

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The Brilliant, Transparent Colorings That Are Pleasing to the Eye
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CONTINENTAL DRUG AND CHEMICAL WORKS
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Manufacturers of Velvet Film Cement, Atlas Developer, Frosting and Photographic Chemicals

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You can now avail yourself of the tremendous facilities of The American Film Company, Inc.—can have *your* negative developed and printed by the same experts that develop and print the entertainment films released by The American Film Company. Prices are reasonable. Positive prints returned quickly. Highest quality developing, printing, tinting, toning, and sub-titling guaranteed. Write for further information.
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MOTION PICTURE CAMERAS
NEW AND USED
200 ft. capacity U. S. Compact M. P. Camera. The Ideal camera for News Weeklies. Complete with Tessar F:3.5 lens. Slightly used..... $82.50
The latest Universal with Internal Shutter dissolve. Complete as listed at $512.00 for immediate delivery $467.00
400 ft. De Franne Studio or Field Camera. All movements. Complete with Tessar F:3.5 lens..... $165.00
Everything for Motion Picture Making. Any camera shipped C. O. D. for examination.
FREE Bass Motion Picture Catalog. Expert advice. Eastman negative film $37.50 per 1000 ft.
BASS CAMERA COMPANY
Motion Picture Division
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Send us **25 Cents** and the names and addresses of five of your photographic friends and we will mail you a sample of any one of our

American Made Developers

sufficient for a test to prove to you their superior qualities.

Sagamore Chemical Co., Inc.
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EASTMAN FILM

is so safe-guarded in its manufacture, so carefully tested at every stage that it never has an opportunity to be anything but right.

Identifiable by the words "Eastman" and "Kodak" on the film margin

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

THE AISLELITE

guides your patrons to safety—

NAVIGATION these days would be quite impossible without the guidance of the Lighthouse; now, then—

Why not pilot your patrons with the same safety Uncle Sam guides his ships at sea?

The AISLELITE is your patron's lighthouse.

It throws the light directly into the aisle; directly on the floor; directly at the seat entrance—**right** where it's needed.

It gives sufficient light by deflection to illuminate the auditorium, permitting you to switch off all side lights and ceiling lights.

It even enables you to dispense with ushers, if desired.

It makes your theatre more comfortable and convenient. Your patrons can find their seats without annoyance to others or to themselves.

It makes your theatre safer for everybody. No danger of a fall on balcony stairs. No likelihood of a mis-step or severe seat-jolt, with the "Aislelite" burning.

It provides maximum protection against fires. The "Aislelites" are the only lights (except the "exits") that need to be turned on during the performance—and insurance underwriters will tell you that "Aislelite" wiring is the safest kind of wiring.

It draws patronage and profits because it **pleases your patrons.** Because it is a comfort and convenience to those whom you serve—to those whose patronage you want.

—All are reasons why **YOU** should install the "Aislelite" in **YOUR** theatre.

Distributed by

Inter. Cinema Equipment Co.
New York, N. Y.

C. F. Weber Company
San Francisco, Cal.

Rialto Theatre Supply Co.
Minneapolis, Minn.

Western Theatre Equipment Co.
Billings, Mont.

Southern Theatre Equipment Co.
Atlanta, Ga.

Send today for Booklets

MANUFACTURED BY

THE BROOKINS COMPANY

Euclid Avenue and 18th Street
CLEVELAND, OHIO

Insert a punch in the hole and turn *upwards* to tighten. The bushing should not be turned too far to the extent that every particle of "play" between pin and cam be taken up. There should at all times be a very slight "play" between these two elements. If you are getting a loud click when the machine is under load it is probable that the "play" you have allowed is a bit too much. Turn up the eccentric bushing slightly and note the results.

Low Voltage Trouble

L. P. G., No. 799, is having trouble with poor voltage regulation:

"Your card received and I wish to ask a question which is rather long to write on a card.

"The theatre I am operating in gets the current from the town power house and the light is sometimes very bad.

"I use A. C. I also use a Fort Wayne Compensarc. I have good light when the voltage is normal, but when the voltage is low the light is bad and the carbons won't burn like they should. I have been thinking of connecting a rheostat in series with the compensarc.

"Would this give me a better light without pulling on the power house very much? I have been thinking of connecting this in series but I wanted to get your advice first."

Answer: Bothered as you are with unusually poor voltage regulation, the best way out is to purchase another Compensarc and connect them in multiple. With this arrangement you will have no trouble at times of low voltage.

Placing a rheostat in series with a Compensarc would certainly not give you better results, but would make your light many times worse than it is now.

There would be a potential drop across your rheostat which would reduce the voltage applied to the primary terminals of the Compensarc. Since this is exactly opposite to your needs when your supply voltage is already low, your imagination will tell you what would happen to your light.

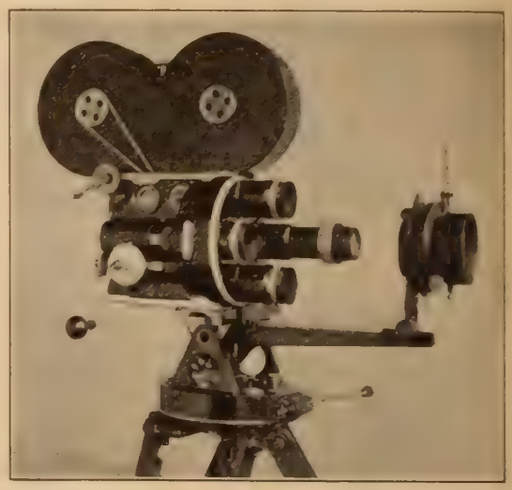
A word or two about the second machine you buy. Don't decide to buy another make of transformer to use in multiple with your present Compensarc. Sometimes a projectionist does this to "see how the other type works" or else on the recommendations of a salesman who ought to know better. If a projectionist is using an Economizer buy another one; if a Compensarc get another Compensarc. Two transformers of the same make and type will work well together but a mixed pair will team up like a mule and a Percheron.

B & H Equipment

(*Continued from page* 280)

Among other valuable points not included in all professional cameras the Bell & Howell Company have put at the disposal of the operator an automatic dissolve, 170 degree shutter adjustable while running, unified magazine construction double compartment type with automatic opening valves, means for focusing on the same optical axis as the photographing lens. The camera is also equipped with a battery of lenses of various focal lengths mounted on a revolving turret plate. The angles included by these lenses are such that subjects requiring an extreme angle or close working can be negotiated as easily as the narrow angle of the long focus lens with its telephoto effects. In actual practice these angles are for the 1-5/8" focus lens approximately 35 degrees-2" lens 28 degrees-3" lens 18 degrees—and for the six-inch lens the angle included is nine degrees.

A hand dissolve attachment is supplied which facilitates quicker dissolving than with the automatic feature which ordinarily consumes four feet of film before entirely closing. With this attachments dissolves and fade-outs can be made of any duration.



B & H Camera

Aside from these features incorporated in the camera itself, is the all metal construction insuring absolute rigidity in the face of adverse weather and atmospheric conditions. The film moving mechanism is made to adhere to the established Bell & Howell Standard and operates without the use of side guide rails or friction plates, thus minimizing the trouble due to "static." Means is also provided for using the focusing microscope which gives an accurate rendering of the image right-side up as is seen by the operator instead of the inverted image rendered by the ordinary focusing magnifier.

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This Machine is designed to apply a wax compound to the margin of New Films, to prevent damage during the first few runs thru the Projecting Machine.

The collecting of emulsion from "green" films on aperture plate and tension springs of the projector is in many cases causing untold damage to the film and excessive wear to the projector as well as marring the presentation on the screen by jumping.

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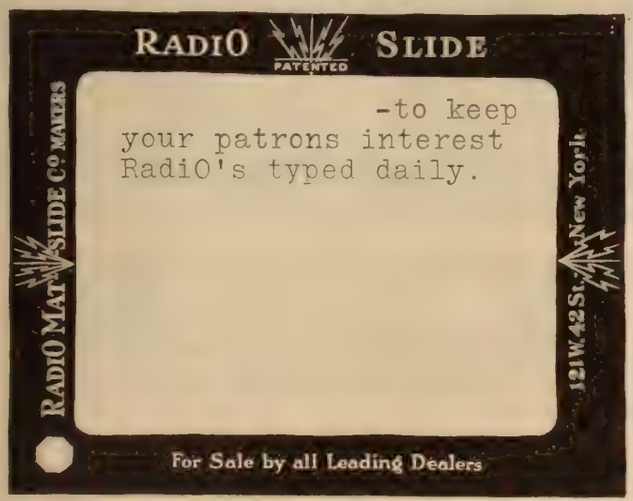
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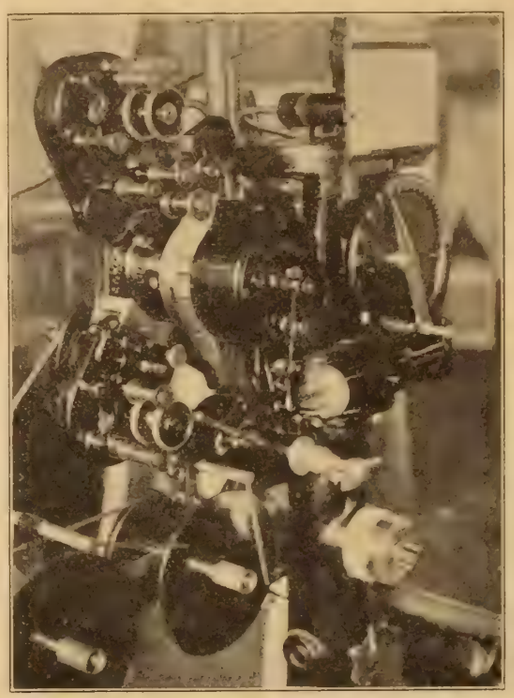
mechanical features including the standard Bell & Howell punching and registering elements that guarantee absolute continuity and alignment of the perforations. The automatic stops allow the perforating room attendant to safely handle a large number of machines without undue haste. All movements, including the horizontal shifting of the film, are actuated from the point of supply, namely, a cam shaft and cam whose periphery is grooved. Into these grooves ride the levers that transmit the desired movement to the vital parts.

The operating speed is seventeen hundred feet per hour. However, as it is safer to perforate negative stock slightly slower than this in atmospheres of low humidity, a low speed adjustment is supplied approximating eight hundred fifty feet per hour. All dust and foreign particles are removed from the film before reaching the takeup side by means of an improved suction cleaner operating on the vacuum principle and included as an integral part of the machine.

The continuous printing machine is the source of no little enthusiasm on the part of the manufacturers, and judging from the highly efficient performance of this machine they are entirely justified in their felicitations. Numerous changes have marked the passing from the experimental stage to the present degree of perfection and the amazingly low up keep and cost per foot operating expense is a strong factor in its favor. The capacity per hour is 3,500 feet; this speed of operation is attained only by the continuous printing machine and is the normal output after allowances have been made for rethreading, etc.

The outstanding feature making possible the application of the continuous instead of intermittent printing feature is the unique method of maintaining true alignment and registration of both negative and positive during exposure, although their physical properties may differ due to shrinkage and development. This is taken care of by a specially designed sprocket, the teeth of which are made to conform to the dimensions of the perforations with due consideration being made for shrinkage of negative, the exposure is made through a variable aperture during the passage of the two films over the circumference of this sprocket. During the exposure the two films are kept in contact by a constant pressure of air whose direction of flow is from the light chamber through the printing aperture and against the moving films. The light control covers a variation of twenty-two intensities, enough to cover any condition of over or under exposed negative generally encountered.



Band "H" Printer

While the actual shifting of the movable element of the exposing aperture is accomplished automatically at the change of scenes, the desired width of aperture or limitation of this movement is controlled by the position of the index hand on a control dial located on the front of the machine. This dial is graduated into twenty-two points corresponding to the twenty-two variations of light intensities obtainable, and in operation the attendant is required to make the necessary changes for scenes that vary in density. However, a radical departure from this point of operation is under consideration which will do away entirely with the necessity for constant attention on the part of the operator, in order to make the light changes for each scene.

The device in question, when applied, will make all the changes necessary in the printing light for consecutive scenes, entirely automatic and independent of the operator, and will require only an initial threading for a much greater length of negative than is now accommodated in one roll.

The splicing machine, while a comparatively new addition to the line has fulfilled an important step in the editing of the completed picture and is fast becoming an essential part of the laboratory equipment. The neatness and celerity with which its operations are characterized makes the old method of splicing by hand so expensive in comparison, that only the most obsolete establishments show any reluctance in adopting this machine. The width of splices made being about 1-32 of an inch they offer very little resistance in passing over the various sprockets of the machines. Owing to the nature of the weld its tensile strength is much greater than that obtained by hand patching.

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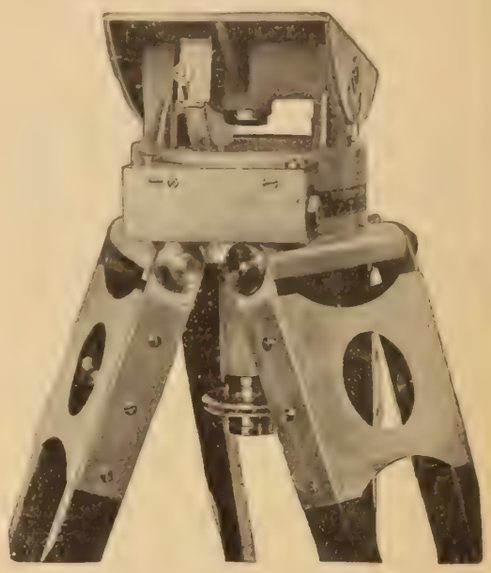

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Review of Latest Musical Campositions

1—"Lovelette," by Sol P. Levy. An intermezzo suitable for scenes of light, neutral character. (Belwin, Inc.).

2—"Dearheart," a melodious and charming waltz, by W. C. Polla. (C. C. Church & Co.).

3—"The Golden Star," a memorial march, by Sousa. (Chappell & Co.).

4—"Tulip Time," bl Stampek. Now featured in the Broadway hit, "Follies of 1919." (T. B. Harms.)

5—"My Cairo Love," and entrancing melody of the East with a bewitching strain. (Sam Fox.)

6—"Beautiful Belle Isle Waltz," a beautiful waltz suitable for dance or concert work. (Chas. A. Arthur, Mus. Pub.)

7—"Why?" (Just Because I Love You Dear), a fox trot ballad with a human interest, by Sol P. Levy. (Belwin, Inc.)

8—"Oh! How She Can Dance," a fox trot, by the well known "vaudevillian," Emma Carus. (Chas. K. Harris.)

9—"Mandy," now being featured in New York's Broadway hit, "The Follies of 1919." (Irving Berlin, Inc.)

10 "My Cuban Dream," a new rhythm fox trot, by Frank Warshauer. (Richmond Pub. Co.)

11 "On Miami Shore," by Victor Jacobi. A melodious waltz of charm and grace. (Chappell & Co.

12 "In Your Arms," a ballad fox trot, with a haunting melodl and a charming lyric. (Richmond Publisher.)

13 "Mandy," a fox trot. The hit of the "Follies." (Irving Berlin, Inc.)

14 "Dramatic Conflict," by Sol. P. Levy. A composition of dramatic interest suitable for heavy dramatic situations particularly intense agitation. (Belwin, Inc.)

15 "Dreamy Alabama," by Mary Earl, writer of "Beautiful Ohio." (Shapshire & Bernstein.)

16 "Blues My Naughty Sweetie Gives To Me." The world beating Jazz fox trot. (Jos. W. Stern.)

17 "See Saw," as featured in New York's Broadway Hit, "See Saw." (T. H. Harms.)

18 "Teacher Teacher," a fox trot, as featured in New York's Broadway Hit, "She's a Good Fellow." (T. B. Harms.)

Some Passing Thoughts on Motion Pictures — A Hope

Charles D. Isaacson

(Reprinted from the Globe and Commercial Advertiser.)

MUSIC marks the grade of motion pictures.

Once there were just motion pictures. Now there are vaudeville standard pictures and burlesque standard pictures (witness the advent of the so-called bathing girls).

Music marks the division.

In the beginning of pictures, just as in the beginning of all forms of entertainment, the shrewd showman discovered that the use of some kind of music would get the crowd. Shrill instruments attracted the people by noise, loud bands brought the public by blaring and tooting.

It was a surprised audience which heard the first piano in the movie show. I think it was the habit then to give every love scene its own version of "Hearts and Flowers," and when it came to the villian's entrance...there...was the sound...of mysterious...chords, timed somewhat...like...this! Sad, weep parts were signalized by tremulos. It was all quite crude, but nevertheless moer effective than nothing at all.

Now you can trace the development of music in the movies along the same lines as music in the drama. First of all there was incidental music (I can remember the strange book of incidental music which the theatre orchestras used for all occasions from Shakespeare to "Uncle Tom's Cabin"). The beginnings of opera were reached when music was played while the words were spoken. The persons of the day were a little bewildered at first and resented the music being played while the words were spoken. Anything but while the words were spoken. But they became accustomed to that. And then came the use of words sung to the music. And then there was music written which fitted every mood of the play all the way. Thus came grand opera and Wagnerian opera.

We haven't reached grand opera in motion pictures, although, as I remarked, we have struck that standard. We have theatres where we can hear the finest of music as a compensation for pictures not quite the finest. Where the pictures are of the best the music makes them so much better. I remember reading in some magazine recently of a picture which seemed terrible until it went into the atmosphere of one of these grand opera film houses bathed by the symphony orchestra. How many people have said: "I go down to hear the music and sometimes I see the pictures." As a musician I am glad that the growth of the pictures has been made an excuse for bringing good music to the people. As a believer in the movies, I am hopeful that some day the pictures will use music for all it is worth.

You may have wondered how the man at the piano in the theatres knows just what to play and when—that he doesn't do "Yankee Doodle" in the kitchen scene instead of the marching part, where he comes right in on time. Maybe he has figured it all out himself, and selected the music which belongs to each episode throughout the film, but the probabilities are that he has carefully followed the Music Cue Sheet sent out with the picture. This is a document carefully prepared by a film-musician, who has studied the film, timed it and fitted in the music to measure. He will instruct the musician: "At beginning play ten measures of 'Moonlight Sonata' down to title 'As the Moon Rose, A Sad Faced Man Walked Across the Plains'—play fifteen bars of 'Anitra's Dance' from title 'In the Meantime a Gay Lass Danced at Home'—and so on."

Not always do the cue men give the kind of music is have used. They must consider the type of musicians all over the country. The kind who play in the movies are not always good artists. But why? In the grand opera type of film theatres, there's no stigma attached to the musicians; in fact, it's become quite the thing to say that Miss DeLong sang for Dr. Riesenfeld at the Rialto. I can imagine a future announcement in the music magazines: "Miss Florence Benton, member of Metropolitan Opera Company, member of Rialto Theatre Music Company." For the musician I see an enlarging field of endeavor in the movie work—for soloists, orchestra people, and composers.

Instead of a sheet, what is to prevent a score for each picture that aspires to the dignity of a feature? Suppose when Geraldine Farrar is about to appear in a new picture that Charles Wakefield Cadman or Puccini or Henry Hadley were commissioned to write a score for small orchestras work) and piano transcriptions of the same? I can conceive how any of these men I have mentioned would do a masterpiece, that would live. It would be a significant idea for music. Think of the opportunities for creating themes which could be developed throughout the drama—Farrar's theme, the father's home, the lover's theme, the villian's theme—the ocean motive, the storm motive! Think of the new atmosphere in the musical end of the theatres; of the higher values it would give the picture itself.

Not worth while, are some of our musicians and film magnates thinking?

Listen to this, my honest belief:

The time is not far distant when there will be big runs of "grand opera films"—which have their musical scores written by master-musicians and interpreted by orchestras, singers, dancers, lighting effects added to the picture itself. The time is not far distant when the moving picture theatre will be the musical headquarters of the neighborhood, and through the musical environment all that is cheap and worthless will gradually disappear from the screen.

Music marks the grade of motion pictures.

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1—"Dramatic Recitative," by Leby (3 minutes), until—S: At Screening.
2—Theme (2 minutes and 15 seconds), until—T: Mary Worthington.
3—"Heavy Mysterioso," by Levy (2 minutes and 45 seconds), until—T: "I am your guardian and I."
—"Dramatic Suspense," by Winkler (3 minutes and 30 seconds), until—T: It's a forty foot drop. (automobile effects).
5—"Hunkatin," (Half-tone one-step), by Levy (1 minute and 15 seconds), until—T: Just because you see (stage performance).
6—"That Naughty Waltz," (Valse A La Jazz), by Levy (3 minutes and 15 seconds), until—T: Brother Louie whho.
7—"Jasmine," (Morceau Characteristic), by Kretschmer (3 minutes and 15 seconds), until—T: "I've got it."
8—"Savannah," (Popular one-step), by Rosey (2 minutes and 30 seconds), until—T: But keep away from her.
9—"Iris," (Moderato Grazioso), by Reynard (3 minutes), until—T: If I hold down my job.
10—"Gruesome Mysterioso No. 31," by Borch (1 minute and 30 seconds), until—T: Gloria Morning's apartment.
11—"A Lady Mode," (Popular one-step), by Rosey (3 minutes and 45 seconds), until—T: "Lady, if you expect to."
12—"Just a Gem," (Intermezzo Amoroso), by Tobani (2 minutes and 15 seconds), until—T: Until the present moment.
13—Theme (3 minutes and 15 seconds), until—T: You will stay here lady.
14—"Young April," (Moderato Novelette), by Cobb (2 minutes), until—T: There's your trunk.
15—"Gay Butterflies," (Allegro Giocoso Caprice), by Gregh (2 minutes and 30 seconds), until—S: When Uncle arrives at Gloria's home.
16—"La Comedienne" (Moderato Caprice), by Hosmer (3 minutes and 15 seconds), until—T: The little vixen put my.
17—Theme (1 minute and 15 seconds), until—T' By the time dinner was.
18—"Andante Pathetique," by Berge (3 minutes), until—S: When scene fades to poverty home.
19—Theme (3 minutes), until—T: No one knows how I slaved.
20—"Scherzetto," (From Symphonette Suite), by Berge (3 minutes and 15 seconds), until—T: After a night's travel.
21—Theme (1 minute), until—S: When Danny leaves.
22—"Romance D'Amour," (Moderato Romance), by Schonfeld (1 minute), until—T: Ten days after Arnold's.
23—Theme (2 minutes), until—T: With but two days of her. (Piano only according to action).
24—"Vivo Finale," (From Symphonette Suite), by Berge (2 minutes), until—T: "But I gotta earn."
25—"Agitato No. 37," by Andine (3 minutes), until—T: Who are you. (glass crash).
26—Theme (1 minute and 45 seconds), until—T: Gloria Morning has.

THE END

"RECRUITING IN THE SOLOMONS"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

1—Theme (2 minutes and 20 seconds), until—S: At Screening.
2—"Almeh," (Arabian characteristic), by Herman (45 seconds), until—T: The South Sea Labor Schooner.
3—Sinister Theme by Vely (1 minute and 20 seconds), until—T: One drowsy afternoon.
4—Theme (5 minutes and 5 seconds), until—T: In a few days we came.
5—"Padisha," (Intermezzo), by Loraine (2 minutes and 15 seconds), until—T: The rooms and original.

THE END

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Price, Complete, $5.00

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Assembled All Metal Reel
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Something absolutely new.

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Our Policy

Our policy is to serve and to satisfy our patrons. We deal in courtesy, service and confidence as well as in merchandise. We endeavor to handle only goods of the highest quality and such goods as are made by responsible Manufacturers.

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Dealers in MOTIOGRAPH MOVING PICTURE MACHINES, NATIONAL CARBONS, HERTNER TRANSVERTERS, MINUSA SCREENS and ALL SUPPLIES FOR THE THEATRES.

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See special announcement of installation of the Celebrated Motiograph Machines in another column of this paper.

Save a Dollar a Day the Argus Way!

Hundreds of Exhibitors Have Done It—So Can You

You should surely be interested in any proposition that will save you a dollar a day in running expenses—$360 per year. Argus Equipment will insure such a saving and at the same time result in better projection, thereby increasing your patronage. Your principal ambition is to cut your costs and increase attendance—you can accomplish both these things by installing the

Argus-Sheck Universal Adapter for Mazda Lamp Projection

Manufacture underd Argus Patents by the General Electric Co.

Reports from hundreds of exhibitors show that Mazda Lamp Projection by means of the Argus-Sheck Universal Adapter cuts running expenses from $30 to $50 or more per month, depending on conditions. This big saving in electric current bills will soon pay for making the change, and after that the saving will be all "velvet." In addition to the actual saving in expense, Argus Equipment will give better screen illumination, eliminate flicker and eye-strain, eliminate the poisonous carbon fumes and dust, make the operator's work more pleasant and give him more time to watch the picture on the screen.
The better illumination will cause people to prefer your theatre and attend more often, which will mean additional profits for you right from the start.

Quickly Attached to Any Carbon-Arc Machine

ARGUS CRYSTAL BEAD SCREEN
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This wonderful new screen has been installed and is highly endorsed by many exhibitors—it is the last word in screens. The Argus Screen gives added depth of focus and realism to the pictures, and eliminates "fade away" from angle projection. It may be washed with warm water without streaking. It will insure perfectly projected pictures from any seat in your theatre. Ask for quotation, giving size of your screen.

The Argus-Sheck Universal Adapter can be installed quickly and easily on any projection machine without disturbing the carbon-arc equipment. Any one can make the change by following our simple photographic instructions.

Mazda Projection may be used efficiently in the great majority of picture theatres, for longer throws and larger screens than formerly.

Decide Now to Cut Your Costs

Just drop us a line and we will figure the exact saving which should be made by using Argus Equipment in your theatre, and tell you how soon the saving will pay for the installation. Don't delay—write us now.

The Argus Lamp & Appliance Co.

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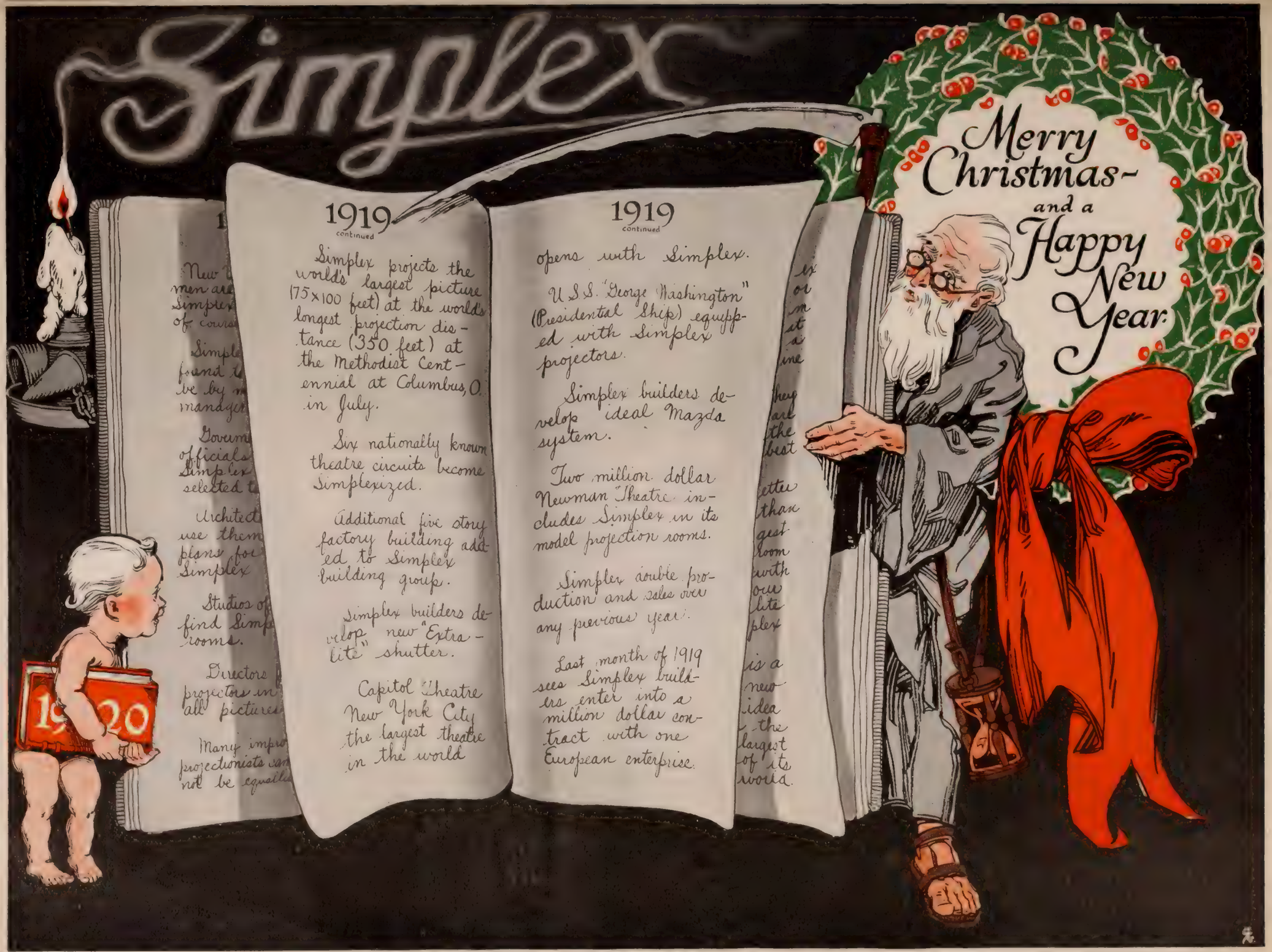
Simplex
1919
continued
Simplex projects the world's largest picture (175×100 feet) at the world's longest projection distance (350 feet) at the Methodist Centennial at Columbus, O. in July.
Six nationally known theatre circuits become Simplexized.
Additional five story factory building added to Simplex building group.
Simplex builders develop new "Extra-lite" shutter.
Capitol Theatre New York City the largest theatre in the world
1919
continued
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Simplex double production and sales over any previous year.
Last month of 1919 sees Simplex builders enter into a million dollar contract with one European enterprise.
Merry Christmas- and a Happy New Year.
19 20

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Mary Pickford
Daddy Long Legs
The Hoodlum
The Heart o' the Hills

Anita Stewart
Virtuous Wives
A Midnight Romance
Mary Regan
In Old Kentucky

Charles Chaplin
A Dog's Life
Shoulder Arms
Sunnyside
A Day's Pleasure

Katherine Mac Donald
The Thunderbolt
The Beauty Market

Constance Talmadge
A Temperamental Wife
The Virtuous Vamp

Mildred Harris Chaplin
In Productions by
Louis B. Mayer

Clara Kimball Young
Eyes of Youth

Blanche Sweet
The Unpardonable Sin

Jack Pickford
Bill Apperson's Boy
A Burglar by Proxy
In Wrong

Marshall Neilan's
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